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NOVELLO'S ORIGINAL OCTAVO EDITION.

GENOVEVA

AN OPERA

IN FOUR ACTS

BY

ROBERT SCHUMANN

(Op. 81).

THE PIANOFORTE ARRANGEMENT BY
CLARA SCHUMANN.

THE ENGLISH ADAPTATION BY
LOUISA VANCE.

Ent. Sta. Hall.

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Full Score, 23s. 6d.; String Parts, ; Wind Parts, .

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DRAMATIS PERSONÆ.

HIDULPHUS, Bishop of Treves	<i>Baritone.</i>
SIEGFRIED, Count Palatine	<i>Baritone.</i>
GENOVEVA	...	...	...	...	...	...	...	...	<i>Soprano.</i>
GOLO	...	...	...	...	...	...	...	...	<i>Tenor.</i>
MARGARET	...	...	...	...	...	...	...	...	<i>Soprano.</i>
DRAGO, Master of the household	...	...	...	...	...	...	...	...	<i>Bass.</i>
BALTHASAR	}	Huntsmen	...	{	...	...	...	...	<i>Bass.</i>
CASPAR					...	...	...	...	<i>Baritone.</i>
ANGELO	...	...	...	...	...	...	...	...
CONRAD, Siegfried's Squire	...	...	...	...	...	...	...	...

Knights, Ecclesiastics, Squires, Retainers, Country people, Apparitions.

ARGUMENT.

SIEGFRIED, Count Palatine, has been ordered by Charles Martel to lead a force against the Saracens, who have just invaded France under the command of Abdorrhaman (more correctly, Abd-El-Rahman). After a religious service held by Hidulphus, Bishop of Treves, Siegfried bids an affectionate farewell to his young, newly-wedded wife, commending her to the especial care of Golo, whom he elects to rule his house during his absence. Golo, however, is secretly in love with Genoveva and takes an early opportunity of declaring his passion. Genoveva repulses him, first with gentle words and then with scorn, which so incenses Golo that he vows revenge.

Margaret, his foster-mother, is the evil genius of the story: she is addicted to witchcraft; and having formerly been expelled from the castle by Siegfried, she has a private animosity of her own against him. In order to gratify this, she, in the first instance, encourages Golo in his love for Genoveva, persuading him that it is likely to be reciprocated; and later on, when he is maddened by Genoveva's scorn, she aids him in a diabolical scheme of vengeance.

Margaret spreads evil reports concerning Genoveva throughout the household, and when Drago, the faithful old steward, applies to Golo to contradict these, he affirms, on the contrary, that they are true. He suggests to Drago that he shall hide himself in Genoveva's ante-chamber, in order to detect a love-meeting which he pretends is to take place that night. Drago consents to this, for his confidence in Genoveva is so firm that he looks upon the plan as a means of proving her innocence.

Genoveva, all unsuspecting of evil, has retired to rest, after having offered up a touching prayer. She is soon roused by a crowd of rough serving-men, led on by Margaret, who has told them that they will surprise Golo and Genoveva together. They break open the door; Drago rushes out and is immediately stabbed by Balthasar, a

3.75

hunter. Genoveva is thus deprived of any witness to her innocence ; when Golo arrives on the scene, he coldly declines to say a word in her vindication, and she is led away, amid wild shouting, to be imprisoned in the tower of the castle.

Siegfried, meanwhile, has gained a great victory over the Saracens ; the war is at an end, but he has been wounded and therefore detained at Strasburg. Margaret attends on him there, disguised as a sick nurse. He has nearly recovered from his wound, in spite of her potions (which were intended to produce a very different effect), and he is rejoicing at the thought of his intended departure for his home on the morrow, when Golo arrives in breathless haste and delivers to him a letter from his chaplain which gives the history of Genoveva's supposed faithlessness.

Siegfried is fairly beside himself with horror, grief and indignation : he orders Golo to return and put Genoveva to death, and is about to give him his sword and ring in testimony of his authority when he suddenly recollects that Margaret had offered to show him a magic mirror which would disclose every event, past, present, or future. In his despair he catches at this as a last hope, and he seeks the witch's dwelling, accompanied by Golo.

Margaret, by means of her unholy arts, is enabled to produce three false tableaux in his presence, representing Genoveva and Drago in more and more loving converse. The last of the three is of so compromising a nature that Siegfried, in his rage, draws his sword, dashes the mirror to atoms and rushes off, calling on Golo to avenge him. No sooner is he gone than Drago's ghost arises from the fragments of the mirror and compels Margaret, under pain of being burnt as a witch, to seek out Siegfried, and to confess her wicked fraud.

Genoveva, by Golo's order, has been led forth to a desert place where she is to be put to death by Balthasar and Caspar, two of Siegfried's hunters. Golo meets her there and offers to save her life if she will but listen to his love, but she repels him with utter abhorrence and he thereupon leaves her to her fate.

Just as Balthasar raises his sword to strike her, it is suddenly snatched from his hand. A dumb youth, named Angelo, has watched the whole scene, hidden behind a rock, hoping to aid Genoveva, and he now puts the would-be murderers to flight. Almost at the same moment, a sound of horns is heard, and Margaret rushes on, leading the way for Siegfried and a number of attendants. Genoveva is, at first, out of her senses with terror, but soon recognises Siegfried, and the pair are once more happy. There is general rejoicing ; bands of youths and maidens strew flowers before them ; Hidulphus blesses them and joins their hands anew, while, blending with the festal chorus, is heard the hymn of praise sung by the returning and victorious troops.

The Opera of Genoveva was commenced by Schumann in 1847, and was completed by him in August, 1848. A libretto, combining incidents from the tragedies of Tieck and Hebbel, had been written for it by Reinick. Schumann, however, with a view to dramatic effect, curtailed and altered this so considerably that when the Opera was published, it was thought advisable to give the name of no special author, but simply to describe the libretto as being "after Tieck and F. Hebbel."

OVERTURE.

PIANO.

♩ = 54.

The musical score is written for piano in a minor key with a 3/4 time signature. It begins with a tempo marking of *Lento.* and a dynamic of *sfz*. The score is divided into seven systems, each with a treble and bass clef staff. The first system includes a *pp* dynamic and a *Ped.* marking. The second system features a *ten.* marking and *Ped.* markings with asterisks. The third system includes *cres.*, *f*, *p*, *sf*, *sf*, *L.H.*, *R.H.*, and *pp* markings. The fourth system has a *p* dynamic and a *Ped.* marking with an asterisk. The fifth system includes *p*, *cres.*, *p*, and *Ped.* markings with asterisks. The sixth system features *fp*, *fp*, *cres.*, *Ped.* markings with asterisks, and *trem.* markings. The seventh system includes *trem.*, *Ped.* markings with asterisks, and *sfp* markings. The score concludes with a triplet of eighth notes.

Appassionato, con moto. ♩ = 140.

First system of musical notation. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a harmonic accompaniment with triplets. Dynamic markings include *sfp* and *Ped.* with asterisks.

Second system of musical notation. Treble staff continues the melodic line with triplets. Bass staff continues the accompaniment with triplets. Dynamic markings include *sfp* and *Ped.* with asterisks.

Third system of musical notation. Treble staff continues the melodic line with triplets. Bass staff continues the accompaniment with triplets. Dynamic markings include *sfp* and *Ped.* with asterisks.

Fourth system of musical notation. Treble staff continues the melodic line with triplets. Bass staff continues the accompaniment with triplets. Dynamic markings include *sfp* and *Ped.* with asterisks.

Fifth system of musical notation. Treble staff continues the melodic line with triplets. Bass staff continues the accompaniment with triplets. Dynamic markings include *sfp*, *cres.*, and *Ped.* with asterisks.

Sixth system of musical notation. Treble staff continues the melodic line with triplets. Bass staff continues the accompaniment with triplets. Dynamic markings include *sfp* and *Ped.* with asterisks.

Seventh system of musical notation. Treble staff continues the melodic line with triplets. Bass staff continues the accompaniment with triplets. Dynamic markings include *sfp*, *sffz*, and *Ped.* with asterisks.

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets and slurs, marked with *sfp*. The lower staff contains a bass line with triplets and slurs, marked with *Ped.* and asterisks. The key signature has two flats and the time signature is 3/4.

Second system of the musical score. It consists of two staves. The upper staff continues the melodic line with triplets and slurs, marked with *sfp*. The lower staff contains a bass line with triplets and slurs, marked with *Ped.* and asterisks. The key signature has two flats and the time signature is 3/4.

Third system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets and slurs, marked with *sf*. The lower staff contains a bass line with triplets and slurs, marked with *sfp* and *sfz*. The key signature has two flats and the time signature is 3/4.

Fourth system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets and slurs, marked with *sf*. The lower staff contains a bass line with triplets and slurs, marked with *Ped.* and asterisks. The key signature has two flats and the time signature is 3/4.

Fifth system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a bass line with triplets and slurs. The key signature has two flats and the time signature is 3/4.

Sixth system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets and slurs. The lower staff contains a bass line with triplets and slurs, marked with *cres.* and *Ped.*. The key signature has two flats and the time signature is 3/4.

Seventh system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets and slurs, marked with *sf*. The lower staff contains a bass line with triplets and slurs, marked with *Ped.* and asterisks. The key signature has two flats and the time signature is 3/4.

First system of musical notation. The treble clef contains a melodic line with a five-fingered scale-like passage. The bass clef provides harmonic support with chords and a bass line. Dynamics include *sf* and *Ped.* (pedal). A star symbol (*) is placed below the bass line.

Second system of musical notation. The treble clef features a triplet of eighth notes. The bass clef has a triplet of eighth notes and a long note. Dynamics include *sf*, *p*, and *Ped.* (pedal). Star symbols (*) are placed below the bass line.

Third system of musical notation. The treble clef has a triplet of eighth notes. The bass clef has a triplet of eighth notes and a long note. Dynamics include *sf*, *p*, and *Ped.* (pedal). Star symbols (*) are placed below the bass line.

Fourth system of musical notation. The treble clef has accents (^) over notes. The bass clef has a triplet of eighth notes. Dynamics include *sf*, *p*, *marcato.*, and *Ped.* (pedal). Star symbols (*) are placed below the bass line.

Fifth system of musical notation. The treble clef has accents (^) over notes. The bass clef has a triplet of eighth notes. Dynamics include *sf*, *ff*, *p*, *marcato.*, and *Ped.* (pedal). Star symbols (*) are placed below the bass line.

Sixth system of musical notation. The treble clef has a long note. The bass clef has a long note. Dynamics include *ff*, *sf*, and *Ped.* (pedal). Star symbols (*) are placed below the bass line.

Seventh system of musical notation. The treble clef has a long note. The bass clef has a long note. Dynamics include *sf* and *Ped.* (pedal). Star symbols (*) are placed below the bass line.

First system of musical notation. The right hand features complex chordal textures with many accidentals. The left hand has a more rhythmic accompaniment. A piano pedal marking "Ped." is present at the end of the system.

Second system of musical notation. Similar to the first system, it features dense chordal textures. A piano pedal marking "Ped." is located at the end of the system.

Third system of musical notation. It includes dynamic markings such as *sf* (sforzando) and *dim.* (diminuendo). A piano pedal marking "Ped." is also present.

Fourth system of musical notation. The right hand has a long, flowing melodic line. The left hand provides harmonic support. A piano pedal marking "Ped." is included.

Fifth system of musical notation. The right hand continues with a melodic line, while the left hand has a steady accompaniment.

Sixth system of musical notation. The left hand features several triplet markings. The right hand has a more static accompaniment.

Seventh system of musical notation. It includes a piano pedal marking "Ped." and a trill in the right hand. The left hand continues with triplet markings.

This musical score is for the piece "Geneveva" by Robert Schumann, arranged for piano. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

The score features various musical notations and dynamics:

- System 1:** The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment with triplets. Dynamics include *mf* and *sf*.
- System 2:** The right hand has a melodic line with trills and slurs. The left hand continues the accompaniment. Dynamics include *ff*, *sf*, and *sf*. Pedal markings (*Ped.*) and asterisks (*) are present.
- System 3:** The right hand has a melodic line with slurs. The left hand has a more active accompaniment. Dynamics include *sf* and *sf*.
- System 4:** The right hand has a melodic line with slurs. The left hand has a more active accompaniment. Dynamics include *sf*, *sf*, and *ff*. Pedal markings (*Ped.*) and asterisks (*) are present.
- System 5:** The right hand has a melodic line with slurs. The left hand has a more active accompaniment. Dynamics include *f*, *sf*, *f*, and *p*. Pedal markings (*Ped.*) and asterisks (*) are present.
- System 6:** The right hand has a melodic line with slurs. The left hand has a more active accompaniment. Dynamics include *sfp*. Pedal markings (*Ped.*) and asterisks (*) are present.
- System 7:** The right hand has a melodic line with slurs. The left hand has a more active accompaniment. Dynamics include *sfp*. Pedal markings (*Ped.*) and asterisks (*) are present.

First system of musical notation (measures 1-4). The right hand features a melody with triplets and slurs, marked *sfp*. The left hand provides accompaniment with triplets and slurs, marked *Ped.* and ***.

Second system of musical notation (measures 5-8). The right hand continues the melody with triplets and slurs, marked *sfp* and *f*. The left hand accompaniment includes triplets and slurs, marked *Ped.* and ***.

Third system of musical notation (measures 9-12). The right hand features a more active melody with triplets and slurs, marked *f* and *sf*. The left hand accompaniment includes triplets and slurs, marked *Ped.* and ***.

Fourth system of musical notation (measures 13-16). The right hand melody includes triplets and slurs, marked *f* and *sfz*. The left hand accompaniment includes triplets and slurs, marked *Ped.* and ***.

Fifth system of musical notation (measures 17-20). The right hand melody includes triplets and slurs, marked *sfp*. The left hand accompaniment includes triplets and slurs, marked *Ped.* and ***.

Sixth system of musical notation (measures 21-24). The right hand melody includes triplets and slurs, marked *sfp* and *f*. The left hand accompaniment includes triplets and slurs, marked *Ped.* and ***.

Seventh system of musical notation (measures 25-28). The right hand melody includes triplets and slurs, marked *sfp* and *sf*. The left hand accompaniment includes triplets and slurs, marked *Ped.* and ***.

System 1: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line. Pedal markings: *Ped.* * and *Ped.* 3 *.

System 2: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line. Pedal marking: *Ped.* *.

System 3: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line.

System 4: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line. Pedal markings: *cres.*, *Ped.* *, and *Ped.*.

System 5: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line. Pedal markings: * and *Ped.*.

System 6: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line. Pedal marking: *Ped.*.

System 7: Treble and bass staves. Treble staff features triplet chords and a melodic line. Bass staff features triplet chords and a melodic line. Pedal markings: *sf*, *marcato.*, *Ped.* *, and *Ped.*.

This musical score is for the piece "Genoveva" by Robert Schumann, specifically the section numbered 9. It is arranged in two systems, each containing two staves (treble and bass clef). The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and features several triplet figures in both hands. The second system includes fortissimo (*sf*) and fortissimo mezzo (*sfz*) dynamics, along with accents and pedaling instructions. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

Musical notation for the first system, featuring a piano (*p*) dynamic and a crescendo (*cres.*) marking. The system consists of two staves with a grand staff bracket on the left.

Musical notation for the second system, featuring a forte (*f*) dynamic and a right-hand (*R.H.*) marking. The system consists of two staves with a grand staff bracket on the left.

Musical notation for the third system, featuring piano (*p*) dynamics and left-hand (*L.H.*) and right-hand (*R.H.*) markings. The system consists of two staves with a grand staff bracket on the left.

Musical notation for the fourth system, featuring *sf* and *fff* dynamics and multiple *Ped.* markings. The system consists of two staves with a grand staff bracket on the left.

Musical notation for the fifth system, featuring *sf* dynamics and *Ped.* markings. The system consists of two staves with a grand staff bracket on the left.

Musical notation for the sixth system, featuring *sf* dynamics and *Ped.* markings. The system consists of two staves with a grand staff bracket on the left.

Musical notation for the seventh system, featuring *sf* dynamics and *Ped.* markings. The system consists of two staves with a grand staff bracket on the left.

(C)

ACT I.

Large courtyard in Siegfried's fortress. On one side, Siegfried's castle, with a flight of steps leading to its principal entrance; on the other side, a church, having also a flight of steps. The background is formed by an ivy-covered wall, in the middle of which is the gate of the fortress with a draw-bridge; beyond it, a hilly landscape. Service is being held in the church; the stage is full of knights, squires, and common people, some of whom are kneeling; Golo is seen amongst the knights.

No. 1. CHORUS AND RECT.—“ALL HEARTS AND HANDS UPRAISE YE.”

SOPRANO.
ALTO.

All hearts and hands up - raise ye, With fer-vour t'ward the sky, As faith-ful ser-vants
Er - he - bet Herz und Hän - de voll An-dacht him - mel - an, zu ihm, dess' Machtohn'

TENOR.
BASS.

All hearts and hands up - raise ye, With fer-vour t'ward the sky, As faith-ful ser-vants
Er - he - bet Herz und Hän - de voll An-dacht him - mel - an, zu ihm, dess' Machtohn'

PIANO.
♩ = 60.

praise ye The Lord, our King most High! E - ter - nal is His reign, Be His our ev' - ry
En - de, dem All' wir un - ter - than! Sein Reich es soll be - steh'n in al - ler E - wig -

praise ye The Lord, our King most High! E - ter - nal is His reign, Be His our ev' - ry
En - de, dem All' wir un - ter - than! Sein Reich es soll be - steh'n in al - ler E - wig -

breath, His glo - ry to main - tain, We'll glad - ly seek our death! What ill can prove op -
- keit, für ihn zum Tod zu geh'n, sind all - zeit wir be - reit! Was sollt' uns brin-gen

breath, His glo - ry to main - tain, We'll glad - ly seek our death! What ill can prove op -
- keit, für ihn zum Tod zu geh'n, sind all - zeit wir be - reit! Was sollt' uns brin-gen

cres. *f* *dim.*

press - ing, If He be - fore us go! He is the Fount of bless - ing, In Him true peace we know!
 Scha - den, will er nur mit uns sein, er ist der Quell der Gna - den, das Heil bei ihm al - lein!

cres. *f* *dim.* *p*

(Hidulphus comes out of the Church, followed by a numerous train.)

HIDULPHUS (with energy).
Poco più animato.

ff *f*

Ye warriors, arm yourselves to combat For a ho - ly cause! Behold our
 Zu ein - em gott - ge - fäll - gen Kampfe rüs - tet ihr euch! Es gilt dem

cres. *sf*

Faith's arch-foe de - fies us, Ab - dor - rha - man, who, e'en now from Spain, in threat'ning guise, Hath cross'd our
 Erz - feind un - sers Glau - bens, Ab - dor - rha - man, der aus Spanien in das Franken - reich her - ein - ge

f *p* *cres.*

pp

border.
 - brochen. With pi - ous rage pos - sess'd, Now arms him - self the
 CHORUS. Von sei - nen Gräu'n em - pört, er - hebt sich der ge -

To him be death, to him be death!
 Ver - der - ben ihm, Ver - der - ben ihm!

ff *sfz* *sfz* *f* *f*

pow'r - ful Charles Mar - tel; On all the war - riors of the Cross he calls To draw the sword, t'a-venge the
 walt - 'ge Karl Mar - tell; und ruft die Tap - fern die - ses Lan - des auf, den Fre - chen mit dem Schwert zu

in - sult!
 stra - fen! *ff* And now, I sum - mon you, 'tis in his
 In sei - nem Na - men, ford'r' auch ich Euch

Hail, Charles Mar - tel! hail, Charles Mar - tel!
 Heil, Karl Mar - tell! heil, Karl Mar - tell!

name, Let each one haste, who hath the strength A sword to bear, and join the
 auf, be - waff - ne je - der sich, der Kraft ein Schwert zu tra - gen in sich

train That fol - lows no - ble Sieg - fried, Whom Charles e - lects as lead - er of the
 fühlt, dem ed - len Pfalz - graf Sieg - fried, dem Karl des Krieges Füh - rung an - ver -

fight, And swell the band to whom 'tis giv - en To guard the Sa - viour's
 traut, zum heil' gen Zug sich an - zu - schlie - ssen, zu schü - tzen Chris - ti

CHORUS. *cres.* *f*

Pre - pared are we, pre - pared are we!
 Wir sind be - reit, wir sind be - reit!

f *ff* *ff*

HIDULPHUS (with great energy).
 Go So

Cross.
 Kreuz!

Tempo primo.

forth, thou band of war - riors tried, Of Christen-dom the pride and boast, A -
 strei - te denn, du ta - pfre Schaar der Christen-heit zu Rhum und Ehr; der

f *f* *f*

With wild de-light
 Wir sind bereit,

Weseek the fight,
 zu Kampf und Streit.

Tempo primo.

- round thee float th'an - gel - ic host, The Lord of glo - ry be thy guide! E -
 En - gel Heer fleuch vor dir her, der Herr sei mit dir im - mer - dar! Sein

f *f* *f*

For Christ the Lord
 für Christ den Herrn

we'll die the death. E -
 zum Tod zu geh'n. Sein

(Hidulphus descends the steps of the church and slowly departs, followed by a great number of people who have come

ter - nal is His reign, Be His our ev - ry breath, His glo - ry to main -
 Reich es soll be - - steh'n in al - ler E - wig - - keit, für ihn zum Tod zu

ter - nal is His reign, Be His our ev - ry breath, His glo - ry to main -
 Reich es soll be - - steh'n in al - ler E - wig - - keit, für ihn zum Tod zu

Prepar'd are we, Prepar'd are we! His glo - ry to main -
 Wir sind be - reit, wir sind be - reit, für ihn zum Tod zu

out of the church ; the latter are gradually joined by the multitude already assembled on the stage. Golo alone remains),
dim.

tain We'll glad - ly seek our death! What ill can prove op - press - ing, If He be - fore us
 geh'n, sind all - zeit wir be - reit! Was soll' uns brin - gen Scha - den, will er nur mit uns

tain We'll glad - ly seek our death! What ill can prove op - press - ing, If He be - fore us
 geh'n, sind all - zeit wir be - reit! Was soll' uns brin - gen Scha - den, will er nur mit uns

dim.

go? He is the Fount of bless - ing, In Him true peace we know!
 sein, er ist der Quell der Gna - den, das Heil bei ihm al - lein!

go? He is the Fount of bless - ing, In Him true peace we know!
 sein, er ist der Quell der Gna - den, das Heil bei ihm al - lein!

p

hau-tonic

The crotchets the same time as in the preceding number.

(Golo remains, looking after the departing troop.)

f *p* *f* *p* *p*

GOLO (TENOR).

Could I be with them! Would that I that ho - ly be - ne -
 Kömmt' ich mit ih - nen, weih' auch mich des heil - gen Man - nes

pp

diction shar'd! Who would not join, like them, in th'ensanguin'd strife for glo - ry, A sol - dier's death with
 Segensspruch! Wer doch wie sie in blut - ger Feldschlacht könn - te wer - ben um Ruhm, den Tod der

glad - ness hail - ing! An - o - ther lot to me is giv - en— Rest—
 Eh - re ster - ben! Ein An - der - es ist mir be - schied - en, Ruh'!

(with much expression.)

si - lence! Were it but con - tent - ment!
 Still - sein! Wär' es auch der Frie - den!
dolce.

p

dolce.

Come, O peace, and fill my breast, Bit - ter pain do thou as -
 Frie - den zieh' in mei - ne Brust, sünf - ti - ge das tie - fe

- suage, Bid my passions cease to rage, Come, O come, . . .
 Leid, der Gefüh - le grim - men Streit, Frie - den, Frie - den

Ob.

come, O peace, and fill my breast! All a - round seems dull and
 zieh', O zieh' in mei - ne Brust! Trüb' will al - les mir er -

fp

drea - ry, Tho' the sun shed golden rays - And this heart, all sad and
 - schei - nen, wie die Sonn' auch golden scheint - könn't'ich kla - gen, könn't'ich

fp *fp*

wea - ry, Craves the tears of child - hood's days! Far o - ther my
 wei - nen, Thränen, wie ich sonst ge - weint! Wie an - ders mein

f *Molto animato.*

fp *p* *mf* *Molto animato.* ♩ = 120.

feel - ings in days . . de - part - ed! Then bat - tle and strife gave zest to life!
 Sin - nen in früh' - ren Ta - gen! Da trieb's . . mich hin - aus zu Kampf und Strauss!

Too wild . . was no steed, Then no leap did I fear, Too nar-row the mead,
 Kein Ross . . mir zu wild, kei - ne Kluft mir zu breit, zu eng das Ge - fild,

The goal was too near, . . the goal was too near! If home - ward I
 kein Ziel mir zu weit, . . kein Ziel mir zu weit! Und kehrt' ich dann

turn'd For cheer - ful re - pose, How e - choed my song . . To the
 heim zu fröh - li - cher Rast, wie klang da beim Schal - le der

zi - - ther's sweet note! With praise of the sing - er The hall . . then re -
 Zi - - ther mein Lied, vom Lo - be des Sän - gers er - tön - te die

- sound - ed, Hal - le, And thanks that a - bound - ed Were
wie zoll - ten sie Al - le, so

all from the heart, min-nig-lich Dank, Then loud-ly and long, With wine ev - er
und feu-ri-ger schwang beim gast-li-chen

flow - ing, With hearts . . ev - er glow - ing, All join'd . . in the song! . . .
Mah - le zum vol - len Po - ka - le em - por . . . sich der Sang! . . .

A - las! those days are de - part - ed, those days are de - part - ed, And
Das war in frü - he-ren Ta - gen, in frü - he-ren Ta - gen, und

Tempo primo. (with intense feeling.)
now! my breast, Come, O peace, and fill my breast,
jetzt! Frie - den zieh' in mei - ne Brust, Ob.

Tempo primo.
Celli.

Bit - ter pain do thou as - suage, Bid my passions cease to
sänf - ti - ge das tie - - fe Leid, der Ge - füh - le grim - men

rage!
Streit,

Come, O peace, O come, and fill my
sü - sser Frie - den zieh' in mei - ne

dolce.

breast!
Brust!

All a - round seems dull and drea - ry, Tho' the
Trüb' will al - les mir er - schei - nen, wie die

fp

fp

sun shed gold - - en rays - - And this heart, all sad and
Sonn' auch gold - - en scheint - - könnt' ich kla - gen, könnt' ich

cres.

p

wea - ry, Craves the tears of child hood's days!
wei - nen, Thrä - nen, wie ich sonst ge - weint!

fp

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features intricate textures, including arpeggiated figures and flowing lines. The score includes various dynamic markings such as *fp*, *p*, and *cres.*, as well as performance instructions like *dolce*. The lyrics are in English and German, with the German text in italics.

Più Presto.
più f

Sieg-fried, Sieg-fried, Thou, my se - cond fa - ther! For my all I
Sieg-fried, Sieg-fried, du ein zweit - er Va - ter mir, dem ich al - les

Più Presto. $\text{♩} = 100.$

thank thee— What is it thou hast done? As guard - ian of thy wife Hast thou
dan - ke, was hast du mir ge - than! Zum Hü - ter dei - nes Wei - bes hast du

me de - sign'd! And I, a mor - tal, Am to guard this Hea - ven!
mich be - stellt! Und ich, ein Mensch, soll die - sen Him - mel wah - ren!

stringendo. *p* *pp*

E'en now she comes! Could I
Ich seh' sie nah'n, könnt' ich

sf *sf stringendo.* *sf*

Ped. *

(He goes towards the background.)

hide me, A re - fuge seek; where not one ray of sun - light gleams!
flüch - ten, ver - ber - gen mich, wo - hin kein Strahl der Son - ne dringt!

pp *f*

The musical score is written for voice and piano. It features a vocal line with German and English lyrics, and a piano accompaniment. The score is divided into several systems. The first system includes a vocal line with lyrics and a piano line with dynamics like *f* and *mf*. The second system continues the vocal line with lyrics and piano accompaniment, including a *cres.* marking. The third system shows the vocal line with lyrics and piano accompaniment, with dynamics *fp* and *p*. The fourth system features a *stringendo.* marking and dynamics *p* and *pp*, with a piano line showing triplets and *sf* dynamics. The fifth system includes a *Ped.* marking and a note that the singer goes towards the background. The sixth system shows the vocal line with lyrics and piano accompaniment, with dynamics *pp* and *f*.

DUET.—“FEW MOONS HAVE WANED.”

Molto Moderato.

(Siegfried and Genoveva descend the steps of the castle, followed by Drago, Angelo, Balthasar, Caspar and other attendants.)

PIANO.
♩ = 76.
mf

Balthasar, Caspar and other attendants.)

SIEGFRIED.

Few moons have wan'd since first . . . we plight - ed troth, And now we
So we - nig Mon - den erst . . . dass ich dich fand, und schon ent -

GENOVEVA.

Tho' we must part, one
Ob auch ge - trennt, uns

part at cru - el Fate's de - cree!
- reisst dich mir ein streng Ge - schick!

L.H.

vow u - nites us both, And Love's far - see - ing gaze shall fol - low
eint ein hei - lig Band, in fern - ste Fer - ne reicht der Lie - be

cres. *p*

thee!
Blick!

No he-ro, thou no Sieg-fried wert to me—
Wärst du kein Held, du wä-rest Sieg-fried nicht—

O true and lov-al wife,
Du bist ein deut-sches Weib,

no tears from thee! I could not
so kla-ge nicht! Soll' ich er-

And all un-mov'd I then would let thee
und kei-ne Kla-gen sen-det' ich dir

live and see our faith laid low.
tra-gen un-sers Glau-bens Schmach?

go.
nach.

Where thou may'st go, my love will with thee stray,
Wo du auch weilst, dir folgt die Lie-be nach.

I could not live and see our faith laid low,
Soll' ich er-tra-gen un-sers Glaub-ens Schmach?

To sor-row's
Der Trüb-sal

where thou may'st go, my love will with thee stray,
wo du auch weilst, dir folgt die Lie-be nach,

night there fol-lows joy-ful day,
Nacht folgt einst ein Freu-den-tag,

to sor-row's night there fol-lows joy-ful
der Trüb-sal Nacht folgt einst ein Freu-den

The musical score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The score is divided into several systems, each with a vocal staff and a piano staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'cres.' and 'tr'. The lyrics are in German and are placed below the vocal staff.

Piu Presto.

Where thou may'st go, my love will with thee, will with thee stray. To
 wo du auch weilst, dir folgt die Lie - be, die Lie - be nach. Der
 day, To sor - row's night there fol - lows joy - - ful, joy - ful day. O
 tag, der Trüb - sal Nacht folgt einst ein Freu - - den, Freu - den - tag. O

Piu Presto. $\text{♩} = 120.$

Him who gave I now must yield His right, At His com - mand my
 dich mir gab, er se - he mich be - reit, auf sein Ge - bot mein
 glo - rious com - bat, for the Cross I fight, The palm - branch
 herr - lich Strei - ten, für die Chri - - sten - heit, des Krie - ges

dear - - est love re - sign - ing! To Him who gave I
 Lieb - - stes hin - - zu - ge - ben, der dich mir gab, er
 with the lau - rel thus en - twi - ning, O glo - rious com - bat, for the
 Ban - ner glor - reich zu er - he - ben, o herr - lich Streit - en, für die

now must yield His right, At His . . com - mand . . my dear - - est
 se - he mich be - reit, auf sein . . Ge - bot . . mein Lieb - - stes
 Cross . . I fight, The palm - branch with . . the lau - - rel
 Chri - - sten - heit, des des Krie - ges Ban - - ner glor - - reich

love re - sign - ing. Be - lov - ed spouse!
 hin - - zu - ge - ben. Ge - lieb - ter Mann,
 thus en - twin - ing! Thou lov - ing wife!
 zu er - he - ben! Du lie - bend Weib,

How blest, to whom such love is giv - en!
 be - glückt, wem solch' ein Held ge - ge - ben!
 How blest, to whom such love is giv - en!
 be - glückt, wem solch' ein Weib ge - ge - ben!

Trumpets behind the scenes (to the left). *Behind the scenes (to the right).*

The crotchets to have the same value as the minims in the previous movement.

VOICE. SIEGFRIED. (To the attendants.)

'Tis e - nough ! Some words to you at
Dies gilt uns ! Zu euch noch wen' - ge

PIANO. *mf* *f*

part-ing ! Dra - go, faith - ful thou hast ev - er prov'd, To . . thy
Wor - te ! Dra - go, treu hast du dich stets be - währ't, dei - ner

f *f* *p*

DRAGO (respectfully).

care shall be en - trust - ed My house - hold ; rule it well ! Your de - par - ture sad - dens us -
Pfle - ge sei ver - traut mein Ge - sin - de, halt' es wohl ! Eu - er Schei - den schmerzt uns tief -

Fag.

SIEGFRIED (pointing to Angelo).

This af - flict - ed one thou'lt tend . . with kind - ness ; Speech . . to
Und vor al - len nimm dich an die - ses Ar - men ; ist . . . die

him may be de - nied, Yet in his eyes Love . . hath found a lan - guage - Nev - er
Red' ihm auch ver - sagt, ein treu Ge - müth spricht aus sei - nem Au - ge, kränkt ihn

(Beholding Golo.)

wound him!
nim - mer!
DRAGO.

One is miss - ing -
Ei - ner fehlt noch -

Ev' - ry wish of yours is law.
Wie Ihr sagt, so wird's ge - than.

p

GENOVEVA.

How dead - ly pale!
Wie bleich er sieht! DRAGO.

Go - lo - Thou of near - est kin, why dost thou stay a - part? How dis -
Go - lo - du, der Nächste meinem Hau - se, stehst so fern? Wie ver -

fp *fp*

GOLO.

'Tis so!
Ihr sagt's!

SIEGFRIED.

- turb'd! Fain wouldst thou go forth with me and fight?
- stört! Möch - test gern wohl mit mir in den Krieg?

f *f* *p*

GENOVEVA.

The part - ing grieves him more than all!
Es schmerzt der Ab - scheid ihn vor Al - len!

Bet - ter canst thou serve me - See! . . . to my
Bes - ser dienst du hier mir - Sieh', . . . nur dem

fp *p*

ritard.

best of friends, my best of trea - sures Would I fain en - trust— thou art
 Bes - ten möcht' ich mei - ner Gü - ter Bes - tes an - ver - trau'n— der bist

Più agitato. (to Golo, affectionately.)

he!
 du!
Più agitato. $\text{♩} = 126.$

To my wife, O give thy care
 Mei - nes Wei - bes nimm dich an,

(to the other attendants.)

When she needs a man's strong arm— And you, look on
 wo sie Man - nes Schutz be - darf. Und ihr, seht in

Go - lo here, As your mas - ter, as your lord; Serve ye him,
 Go - lo hier eu - ern un - um - schränk - ten Herrn: die - net ihm,

Golo.

as 'twere for me! To a worth - ier far than me
 als wär' ich's selbst! Ein - en Wü - rd' - gern wohl als mich

GENOVEVA.

Should your charge be giv - en!
möcht' ich, dass Ihr jün - det.

Glad - ly as my knight I wel - come you!
Gern . . . nehm'ich Euch zum Rit - ter an!

Ped. *

Golo. *a tempo.* SIEGFRIED. Golo (to Genoveva).

No - ble la - dy, far too high is your es-teen!
Ed - le Gräf - in, viel zu gut denkt Ihr von mir!

Talk no long - er - Far too
Spart die Wor - te. Viel zu

p *colla voce.* *a tempo.* *f*
(Trumpets behind the scenes.)

SIEGFRIED.

high - For all pre - cious is our time; E'en now doth the trum - - pet
gut - Kost - bar, kost - bar ist die Zeit; der Ruf der Trom - pe - - te

f

call. Quick! lead my char - ger forth!
sag't's. Auf! führt mein Schlachtross vor!

CHORUS OF SOLDIERS (behind the scenes, to the right). *f* 1st & 2nd TENOR.
 Forth!
Auf!

CHORUS OF SOLDIERS (behind the scenes, to the left). *f* 1st & 2nd BASS.
 Forth!
Auf!

f *ff un poco rit.*

The crotchets rather slower than in the preceding number.

1st & 2nd TENOR.

1st & 2nd TENOR.
f *S*:
 Forth!
Auf!
 1st & 2nd BASS.
mf
 Forth, . . . forth to the fight! Count . . . Siegfried, our knight, Leads . .
Auf! . . . *auf* in das Feld! Graf . . . Siegfried der Held, er . . .

♩ = 132.
f
mf

(Genoveva and Siegfried embrace each other long and fervently. Golo stands aside). The first Chorus of Warriors is seen marching across the stage.)

out the brave band Who glo . . . ry de - mand. Fair . . . love, grant a
föh - ret das Heer, er föhrt . . . es zur Ehr, Fein's . . . Liebchen, ein

GENOVEVA.
 Fare - well!
Leb' wohl!
 kiss! Short . . . part - ing is this! Luck . . . fol - lows our train, Soon, soon
Kuss! Ge . . . schie - den sein muss! Mit . . . uns ist das Glück, bald, bald . . .

SIEGFRIED. GENOVEVA.
 Fare - well!
Leb' wohl!
 To meet . . . a
Auf Wie . . . der -
 . . . come we a - gain! Fair . . . love, grant a kiss! Short . . . part - ing is
kehr'n wir zu - rück! Fein's . . . Lieb - chen, ein Kuss! Ge . . . schie - den sein
poco a poco cres.
poco a poco cres.

SIEGFRIED.

gain !
sch'n ! Golo (*aside*).

To meet
Auf Wie - - - der -

How sweet that kiss !
O wie sie küsst !

TENORS. (*The Chorus of Tenors, singing*
mf)

Charles Mar -
Karl Mar -

this ! Luck fol - lows our train, Soon, soon come we a -
muss ! Mit uns ist das Glück, bald, bald keh'r'n wir zu -

gain !
sch'n !
(*aside*.)

A - las, why not for me ?
Man fühlt's, in - dem man's sieht !
at first behind the scenes, comes nearer and nearer, and at last appears on the stage.

tel, Charles Mar - tel, val - iant ham - mer, Puts to
tell, Karl Mar - tell, tapf' - rer Ham - mer, al - lem

gain ! Forth, forth to the fight ! Count Siegfried, our
rück ! Auf, auf in das Feld ! Graf Siegfried, der

si - lence hea - then cla - mour ! For
Hei - den - - volk zum Jam - mer ! Der

knight Leads out the brave band Who glo - ry de -
Held, er füh - ret das Heer, er führt es zur

più f
e sempre più cres.

Golo (to Siegfried). GENOVEVA.

Count, your steed paws the ground. With thee might I
Herr, das Ross steht be-reit! O könnt' ich mit

an vil he shall have the foe!
Feind der soll der Am-bos sein!

mand. Fair love, grant a kiss! Short part - ing is
Ehr'. Fein's Liebchen, ein Kuss! Ge - schie - den sein

SIEGFRIED. GENOVEVA.

go! Take com - fort, be thou calm! Fare - well, fare -
dir! Ge - trost - und fas - se dich! Leb' wohl, leb'

Then strike we all brave - ly . . . blow on
da schla - gen wir wa - cker . . . drauf und

this! Luck fol - lows our train, Soon, soon come we a -
muss! Mit uns ist das Glück, bald, bald, kehr'n wir zu -

well!
wohl!

blow! Charles Mar - tel!
drein! Karl Mar - tell!

gain! Fair love, grant a kiss! Short part - ing is
rück! Fein's Lieb - chen, ein Kuss! Ge - schie - den sein

Charles Karl Mar Mar

As ring eth the ham mer loud and
 Wie klin get der Ham mer stark und

this! Luck fol - lows our train! Soon, soon come we a
 muss! Mit uns ist das Glück, bald, bald keh'n wir zu

hands with Golo, Angelo and Drago at parting, and rides off, waving his hand at the last to Genoveva.)

tel, Charles Mar - tel, va - liant ham - mer, Puts to
 Karl Mar - tell, tapf - rer Ham - mer, al - lem

well! Charles Mar - tel!
 hell! Karl Mar - tell!

gain! Forth, forth to the fight! Count Sieg - fried, our
 rück! Auf, auf in das Feld! Graf Sieg - fried, der

si - lence hea - then cla - mour! For an - vil der
 Hei - den - volk zum Jam - mer! Der Feind der

Charles Mar - tel, va - liant ham - mer! Puts to
 Karl Mar - tell, tapf - rer Ham - mer! Al - lem

knight, Leads out the brave band, who glo - ry de - mand! Fair
 Held, er füh - ret das Heer, er führt es zur Ehr.' Fein's

dim.

he shall have the foe, Then strike we all
soll der Am-bos sein, da schla-gen wir

si-lence hea-then cla-mour! So
Hei-den-volk zum Jam-mer! Wie

love, grant a kiss, Short part-ing is this! Luck fol-lows our
Liebchen ein Kuss! Ge-schie-den sein muss! Mit uns ist das

dim.

(The stage is gradually deserted, excepting by Golo and Genoveva; the latter has sunk in a swoon upon a stone bench;

brave-ly blow on blow! Charles Mar-
wa-cker . . . drauf und drein! Karl Mar-

rings the ham-mer loud and well! Charles Mar-
klingt der Ham-mer stark und hell! Karl Mar-

train, Soon, soon come we a-gain! Fair love, grant a
Glück, bald, bald . . . keh'r'n wir zu-rück! Fein's Lieb-chen, ein

p

Golo supports her in his arms.)

tel! So . . . ring-eth the
tell! Wie . . . klin-get der

tel! So
tell! Wie

kiss! Short part-ing is this! Luck fol-lows our
Kuss! Ge-schie-den sein muss! Mit uns ist das

ham - mer . . . loud and well!
Ham - mer . . . stark und hell!

rings the ham - mer loud and well!
klingt der Ham - mer stark und hell! *sempre dim.*

train, Soon, soon come we a - gain! Luck fol - lows our
Glück, bald, bald kehr'n wir zu - rück! Mit uns ist das *sempre dim.*

Charles Mar - tel!
Karl Mar - tell!

Charles Mar - tel!
Karl Mar - tell!

train, our das train! Soon come we a - gain, Soon . .
Glück, das Glück! Bald kehr'n wie zu - rück, bald . .

Charles Mar - tel!
Karl Mar - tell!

Charles Mar - tel!
Karl Mar - tell!

Charles Mar - tel, Charles Mar -
Karl Mar - tell, Karl Mar -

come we a - gain, Luck fol - lows our train!
kehr'n wir zu - rück, mit uns ist das Glück!

pp.

The minims rather faster than in the preceding number.

tel!
tell!

pp dolcissimo. *pp espressivo.*

Ped. *

GOLLO.

The ruth - less war - rior ! Well he knows To
Der rau - he Kriegs-mann ! Auf das Schwert ver -

pp

p dolce.

wield the sword, to thrust and fence, But not to love !
- steht er sich, auf Stoss und Hieb, auf Lie - be nicht !

p dolce.

Ped. *

How hath he sor - row'd her !
Er hat's ihr an - ge- than !

p

Ped. *

cres.

Dies she, I will not mur - mur - Ah ! she sighs ! The breath of
Stirbt sie, ich will nicht knir - schen ! Doch, sie seufzt ! Das hol - de

pp *poco cres.*

life re - turns a - gain, And now her lips are blush - ing ro - sy red!
 Le - ben kehrt zu - rück, und auf die Lip - pen tritt das er - ste Roth!

Doppio tempo. *pp*
Doppio tempo. O lips, how sweet, how beautiful! Who kiss'd . . . them Would
 O Lip - pen, sü - ße Lip - pen! Wer euch . . . küsst, der

steal a taste . . . of bliss . . . un - dy - ing, Un - quenched for ev - er were its
 stiehlt sich hier - die ew - - ge Se - lig - keit, denn nie verglüht ein sol - cher

(Looking around.)
 glow! Nev - er! This might I do— I am a - lone—
 Kuss! Nie! nie! Ich könnt' es thun, ich bin al - lein—

And her chaste eye-lids stand Not yet as Che - ru - bim From Pa - ra - dise to warn me
 die heil' - gen Au - gen steh'n noch nicht wie Che - ru - bim ab - weh - rend vor dem Pa - ra -

(firmly.)
 back— dies I will!— I'll dare to kiss her! (He kisses her.) (Margaret is seen
 ich will, ich muss sie küs - sen.
 stringendo.
 sf f
 Ped.

for a moment.)
 con molto espress.
 sfp sfp

GENOVEVA (fervently).
 My Mein
 dim. pp dolce.
 3

(to Golo, not yet recognising him.) GOLO (very courteously).
 Sieg - fried! Who art thou! Your de - vo - ted
 Sieg - fried! Wir bist du! Eu - er treu - ster
 pp pp
 3

GENOVEVA.
 knight! For - give— all swims be - fore me! Ah, help me!—
 Knecht! Er - laub, dass ich mich stü - tze! Mir schwindelt!—
 pp

Molto vivace. MARGARET (advancing from behind the gate of the castle).

Molto vivace. $\text{♩} = 86.$ See there—the hand-some gal-lant Knight!
Sieh' da—welch' fei-ner Rit-ters-mann!

All men be-hold him with de-light!
Man sieht ihn nur mit Freu-den an!

The sword . . . he wears, The hel-met
Der Fe- . . . der-hut, der De-gen

plum'd he wears, And brave-ly dares!
steht ihm gut, auch hat er Muth!

That kiss to steal then while he bow'd . . . him low, His cheek with pas-sion's
Und wie zum Kuss er sich her-un-ter-bog, welch' Flammengluth die

flame . . . was all a - glow!
Wang' ihm ü-ber - zog!

The Count a - field, . . . the wife a - lone! —
Die Frau al - lein, . . . der Graf beim Heer!

A

Kind For - tune to the youth hath fa - vour shown!
Da fällt's dem hübschen Burschen ja nicht schwer!

My rest is gone, no peace have I,
Ich hab' kein' Rast, ich hab' kein' Ruh,

(Turning with a threatening gesture towards the castle.)

To fill their place with spite I'll try! Me from thy house thou didst ex -
ein we - nig Groll kömmt auch da - zu: dass aus dem Haus du mich ge -

pp (Perceiving Golo.)

- pel, Sir Count, thou now wilt rue it well! Hush, he
- hetzt, Herr Graf, ver-gol-ten sei dir's jetzt! Still, er

(Golo returns from the castle in deep thought; Margaret draws back, watching him.)

comes! hush, he comes!
k6mmt! Still, er kommt!

dim.

*Poco rall.**p* Golo.

What crime hast thou wrought By pas-sion dis-traught?— Thou
Was hast du ge-than in fre-veln-dem Wahn— du

Poco rall.

pp

hast thy lord's Best be-lov'd em-brac'd, And in thine arms Held that form so chaste!
hast ge-k6sst dei-nes Herr-en Weib, du hielt'st um-schlun-gen den ed-len Leib,

cres.

cres.

sf

hew

pat

Thy knight-ly oath Didst thou be-tray— Ah, wretch, a-way! Fly from the
du hast ge-broch-en dein Rit-ter-wort E-len-der, fort, so weit dich

dim.

sf

P6d.

(Is about to go through
the gate of the fortress.)

MARGARET.

face . . . of thy fel - lows !
deine Füs - se tra - gen !

Go - ro !
Go - lo !

mf

pp

Golo (rushing past without recognising her.)

MARGARET.

A - way, a - way !
Hin - weg, hin - weg !

My son, where now ?
Mein Sohn, wo - hin ?

No
Kein

Golo (reluctantly).

word for thy fos - ter - mo - ther,
Wort . . . für dei - ne Am - me,

Who be - holds thee now at last ?
die so lang dich nicht ge - seh'n ?

Thou,
Du

p animato.

MARGARET.

Mar - ga - ret, art here ?
Mar - ga - re - tha hier ?

Un - kind - ly didst thou ban - ish me from
Un - freund - lich stie - ssest ein - stens du mich

Golo.

hence,
fort,

Yet still I love thee.
ich blieb dir gut. . .

And I ab - ber
Ich a - ber

f

- hor . . thee, Since e - - vil prac - tice Thou hast fol - low'd, black - est
 has - se dich seit bö - - - sem Wan - del du dich er - ge - ben, schwar - ze

MARGARET (*enquiringly, with emphasis.*)

This, vir - tue's home? Ah!
 Der Tu - gend Haus? Ach,

arts pursued, Thou art my hor - ror— For this is vir - tue's home!
 Kün - ste treibst, die ich ver - ab - scheu'— dies ist der Tu - gend Haus!

(*mysteriously.*)

af - ter long and wea - ry wan - d'ring, Here I hoped to find a rest and shel - ter; yet,
 hofft' ich doch, nach langem Wand - ern hier zum Aus - ruh'n ei - ne Streu zu fin - den; doch,

For this is vir - tue's home!
 dies ist der Tu - gend Haus!

What have I seen in this fair home of vir - tue?
 was ich er - blickt' in die - sem Haus der Tu - gend?

Ha!
 Ha!

(whispering in his ear.)

In sooth, a love-ly dame well worth a kiss!
 fur-wahr, ein schönes Weib des Küß-sens werth!

(seizing hold of her.)

Ah, didst thou see, then? Die!
 Du hast ge-se-hen? stirb!

The first system of the musical score features a vocal line at the top and a piano accompaniment below. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a forte piano (fp) dynamic and includes various articulations like accents and slurs. The lyrics are written below the vocal line.

(with indifference.)

Strike on! 'tis but thy faith-ful nurse, And not thy mo-ther, thou wouldst
 Stoss' zu! 'sist ja die Am-me nur, die Mut-ter nicht, die du durch-

The second system continues the musical score. The vocal line is marked with a dynamic of piano (p). The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a mezzo-forte (mf) dynamic indicated. The lyrics are written below the vocal line.

pierce— Ah, Go-lo, thou art sick—
 -bohrst, geh' Go-lo, du bist krank—

mf

Ay— sick to
 Ja— krank zum

The third system of the musical score shows the vocal line with a dynamic of piano (p) and the piano accompaniment with a dynamic of forte (f). The lyrics are written below the vocal line.

(pointing to the 'castle.)

Then trust to me— I know the cure.
 Ver-trau' dich mir, ich weiss den Art.

death!
 Sterben!

The fourth system of the musical score features a vocal line with a dynamic of piano (p) and the piano accompaniment with a dynamic of forte (f). The lyrics are written below the vocal line.

GOLO. *C^b*

Off, witch, a - way! Thee, with this house and all the world do I ab - hor,
 Weib, He - ze, fort! Du, die - ses Haus, die gan - ze Welt ist mir ver - hasst,

f sfz fp sf

Life, with its weight of woe can I en - dure no more; I'll fly and hide me
 kaum, dass ich tra - ge noch des Le - bens Jam - mer - last, ich will da - hin geh'n,

fp

(He is about to go, Margaret holds him back.)

MARGARET. *Moderato.*

far be - yond the ken of hu - man eyes! The la - dy fair a -
 wo kein Aug' mich wie - der fin - den soll! Du lässt die ar - me

p sf p

Moderato. ♩. = 68.

- lone thou't leave, With - out thee she will sore - ly grieve; 'Twixt Life and Death will she then
 Frau al - lein, sie wird ohn' dich gar trau - rig sein, am Le - ben mü - sste sie ver -

GOLO. *p*

wa - ver, For 'tis well known thou art high in her fa - vour. What say - est thou? Who bore such
 za - gen, sie will dir wohl, wie die Leu - te sa - gen. Was sprichst du da? wer that dir's

p

MARGARET.

tale? Come, leave my arm and hurt me not, Such things are not so hard to
kund? *Nun drück' mir nur den Arm nicht wund der - gleich-en fällt nicht schwer zu*

see. And how pro - pi - tious all would seem! The Count in
seh'n. *Und sieh', wie schön sich Al - les trifft! Der Graf im*
 GOLO.
 Thou liest, how pure she is thou know'st not—
Du lügst, du kennst sie nicht die Rei - ne.

camp, thou here re-main-ing, Perchance he falls in dead-ly fight, 'Then all he has is thine by
Krieg, du heim ge - blie-ben, vielleicht, dass er im Kampfe fällt, er dich zum Er - ben gar be -

GOLO. MARGARET.

right! Thou know'st her not, thou know'st her not— One oft - en feels in lone-ly plight, But hill to
- stellt! Du kennst sie nicht, du kennst sie nicht. *Oft fügt sich's selt-sam in der Welt: kommt Berg und*

vale is link'd for ev - er; And who would try two flames to sev - er? Good luck then, good
Thal doch wohl zu - sam - men, un wie viel leich - ter zwe - en Flam-men? Glück auf denn, Glück

(she is about to go.)

luck !
auf!

GOLO (detaining her).

I must— to Stras-burg.
Muss fort— nach Strassburg.

And wilt thou go?
Brichst auf du schon?

p *pp* *pp*

D (aside.)

He takes it to heart.
Es dringt ihm in's Herz.

(confidentially.)

But say, what wouldst thou do
Sag' an, was thü - test du

wert in my place?
an mei - ner Stel - le?

D

(aloud.)

Were I young, well-born, with bright eyes such as thine, I'd keep a firm hope in my
Wär' ein jun - ger Herr ich mit Au-gen wie Ihr, ich hielt' an meiner Hoff - nung

(aside.)

heart, Tho'twere the Queen her-self who had my love.
fest, und wär' ich in die Kö - ni - gin ver - liebt.

He takes it to heart—
Es dringt ihm in's Herz.

GOLO.

If hope were grant - ed,
O dürft' ich hof - fen,

O
Mar -

fp

Mar - gret! With rich re - ward I would re - pay thee! But see for thy -
 - g're - tha! Ich wollt' es kö - nig - lich dir loh - nen! Bleib' hier im

self, leave not yet the cas - tle! No more is need - ed, I've seen e -
 Schloss, sieh' mit eig - nen Au - gen! Mehr brauch't's nicht als ich be - reits ge -

MARGARET.

nough! Wilt thou
 seh'n! sch'n! Golo. Wollt durch -

But yet some days I pray thee lin - ger.
 Nur wen' - ge Ta - ge lass dir's ge - ful - len!

win her? Per - haps -
 aus Ihr? Viel - leicht -

Thou'lt stay? And
 Du bleibst? Und

As I can— Here! *f*
 Wie ich's kann— Hier! *f*

wilt thou help me? Thy hand up - on it! To stand by
 willst . . . mir bei - steh'n? Gib mir die Hand d'rauf! Und schwörst mir

cres. *f*

Molto vivace. (aside.)
 I swear! Spells I have woun'd,
 Ich schwör's! Was ich ge-wollt,

me thou't swear? With life and vig - our A - new dost thou fill me,
 bei - zu - steh'n? Mit neu - em Le - ben er - füllst du mich wie - der,
Molto vivace. *f* *mf* = 88.

Fast is he bound— My
 mir ist's geglückt— Ich

Do thou but lead, All will suc-ceed! Mine, then, for ev - er, Naught shall us se - ver,
 gehst du vo-ran, glü - cket der Plan! Mein muss sie wer - den, mein muss sie wer - den,

scheme is well laid, My cap - tive he's made—
 halt' ihn umgarnt, ich halt' ihn umstrickt—

mine, then, for ev - er, mine, mine, Tho' help as from Heaven To her be giv - en,
 mein muss sie wer - den, mein, mein, und stie - gen En - gel nie-der zur Er-den und

f

The musical score is written for voice and piano. It features a key signature of two sharps (D major) and a 2/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *cres.*, *f*, *mf*, and *Molto vivace*. The vocal line includes German and English lyrics. The score concludes with a final *f* dynamic marking.

(aloud.)

Mine she must be, Mine, then, for ev - er, Mine, then, for
 schütz - ten sie! Mein, muss sie wer - den, mein, muss sie

Thine, then, for
 Dein soll sie

(aside.)

ev - er, My scheme is well laid, My cap - tive he's made—
 wer - den! Ich halt' ihn um-garnt, ich halt' ihn um-strickt—

ev - er, Mine, . . . then, for ev - er,
 wer - den, mein . . . muss sie wer-den

My scheme is well laid, my cap - tive he's made, my cap - tive
 mir ist es ge-glückt, ich halt' ihn um-strickt, ich halt' ihn

mine, Mine, . . . then, for ev - er, mine,
 mein, mein . . . muss sie wer - den, mein,

he's made, my cap - tive, cap - tive he's made, my
 um-garnt, ich halt', ich halt' ihn um-strickt, es

mine, mine, then, for ev - er, Yes, mine, for ev - er,
 mein, mein muss sie wer - den, und stie - - gen En - gel

scheme is well laid, my scheme is well laid, my cap-tive he's
 ist mir ge-glückt, mir ist es ge-glückt, ich halt' ihn um-

Naught shall us sev-er, Tho' help as from heaven to
 nie-der zur Er-den und schütz-ten sie und

sfp
p

made. My spells are wound, my scheme well
 strickt. was ich ge-wollt, mir ist's ge-

her be giv'n, Mine, then for
 wahr-ten sie, mein, muss sie

cres.

cres. **F** (*aloud.*)
 laid. Tho' help be giv'n To her as from Hea-ven, She
 glückt! Und stie-gen En-gel nie-der zur Er-den und

cres.
 ev-er! er! She must be
 wer den! und schütz-ten

cres. **F**

(*aside.*)
 must be thine, My cap-tive he's made, my cap-tive he's
 schütz-ten sie, ich halt' ihn um-garnt, ich halt' ihn um-

mine, she must be mine, mine, mine, mine, mine, mine for
 sie und wahr-ten sie, mein, mein, mein, mein, muss sie

V
sf

made, strickt, Thine, dein, then, soll, for ev - er, er, den,
 ev - er, mine she must be, mine she must
 wer - - - - - den, jetzt o - der nie, mine she must
 Thine, she must be, Thine, she must
 jetzt o - der nie, mine she must
 be, mine, she must
 nie, mine she must
 be, mine, she must
 nie, mine she must
 Thine, ev - er Thine!
 jetzt o - der nie!
 mine, ev - er mine!
 jetzt o - der nie! (The Curtain falls.)

ACT II.

No. 8. SCENA, CHORUS AND RECIT.—“ THAT PARTING WRUNG MY HEART WITH PAIN.”

Genoveva's room (Gothic hall). Genoveva at her spinning-wheel.

(The curtain rises.)

Lento.
PIANO.
 = 104.
pp *cres.* *fp*

GENOVEVA (*with intense feeling*).

That parting wrung my heart with pain!
 O weh des Scheidens, das er that!

With him all joy hath und
 Mit ihm schied Freud'

pp *sf* *pp* *Ped.*

fled!
 Glück!

O law-less house,
 Herr'n-lo-ses Haus,

house with-out head!
 Haus oh-ne Rath!

O were he here a-gain!
 O käm' er bald zu-rück!

cres. *fp* *poco*

stringendo.

With him is joy,
 Mit ihm die Lust,

with him is peace.
 mit ihm der Muth,—

Without him, life is
 wo er nicht ist, da

stringendo. *fp* *fp* *fp*

fear-ful,
 wankt es,

But when he rules,
 doch wo er herrscht,

all ter-rors cease,
 da steht es gut,

The house is bright and
 wie glänzt das Haus, wie

cres. *fp* *cres.* *fp* *p*

cheer-ful ! That parting wrung my heart with pain !
 prangt es ! O weh des Scheidens, das er that !

rit. *a tempo.*

fp *rit.* *p* *dim.* *dim.*

Be still, my heart, take com- fort—
 Ge-trost, mein Her-ze—
 (Horns resound from the servant's hail beneath.)

Vivace. $\text{♩} = 120.$

p

SONG OF THE SERVING-MEN (behind the scenes).
 1st & 2nd TENOR.

How now !
 Was giebt's !

Fill the
 Füllt die

1st & 2nd Bass.

Tum, tum, tum, tum, tum, tum, tum, tum, Fill the
 Tam, tam, tam, tam, tam, tam, tam, tam, Füllt die

(Behind the scenes.)

f *p* *f*

(She goes to the window looking on the courtyard, and observes the singers.)

What goes on here?
 Was geht hier vor?

tank-ards high and foam-ing, Clink your glass-es round the board ! While the lord a-far is roam-ing, Here the
 Bech-er bis zum Ran-de, stoss-et an und trin-ket aus, Zieht der Herr in frem-de Lan-de, ist der

f

vas - sal plays the lord! Fill tank - ards round the
Knap - pe Herr im Haus! *Stosst an . und trin - ket*

board!
aus! Who sits hid - den in the
Ei wer sitzt da in der

Fill tank - ards round the board!
Stosst an . und trin - ket aus!

cor - ner? What, old Dra - go, do - est thou? Show thy - self, thou sly old scorn - er! To our la - dy drink we
Ec - ke! Al - ter Dra - go, was ist das? kommt her - vor aus dem Ver - ste - cke! Un - srer Herr - in die - ses

Now! Our la - - dy's health, Hur - - rah!
Glas! Die Herr - - in le - be hoch!

Hur -
Stosst

The musical score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The score is divided into five systems. The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system shows the vocal line with lyrics and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (e.g., sf, ff), and articulation marks (e.g., tr, Ped.).

1st TENOR.
Hur - rah! hur - rah!
Stosst an, stost an!

2nd TENOR.
Hur - rah! hur - rah! hur - rah!
Stosst an, stost an, stost an!

rah!
an, . . . hur - rah! hur - rah!
stost an, stost an!

rfz

The crotchets the same time as before.

GENOVEVA.
How rough that sing - ing!
Welch' ro - hes Sin - gen!

ten.
sf *pp* *pp*

Yet it bears a tone of mock - e - ry!
Klingt es doch, als ob sie spot - te - ten!

SONG OF THE SERVING-MEN (behind the side-scenes).
TENOR & BASS.
The serfs are
Die Knech - te

pp

Tum, tum, tum, tum, tum, tum, tum, tum, tum,
Tam, tam, tam, tam, tam, tam, tam, tam, tam,

tr *tr* *tr* *tr*

pp

Ped.

there and Mar-ga-ret amongst them,
sind's, Marg're - tha un - ter ih - nen,

She, whom I view with
dies Schreckbild meinem

Fill the tankards, clink your glasses round the board !
Füllt die Be-cher bis zum Ran-de, trin-let aus!

mf *p*

tr *tr*

ter - ror ! And there I see good Dra - go, From all the
Au - ge ! Und dort der gu - te Dra - go, er will nicht

ten

3 *3* *3* *3* *3* *3*

rev - el - ry he turns him ! How wild their
wür - feln mit und sing - en ! Wie wild sie

ff *sf*

Here the vas - sal plays the lord !
Ist der Die - ner Herr im Haus !

ff

tr *tr*

shout - ing ! Sieg - fried, come soon a - gain and check their in - so-lence, Thy
lär - men ! Sieg - fried, kehr' bald zu - rück, brich ih - ren Ue - bermuth, sie

sf *p*

(startled.) (Golo enters.)

house and home they o-ver-throw!
stür - zen Haus und Hof dir um!

Who comes?
Wer kömmt!

(graciously.)

Ah, 'tis but Go-lo!
Ihr seid es, Go-lo!

Wel-come you ev-er are; in
Stets seid will-kom-men Ihr, und

Golo.

For-give me that at this late hour I come—
Ver-zeiht, dass zu so spä-ter Stun-de noch—

sotto voce. *(timidly.)*

truth, E'en now I felt af-fright-ed—
wisst, ich fürchte-te mich e-ben—

Their song was loud enough—And all a-lone am I.
Sie sin-gen laut ge-nug— und ganz al-lein bin ich.

Thou heard-est all?
Ihr hör - tet wohl.

A-lone is
Sie ganz al-

pp (aside.)

My waiting-maid have I dismiss'd to Treves, She goes to nurse her fa-ther who lies
Die Die-ne-rin ent-lies-nach Tri-er ich, dort ih-ren kran-ken Va-ter zu ver-

she, how rare a chance!
- lein, welch' sel'-nes Glück!

sick—
Pfle-gen— (aside.)

A sud-den fear took hold on me just now, And that wild
Da wan-del-te et - was wie Furcht mich an, da - zu das

A-lone is she, how rare a chance!
Sie ganz al-lein, welch' selt - nes Glück!

fp *fp*

sing - ing shook me— But say—what did it all be-to - ken?
wil - de Sing - en - a - ber sagt, was hat es zu be - deu - ten?

Your ser - vants, Cas - par, Balthasar, were
Die Knech - te Cas - par, Balthasar, sie

fp colla voce. *a tempo.* *fp*

And what did Mar-garet?
Und Marga-re - tha?

hold - ing rev-el - ry with some young hunts-men— Of her arts to the fel-lows made display; Now, she to
trei - ben Kurzweil mit den Jagd-ge - sel - len - macht den Burschen von ih - ren Künsten vor, bald sie zum

p *f* *p*

Yet, hide you some - thing, speak!
Ihr hal - tet in - ne, sprecht!

(hesitating.)

laugh - ter mov'd them, then to ter - ror— be - sides: Then
La - chen rei - zend, bald er - schreck - end - und dann: So

f *mf* *p* *f*

GOLLO.

hear the news that brought me here so late :
hört, was mich so spät noch zu Euch führt :

O'er Ab - dor - rha - man (so 'tis said) a
Ein gros - ser Sieg (so spricht man) sei

GENOVEVA (with warmth).

glo - rious vic - to - ry was late - ly won. What joy, what joy! a vic - to - ry! But how! Sieg - fried
ü - ber Ab - dor - rha - man jüngst er - kämpft. Ein Sieg, ein Sieg! O Freu - de! doch wie! Sieg - fried

GOLLO.

has sent to me no tid - ings?
liess oh - ne Kun - de mich?

Re - ports will oft out - strip the fleet - est run - ner!
Ge - rüch - te ei - len schnel - ler ja als Menschen!

GENOVEVA.

And ru - mour says that soon the troops will re - turn - Sieg - fried's too? O might it
Auch spricht man von der bald - gen Rück - kehr des Heer's Sieg - fried's auch? O wär' es

(Wild shouts are again heard outside.) GOLLO.

be!
wahr!

The joy - ful news hath made them bois - ter - ous!
Dies al - les hat die Bur - schen auf - ge - regt!

CHORUS OF SERVING-MEN (outside). TENOR & BASS.

In sooth, a
Für - wahr, ein

(is about to go.)

A - gain that wild up-roar, I'll go and bring them all to
 Von Neu - em to - ben sie, ich geh' zum Schwei - gen sie zu

love - ly dame well worth a kiss!
 schö - nes Weib des Küs - sens werth!

tr *mf* *dim.*

GENOVEVA.

Ah, no! for joy finds vent in sing - ing, — E'en mine! Then sing with
 Lasst, lasst, die Freu - de reizt zum Sin - gen, — auch mich! Ihr singt so

si - lence.
 brin - gen.

p dolce.

me, And let us with our soft - er strains Shut out the noise of that wild rev - el!
 ar - tig, lasst mit ein - er sanft - ten Wei - se uns den wil - den Lärm be - täu - ben!

p

See, there is the zi - ther! The rest will make it
 Kommt, dort ist die Zi - ther! So wird's nur um so

poco ritard. *Poco più lento.*

poco ritard. *Poco più lento.*

For ma - ny months my voice hath si - lent been.
 's sind Mon - den her, dass ich schon nicht mehr sang.

p

sound the sweet - er ! Come, no ex - cuse ! We'll have the song the min - strel from Al - sa - tia
 fris - cher klin - gen ! Ohn' Wi - der - spruch ! Das Lied, das aus dem El - sass uns der Sän - ger

taught us.
 lehr - te !

Ah ! la - dy, the stones were sure - ly vo - cal, Didst thou but will that they should
 Ihr könn - tet Stei - ne sin - gen ma - chen durch Eu - er Bit - ten, schö - ne

Such flat - tery have you ev - er rea - dy. Now sing, and wrap your heart in dream - ing !
 Das Schmeicheln, Go - lo, scheint Euch ei - gen, singt denn, lasst Eu - er Herz er - weich - en !
 (aside.)

sing ! How sim - ple,
 Frau ! O an - muth.

(Golo takes the zither and seats himself at Genoveva's feet ; she returns to her spinning - wheel.)

yet what po - tent charm !
 - voll - ste Zau - be - rin !

Allegretto moderato.
GENOVEVA.

If but a bird were I, Dear - est, to thee I'd fly Swift - ly a -
 Wenn ich ein Vög - lein wär und auch zwei Flüg - lein hätt', flög' ich zu

If but a bird were I, Dear - est, to thee I'd fly Swift - ly a -
 Wenn ich ein Vög - lein wär und auch zwei Flüg - lein hätt', flög' ich zu

Allegretto moderato. ♩ = 92.

- way, swift - ly a - way! . . . Fate doth my wish de - ny, fate doth my
 dir, flög' ich zu dir! . . . Weil's a - ber nicht kann sein, weil's a - ber

- way, swift - ly a - way! . . . Fate doth my wish de - ny, fate doth my
 dir, flög' ich zu dir! . . . Weil's a - ber nicht kann sein, weil's a - ber

cres. *dim.* *p*

wish de - ny, Here must I stay! Tho' I am far from thee,
 nicht kann sein, bleib' ich all - hier! Bin ich gleich weit von dir,

wish de - ny, Here must I stay!
 nicht kann sein, bleib' ich all - hier!

(with intense feeling.)

p

cres.
 In my sleep I come to thee And speak with thee,
 bin ich doch im Schlaf bei dir, und red' mit thee, dir,

cres.
 Tho' I am far from thee, In my sleep I come to thee
 bin ich gleich weit von dir, bin ich doch im Schlaf bei dir

cres. *p* *f*

pp

And speak with thee! When the sweet dream hath flown, I am a - lone!
 und red' mit dir! Wenn ich er - wa - chen thu', bin ich al - lein!

And speak with thee! When the sweet dream hath flown, I am a - lone!
 und red' mit dir! Wenn ich er - wa - chen thu', bin ich al - lein!

p *pp*

Ped. *

mf

Not an hour goes by in the night, But my heart, with new de - light,
 Es ver - geht kein' Stund' in der Nacht, da mein Her - ze nicht er - wacht,
 (He sings with more and more passion.)

Not an hour goes by in the night, But my heart, with new de - light,
 Es ver - geht kein' Stund' in der Nacht, da mein Her - ze nicht er - wacht,

mf

Wakes to think of thee, wakes to think of thee,
 und an dich ge - denkt, und an dich ge - denkt,

Wakes to think of thee, wakes to think of thee,
 und an dich ge - denkt, und an dich ge - denkt,

cres.

Who didst oft and oft - en plight, who didst oft and oft - en plight
 dass du mir viel tau - send - mal, tau - send - mal dein Herz ge - schenkt,
 (beside himself)

Who didst oft and oft - en plight, My strug - gle now must
 dass du mir viel tau - send - mal, Nicht lün - ger halt' ich

Thy love to me! Though I am far from thee,
 dein Herz ge - schenkt! Bin ich gleich weit von dir,
 end, The flame con - sumes me! Yes, at her
 mich, die Gluth ver - zehrt mich! Zu ih - ren

In my sleep I come to thee And speak with thee,
 bin ich doch im Schlaf bei dir und red' mit dir,
 feet, at her feet I'll throw me, For I must
 Fü - ssen, zu ih - ren Fü - ssen, dass sie's er -

and speak with thee! When the sweet dream hath flown, I am a -
 und red' mit dir! Wenn ich er - wa - chen thu', bin ich al -
 speak, And she must hear me! My struggle now must end, The flame, the
 - fah - re Al - les, Al - les! Nicht länger halt' ich mich, die Gluth, die

Ped. * *Tempo appassionato.* (Springing from her seat.) * *Ped.* *

lone! What ails you?
 lein! Was ist Euch?
 (He throws himself at her feet.)

flame . . . con - sumes me!
 Gluth . . . ver - zehrt mich!
Tempo appassionato. $\text{♩} = 68.$

f *sf* *f*

Ped. *

First rise! it ill beseems you thus to
 Erst ste - het auf, es ziemt Euch nicht zu

Ge - no - ve - - va, your par - don!
 Ge no - ve - - va, ver - zeih' mir!

f *Ped.* *

kneel!
 knie'n!

Get par - don first from God,
 Wohl - an, ver - zeih' Euch Gott,

For - give me ere I rise - I have de - ceiv'd you.
 Nicht eh - er bis Ihr mir ver - zeh'n - ich täuscht' Euch.

sf *sf*

and mine will fol - low -
 ver - zeh' auch ich Euch -

I stole, do you not know? When you had
 Ich raubt' Euch, ah - net Ihr? da - mals als

cres. *f*

Ped. *

Go - lo, what sudden mood is . . . this! Say, are you
 Go - lo, ich sah Euch nie - mals so, Ihr seid wohl

seen your lord de - part -
 Sieg - fried Ab - scheid nahm -

fp *f* *sf*

Ped. *

ill?
krank?

Thou gav'st the wound, then staunch the blood That well-eth out from my poor bo-som!
Du schlugst die Wun-de, still nun auch das Blut, das strö-men-de, des Her-zens!

A
Ein

wick-ed demon surely said those words, You heed not her to whom you speak!
bö-ser Dämon gab dies Wort Euch ein, be-sin-net Euch, mit wem Ihr sprecht! (*Golo, more and*

En
O

pp

more uncontrolled.)

chant-ress, thou! who with thy arts hast stol'n My life a-way—
Zau-be-ri-n, du hast das Le-ben mir durch Kunst ent-führt—

What
Was

cres.

ails thee then? A-wake, you can-not know 'tis I! See, it is Ge-no-
sprecht Ihr da? Er-wacht, denn Ihr ver-ken-net mich! Ich bin es, Ge-no-

A
f
sf

ve - va who now speaks, The wife of your own lord, the wife of Sieg-fried!
 ve - va, die jetzt spricht, Ge-mah-lin Eu-res Herrn, des Gra - fen Sieg-fried!

Hear me,
 Hor' denn,

tho' of my lord the con - sort! O . . . could I move thee, O could I tell thee!
 du mein-es Herrn Ge-mah - lin! Dass . . . ich es re - den, aus - sa-gen könn - te,

He is be - side . . . him - self,
 Es fällt ihn Wahn - sinn an,

Words . . . and ac - cents fail me— O could I
 Wor - te fin - den, To - ne O dass ich's

he is be - side him-self, Ah, who will help!—
 es fällt ihn Wahn - sinn an, wer steht mir bei!—

move thee, could I but tell thee! O could I
 re - den, aus - sa - gen könn - te, O dass ich's

Where can I fly? He is be-
 Wo flieh' ich hin! Es fällt ihn
 move thee could I but tell thee! Thou lov'st me, sweet-est bride, For us
 red-en, aus-sagen könn-te! Du liebst mich, hol-de Braut, da ist . . .

fp *f*

- side him-self! Ah, who will help? Where can I fly?
 Wahn-sinn an, wo flieh' ich hin, wo flieh' ich hin!
 the day is break-ing; As buds un-fold-ing wide, . . . Our hearts with new-found
 der Tag be-gon-nen, da regt, und rührt's sich laut, da bre-chen aus den

f *sf p*

(calls.) *f*
 Dra-go! An-ge-lo! Does no . . . one hear?
 Dra-go! An-ge-lo! Hört Nie-mand mich?
 joy to life are wak-ing. As buds un-fold-ing wide, Our
 Knos-pen al-le Won-nen, da rührt's sich laut, da bre-chen

f

does no one hear? He is be-side him-self—
 hört Nie-mand mich? Es fällt ihn Wahn-sinn an—
 hearts to new-found joy are wak-ing— Thou lov'st me,
 aus den Knos-pen al-le Won-nen— du liebst mich,
f

O when wilt thou re - turn, my Sieg - - - - - fried, my
 O Sieg - - - - - fried, mein Ge - mahl, wann kehrst fried, my du
 sweet - est bride, thou lov'st me, sweet - est bride.
 hol - de Braut, du liebst mich, hol - de Braut.

hus - band ! O Sieg - fried, come !
 wie - der ! O mein Ge - mahl !
 Name him not, name him not, His name is Death ! his name is
 Nenn' ihn nicht, nenn' ihn nicht, sein Nam' ist Tod ! sein Nam' ist

When com'st thou hi - ther ? O Hea - - - - - ven, help ! O
 wann kehrst du wie - der ! All - mächt' - - - - - ger, Gott, all -
 Death ! Mine . . . art thou ! mine art thou !
 Tod ! Mein . . . bist du ! mein bist du !
f sf (rushing towards her.) sf

Hea - - - - - ven, help ! A - way ! a - way !
 mächt - - - - - ger Gott ! Zu - rück ! zu - rück !
 These arms shall hold thee fast In long em -
 In mei - ne Ar - me, Weib ! An mei - ne

(Standing before him with a threatening gesture.)

A - way, a - way! thou faith - less bas - tard, a -
 Zu-rück, zu - rück, zu - rück, ehr - lo - ser Bas -

- brace! shall hold thee fast!
 Brust! an mei - ne Brust!

- way!
 - tard!

(At this, Golo starts back and allows Genoveva to depart.)

That
 Das

Ped. * Ped. *

word could hurt— that word
 Wort, das traf— das Wort,

could pierce,—
 das schlug—

Poco più lento.
pp
 Curse thee! No sleep shall come a - gain to close my eye - lids,
 Fluch dir! Kein Schlaf soll ü - ber die - se Au - gen kom - men,
Poco più lento. ♩ = 80.
pp

Nor food nor drink . . shall bring re - fresh - ment, Till I've de -
 kein' Speis' und Trank ü - ber die - se Lip - pen, be - vor du ver -
fp

- stroy'd thee, till
 - nich - tet, be -
cres.
f

dim. (He is about to go when [at the
 I have de - stroy'd thee, de - stroy'd thee.
 - vor du ver - nich - tet, ver - nich - tet!
fp
dim. *fp*
 Ped. *

beginning of the next number] he is met by Drago.)

fp *pp* *pp*
 Ped. *

Moderato. DRAGO. *mf*

Now Heav'n be prais'd, at last I've
 Dem Him-mel Dank, dass ich Euch

Moderato. ♩ = 138. *mf*

Ped. *

Ped. *

GOLO (disengaging himself from him.)

Dra - go, an - o - ther time! Pray leave me
 Dra - go, ein an - der-mal, lass jetzt mich

found you, Thro' all the cas - tle have I search'd!
 fin - de, im gan - zen Schlo - sse sucht' ich Euch!

fp *fp*

now!
 nur!

Nay, come with me, the knaves be - low . . . re - fuse to do my bid - ding.
 Ihr müsst mit mir! die Bu - ben un - ten ver - weig - ern mir Ge - hor - sam.

(with indifference.)

Treat them with force, 'tis naught to me!
 Zwing' sie da - zu, was kümmer't's mich!

Me per - chance? Let . . .
 Mich viel - leicht? Lass . . .

That could I bear! But hear, they slan - der -
 Das trüg' ich auch! doch hört, sie läst - ern -

f *p* *fp*

them! What is't to thee?
sie! Waskümmert's Dich?

Not so! Con-ceive, they ven-ture to speak e-vil Of our gra-cious
Nicht Euch! nein, denkt, sie wagen's, un-sre ed-le Grä-fin zu be-

f *p* *p* *fp*

(With more attention.)

Ha! what say they then?
Was denn sag-ten sie?

Yet speak!
Sprich nur!

la-dy.
-schimp-fen.

Lies
Kau'n

I would not re-peat,
mag ich's nacherzähl'n,

so black are they—
das Schändlichste—

They
Sie

fp

talk of that young chap-lain Who by Hi-dul-phus hi-ther Was late-ly sent;
sa-gen: mit dem jun-gen Kap-lan, den jüngst Hi-dul-fus hie-her ge-sandt,

(Whispering mysteriously to Golo.)

dear-er, they say, To her heart than Sieg-fried Well might know—the foul-mouth'd
stünd' sie ver-trau-ter, als es Graf Sieg-fried wis-sen dürf-te, denkt, die

f

p

(With a sudden thought).

Dra - - go, the ras - cals speak the truth! Still
 Dra - - go, die Schur-ken sprachen wahr! Ich
 (startled.)

ras - cals!
 Schur - ken!

Sir Go - lo!
 Herr Go - lo!

more I know— But this night, Hath she call'd him to her
 weiss noch mehr— Die - se Nacht noch hat sie ihn her be -

I can-not think it, The no - ble la - dy!—
 Ich kann's nicht glau - ben, die ed - le Grä - fin!—

pres - ence— Ay, ay, that Sieg-fried may nev - er
 - schie - den— ja, ja, zu be - ten, dass Graf . . .

With him to pray, 'tis but right—
 mit ihm zu be - ten, viel-leicht—

more re - turn, . . . is the prayer they of - fer— Canst thou not
 Sieg-fried nie . . . wie-der keh - ren mö - ge— hast Au - gen

Nay, 'tis not thus—
 Nie glaub' ich das—

see? Why, use thine eyes, the truth dis-cov-er.
 Du? Du kannst ja selbst dich ü-ber-zeu-gen.

What wouldst thou say? I'd tear my eyes out, saw they such
 Wie meinst Ihr das? Ich riss mein Aug' aus, müsst' es die

(Opening the door into Genoveva's room.) pp

The proof is here at hand, See, here's a corn-er just out of sight; to
 Wohl-an die Prob' ist leicht Hier in der Ni-sche kann un-ge-seh'n dem

deed of shame.
 Schand-that seh'n.

watch the lov-ing cou-ple I'll hide there-in— I'll hide there-in.
 Lie-bes-paar man laus-chen ich schlüpf' hin-ein— ich schlüpf' hin-ein.

'Twere bet-ter I should do it For
 Um ih-rer Un-schuld wil-len möcht'

(Golo looks as if he intended to enter.)

Wilt thou not see, be-lieve then!
 So glaub', wenn Du nicht seh'n willst! (Drago holds him back.)

(deliberating.)

her fair name, yet no— I'll with-in, but stay thou there with-out the
 sel-ber ich's, doch nein— lasst mich, und passt Ihr drau-ssen an der

Then
So

door! And if to-mor-row I as-sure thee That the tale was but a fraud-ful lie?
Thür! Doch wenn ich Euch nun mor-gen früh be-schwö-ren kann, dass al-les Lug und Trug!

call thou me the ras-cal, Then call thou me the ras-cal!
heiss' mich selbst den Schur-ken, so heiss' mich selbst den Schurk-en!

Then now in God, then now in God I trust, . . .
So denn mit Gott, so denn mit Gott! Zu Tag . . .

(Golo hides Drago in the sleeping chamber and is about to go.)
stringendo.

. . . the truth He will dis-cov-er!
. . . wird er die Wahr-heit bring-en!

stringendo.

(Margaret meets him.)

MARGARET.

A

I watch'd at the door— heard all
Ich lausch' an der Thür— weiss al - les

pp

With Ge - no - ve - va thou wert o - ver - warm!
mit Ge - no - ve - va war't zu hef - tig Ihr!

Golo.

And didst thou hear the name she
Und hör - test Du, wie sie mich

Is thine the blame then?
Ist's dei - ne Schuld denn?

gave me? Help thou my ven-geance!
nann - te? Hilf mir mich räch-en!

dim.

(mysteriously.)

Now hear! I go to Stras-burg, And there I'll cause the Count to
Hör' an! Ich will nach Strassburg, den Gra - fen dort zu - rück - zu -

pp *p*

tar - ry— He lies there, wound - ed A let - ter
 hal - ten, Er liegt ver - wun - det da— ich fing ein

Ah, couldst thou thus!— Ha!
 Das woll - test Du— Ha!

from the Count - ess do I bear; Well know I to com -
 Schrei - ben an die Grä - fin auf, - manch' Tränk - lein weiss ich

- pound my po - tions, One I'll choose . . . that swift - ly from his pair Will set him free, . . .
 zu be - rei - ten, auch für ihn, . . . das soll von sei - nen Lei - den ihn be - frei'n, . . .

and thee from him— and thee from him—
 und dich von ihm, und Dich von ihm—

With fe - ver's chill I shake— (Genoveva looks in at the door; she quickly draws
 Mich schüt - telt Fie - ber frost— back, but is perceived by Margaret, who then
 goes off with Golo.)

The musical score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The score is divided into several systems. The first system includes the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes the vocal line with lyrics and the piano accompaniment. The fourth system includes the vocal line with lyrics and the piano accompaniment. The fifth system includes the vocal line with lyrics and the piano accompaniment. The sixth system includes the vocal line with lyrics and the piano accompaniment. The seventh system includes the vocal line with lyrics and the piano accompaniment. The eighth system includes the vocal line with lyrics and the piano accompaniment. The ninth system includes the vocal line with lyrics and the piano accompaniment. The tenth system includes the vocal line with lyrics and the piano accompaniment. The eleventh system includes the vocal line with lyrics and the piano accompaniment. The twelfth system includes the vocal line with lyrics and the piano accompaniment. The thirteenth system includes the vocal line with lyrics and the piano accompaniment. The fourteenth system includes the vocal line with lyrics and the piano accompaniment. The fifteenth system includes the vocal line with lyrics and the piano accompaniment. The sixteenth system includes the vocal line with lyrics and the piano accompaniment. The seventeenth system includes the vocal line with lyrics and the piano accompaniment. The eighteenth system includes the vocal line with lyrics and the piano accompaniment. The nineteenth system includes the vocal line with lyrics and the piano accompaniment. The twentieth system includes the vocal line with lyrics and the piano accompaniment. The twenty-first system includes the vocal line with lyrics and the piano accompaniment. The twenty-second system includes the vocal line with lyrics and the piano accompaniment. The twenty-third system includes the vocal line with lyrics and the piano accompaniment. The twenty-fourth system includes the vocal line with lyrics and the piano accompaniment. The twenty-fifth system includes the vocal line with lyrics and the piano accompaniment. The twenty-sixth system includes the vocal line with lyrics and the piano accompaniment. The twenty-seventh system includes the vocal line with lyrics and the piano accompaniment. The twenty-eighth system includes the vocal line with lyrics and the piano accompaniment. The twenty-ninth system includes the vocal line with lyrics and the piano accompaniment. The thirtieth system includes the vocal line with lyrics and the piano accompaniment. The thirty-first system includes the vocal line with lyrics and the piano accompaniment. The thirty-second system includes the vocal line with lyrics and the piano accompaniment. The thirty-third system includes the vocal line with lyrics and the piano accompaniment. The thirty-fourth system includes the vocal line with lyrics and the piano accompaniment. The thirty-fifth system includes the vocal line with lyrics and the piano accompaniment. The thirty-sixth system includes the vocal line with lyrics and the piano accompaniment. The thirty-seventh system includes the vocal line with lyrics and the piano accompaniment. The thirty-eighth system includes the vocal line with lyrics and the piano accompaniment. The thirty-ninth system includes the vocal line with lyrics and the piano accompaniment. The fortieth system includes the vocal line with lyrics and the piano accompaniment. The forty-first system includes the vocal line with lyrics and the piano accompaniment. The forty-second system includes the vocal line with lyrics and the piano accompaniment. The forty-third system includes the vocal line with lyrics and the piano accompaniment. The forty-fourth system includes the vocal line with lyrics and the piano accompaniment. The forty-fifth system includes the vocal line with lyrics and the piano accompaniment. The forty-sixth system includes the vocal line with lyrics and the piano accompaniment. The forty-seventh system includes the vocal line with lyrics and the piano accompaniment. The forty-eighth system includes the vocal line with lyrics and the piano accompaniment. The forty-ninth system includes the vocal line with lyrics and the piano accompaniment. The fiftieth system includes the vocal line with lyrics and the piano accompaniment. The fifty-first system includes the vocal line with lyrics and the piano accompaniment. The fifty-second system includes the vocal line with lyrics and the piano accompaniment. The fifty-third system includes the vocal line with lyrics and the piano accompaniment. The fifty-fourth system includes the vocal line with lyrics and the piano accompaniment. The fifty-fifth system includes the vocal line with lyrics and the piano accompaniment. The fifty-sixth system includes the vocal line with lyrics and the piano accompaniment. The fifty-seventh system includes the vocal line with lyrics and the piano accompaniment. The fifty-eighth system includes the vocal line with lyrics and the piano accompaniment. The fifty-ninth system includes the vocal line with lyrics and the piano accompaniment. The sixtieth system includes the vocal line with lyrics and the piano accompaniment. The sixty-first system includes the vocal line with lyrics and the piano accompaniment. The sixty-second system includes the vocal line with lyrics and the piano accompaniment. The sixty-third system includes the vocal line with lyrics and the piano accompaniment. The sixty-fourth system includes the vocal line with lyrics and the piano accompaniment. The sixty-fifth system includes the vocal line with lyrics and the piano accompaniment. The sixty-sixth system includes the vocal line with lyrics and the piano accompaniment. The sixty-seventh system includes the vocal line with lyrics and the piano accompaniment. The sixty-eighth system includes the vocal line with lyrics and the piano accompaniment. The sixty-ninth system includes the vocal line with lyrics and the piano accompaniment. The seventieth system includes the vocal line with lyrics and the piano accompaniment. The seventy-first system includes the vocal line with lyrics and the piano accompaniment. The seventy-second system includes the vocal line with lyrics and the piano accompaniment. The seventy-third system includes the vocal line with lyrics and the piano accompaniment. The seventy-fourth system includes the vocal line with lyrics and the piano accompaniment. The seventy-fifth system includes the vocal line with lyrics and the piano accompaniment. The seventy-sixth system includes the vocal line with lyrics and the piano accompaniment. The seventy-seventh system includes the vocal line with lyrics and the piano accompaniment. The seventy-eighth system includes the vocal line with lyrics and the piano accompaniment. The seventy-ninth system includes the vocal line with lyrics and the piano accompaniment. The eightieth system includes the vocal line with lyrics and the piano accompaniment. The eighty-first system includes the vocal line with lyrics and the piano accompaniment. The eighty-second system includes the vocal line with lyrics and the piano accompaniment. The eighty-third system includes the vocal line with lyrics and the piano accompaniment. The eighty-fourth system includes the vocal line with lyrics and the piano accompaniment. The eighty-fifth system includes the vocal line with lyrics and the piano accompaniment. The eighty-sixth system includes the vocal line with lyrics and the piano accompaniment. The eighty-seventh system includes the vocal line with lyrics and the piano accompaniment. The eighty-eighth system includes the vocal line with lyrics and the piano accompaniment. The eighty-ninth system includes the vocal line with lyrics and the piano accompaniment. The ninetieth system includes the vocal line with lyrics and the piano accompaniment. The hundredth system includes the vocal line with lyrics and the piano accompaniment.

(as they go.) *dim. rit.*

Come, wait thou where yet they re - vel! Dra - go as lov - er, the thought is com - ic!
 Komm' in die Ge - sin - de - stu - be! Dra - go, als Buh - le, ei das wird lu - stig!

(Genevra enters by the other door; hearing the two no more, she hastens to the door, which she bolts.)
Poco più animato.

fp Poco più animato.

p *f* *fp*

GENEVEVA (standing at the window).

There creep they on their steal - thy way,
 Dort schlei - chen ü - ber'n Hof sie sacht,

f *fp* *p*

All wolf - like, as from prey re - turn - ing! An un - known
 wie Wol - fe, die vom Rau - be kom - men! Mir ist so

f *fp*

ter - ror fills my bo - som.
 ban - ge, so be - klom - men.

un poco rit.

GENOVEVA.
Adagio.

O Thou, whose ev - er watch - ful care All we, Thy crea - tures, share, A - gain this night O
 O du, der ü - ber Al - le wacht, der Al - les wohl ge - macht, be - wahr', o Herr, auch

hear my prayer, Pro - tect Thy faith - ful peo - ple! This frame and spi - rit
 die - se Nacht die Gu - ten und die From - men! In dei - - nen Wil - len

do I now com - mend ... to Thee! O look with mer - - cy on
 leg' ich nun so Seel ... wie Leib O hab' Er - bar - - men mit

me! If with harsh words I rail'd On him, who trai - tor-like, My hon - our then as -
 mir, und wenn ich mich ver - gass, weil sich ein Bub' an mir und mei - ner Ehr' ver -

- sail'd, For - give me, for no o - ther way To res - cue me I
 - mass, ver - gieb da mir zu mei - ner Wehr kein' an - dre Waf - fe

knew. O Lord, who contrite pray'r dost heed, Protect me in this hour of
 blieb. O Herr, der gern ver-zeiht, be-schir-me mich in meinem gro-ssen

(Genoevera takes a lamp from the table that is still burning, and goes slowly into her sleeping-room.)

need! Come, Sleep, my thoughts of grief to still, of grief to
 Leid! Und du, der al-le Schmer-zen stillt, komm', sü-sser

dolce.

p

Ped. *

still, And all my thoughts with Siegfried fill, Let my poor heart for-get its woes, And on his
 Schlaf, bring' Sieg-fried's Bild im Trau-me mir, vom tie-fen Weh, das mich er-füllt, an sei-nem

bo-som find re-pose, and on his bo-som find re-pose.
 Her-zen aus-zu-ruh'n, an sei-nem Her-zen aus-zu-ruh'n.

Fl.

pp

(Midnight chimes. Nine strokes are heard during the music; three during the pause between the end of this number and the Finale.)

dim.

Molto vivace. ♩ = 160.

PIANO.

CHORUS OF SERVING-MEN AND WOMEN (*behind the scenes*).

SOPRANO.

pp

Hush, hush, hush, o - pen there!
Sacht, sacht, sacht, auf - gemacht!

ALTO.

pp

Hush, hush, hush, o - pen there, hush, hush, o - pen there!
Sacht, sacht, sacht, auf - ge - macht, sacht, sacht, auf - gemacht!

TENOR.

pp

Hush, hush, hush, o - pen there, hush, hush, o - pen there!
Sacht, sacht, sacht, auf - ge - macht, sacht, sacht, auf - gemacht!

BASS.

pp

Hush, hush, hush, o - pen there!
Sacht, sacht, sacht, auf - ge - macht!

hush, hush, hush, o - pen there!
sacht, sacht, sacht, auf - gemacht!

(Margaret opens the door, and the chorus of men and women rush in, headed by Balthasar, Caspar and Angelo; they bear lanterns, hatchets, pikes, &c. Margaret quickly retires.)

Lest he es - cape, we must take
Dass er uns nicht entschlüpft, habt

Lest he es - cape, we must take
Dass er uns nicht entschlüpft, habt

Lest he es - cape, we must take care,
Dass er uns nicht entschlüpft, habt Acht,

pp

Lest he es - cape, we must take care,
Dass er uns nicht entschlüpft, habt Acht!

care, lest he es - cape, we must take care,
Acht, dass er uns nicht entschlüpft, habt Acht,

lest he es - cape, we must take care
dass er uns nicht entschlüpft, habt

care, lest he es - cape, we must take care,
Acht, dass er uns nicht entschlüpft, habt Acht,

lest he es - cape, we must take care,
dass er uns nicht entschlüpft, habt Acht,

cres. *f* *pp* *ten.*

Ped. *

hush!
Sacht!

care!
Acht!

hush!
Sacht!

hush!
Sacht!

lest he es - cape, we must take care!
dass er uns nicht entschlüpft, habt Acht!

f *p* *f*

Ped. * *Ped.* *

lest he es-cape, we must take care,
dass er uns nicht entschlüpft, habt Acht,

lest he es-cape, we must take
dass er uns nicht entschlüpft, habt

hush!
sacht!

lest he es-cape, we must take
dass er uns nicht entschlüpft, habt

hush!
sacht!

lest he es-cape, we must take
dass er uns nicht entschlüpft, habt

hush!
sacht!

lest he es-cape, we must take
dass er uns nicht entschlüpft, habt

p *f* *p*

Ped.

BALTHASAR (*softly*).

The room is thi-ther, well-watch'd the
Dort ist das Zim-mer, um-stellt die

care!
Acht!

No es -
Er ent -

care!
Acht!

No es -
Er ent -

care!
Acht!

No es -
Er ent -

care!
Acht!

No es -
Er ent -

sf *p* *p*

door, well watch'd the door,
Thür, um - stellt die Thür,

- cape for him, Of that be sure,
 - schlüpft uns nicht, wir stehn da-für,

- cape for him, Of that be sure,
 - schlüpft uns nicht, wir stehn da-für,

- cape for him, Of that be sure,
 - schlüpft uns nicht, wir stehn da-für,

- cape for him, Of that be sure,
 - schlüpft uns nicht, wir stehn da-für,

fp

The light is out, Two voi - ces
Das Licht ver - löscht, ich hör' Ge -

Hush, hush, be still,
Nur stil - le, still,

Hush, hush, be still,
Nur stil - le, still,

Hush, hush, be still,
Nur stil - le, still,

Hush, hush, be still,
Nur stil - le, still,

Who's there? who-e'er it
Wer kommt? wer es auch

sure - ly speak with - in -
- flü - ster wie von Zwei'n -

With - in, with - in!
Dringt ein, dringt ein, Hush,
Still,

With - in, with - in!
Dringt ein, dringt ein, Hush,
Still,

With - in, with - in!
Dringt ein, dringt ein, Hush,
Still,

With - in, with - in!
Dringt ein, dringt ein, Hush,
Still,

(Coming out of her room.) *f*

be, a-way!
sei, zurück!

What seek ye here? Whom?
Was sucht Ihr hier? (embarrassed.) Wen?

We seek for—
Wir suchen—

hush, hush, how well we've caught them!
still, still! sie sind ge-fan-gen!

hush, hush, how well we've caught them!
still, still, sie sind ge-fan-gen!

hush, hush, how well we've caught them!
still, still, sie sind ge-fan-gen!

hush, hush, how well we've caught them!
still, still, sie sind ge-fan-gen!

BALTHASAR.

Sir Go - lo, Per-mit us in your sleep-ing cham-ber now to
 Herrn Go - lo, Erlaubt, dass selbst wir su - chen in Eu - rem Schlaf - ge -

The score for Balthasar features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part includes several triplet figures in the right hand and a steady bass line in the left hand.

GENOVEVA (*indignantly*).

In my sleep-ing cham-ber? Who en - ters there will
 In mei-nem Schlaf - ge-mach? Wer ein - tritt, ist des

seek.
 - mach.

She turns pale,
 Sie er-bleicht!

She turns pale,
 Sie er-bleicht!

She turns pale,
 Sie er-bleicht!

She turns pale,
 Sie er-bleicht!

The score for Geneviva features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part includes a prominent triplet figure in the right hand and a steady bass line in the left hand. The vocal line is marked with a forte dynamic and includes the instruction 'indignantly'.

A

Heaven, shield me from these
Herr, schütz' vor Frech - heit

pi - ty craves, Seek then, seek then, we sure - ly must find him!
bit - tet auch, sucht nur, sucht nur, wir müs - sen ihn fin - den!

pi - ty craves, Seek then, seek then, we sure - ly must find him!
bit - tet auch, sucht nur, sucht nur, wir müs - sen ihn fin - den!

pi - ty craves, Seek then, seek then, we sure - ly must find him!
bit - tet auch, sucht nur, sucht nur, wir müs - sen ihn fin - den!

pi - ty craves, Seek then, seek then, we sure - ly must find him!
bit - tet auch, sucht nur, sucht nur, wir müs - sen ihn fin - den!

pi - ty craves, Seek then, seek then, we sure - ly must find him!
bit - tet auch, sucht nur, sucht nur, wir müs - sen ihn fin - den!

(turning to the Chorus.)

men! Go, go! Heaven shield me from these men!
mich! Geht, geht! Herr, schütz' vor Frechheit mich!

we sure - ly must find him,
wir müs - sen ihn fin - den,

we sure - ly must find him, we sure - ly must
wir müs - sen ihn fin - den, wir müs - sen ihn

we sure - ly must find him,
wir müs - sen ihn fin - den,

we sure - ly must find him, we sure - ly must
wir müs - sen ihn fin - den, wir müs - sen ihn

we sure - ly must find him,
wir müs - sen ihn fin - den,

Go, go! Shield me,
 Geht, geht! Herr, schütz, von

we sure - ly must find him, sure - ly must find him,
 wir müs - sen ihn fin - den, müs - sen ihn fin - den,

find him, we sure - ly must find him, sure - ly must find him,
 fin - den, wir müs - sen ihn fin - den, müs - sen ihn fin - den,

we sure - ly must find him, we sure - ly must find him,
 wir müs - sen ihn fin - den, wir müs - sen ihn fin - den,

find him, we sure - ly must find him,
 fin - den, wir müs - sen ihn fin - den,

we sure - ly must find him, sure - ly must find him,
 wir müs - sen ihn fin - den, müs - sen ihn fin - den,

sf *f* *sf* *p*

(They press against the door.)

Hea - ven, help! Hea - ven, send me help!
 Frech - heit mich, schütz' vor Frech - heit mich!

we sure - ly must find him, we
 wir müs - sen ihn fin - den, wir

we sure - ly must find him, we sure - ly must find him,
 wir müs - sen ihn fin - den, wir müs - sen ihn fin - den,

we sure - ly must find him, we sure - ly must find him,
 wir müs - sen ihn fin - den, wir müs - sen ihn fin - den,

we sure - ly must find him, we sure - ly must find him,
 wir müs - sen ihn fin - den, wir müs - sen ihn fin - den,

cres. *cres.* *cres.*

go, keep back! go, keep
Weicht zu - rück, weicht zu -

f sure - ly must find him, we sure - ly must find him, we sure - ly must
müs - sen ihn fin - den, wir müs - sen ihn fin - den, wir müs - sen ihn

f we sure - ly must find him, we sure - ly must find him,
wir müs - sen ihn fin - den, wir müs - sen ihn fin - den,

f we sure - ly must find him, we sure - ly must find him,
wir müs - sen ihn fin - den, wir müs - sen ihn fin - den,

f find him, we sure - ly must find him, we sure - ly must
fin - den, wir müs - sen ihn fin - den, wir müs - sen ihn

f sure - ly must find him, we sure - ly must find him, we sure - ly must
müs - sen ihn fin - den, wir müs - sen ihn fin - den, wir müs - sen ihn

(Solo, drawn on by

back!
rück!

find him, Get with - in, get with - in!
fin - den, drin - get ein, drin - get ein.

Get with - in, get with - in!
drin - get ein, drin - get ein.

Get with - in, get with - in!
drin - get ein, drin - get ein.

find him, Get with - in, get with - in!
fin - den, drin - get ein, drin - get ein.

find him, Get with - in, get with - in!
fin - den, drin - get ein, drin - get ein.

Angelo, rushes in, sword in hand.)

Golo.

A - way, ye
Zu - rück, ihr

GENOVEVA (to Golo).

ras - cals, How dare ye ven - ture To break your la - dy's rest? O
Schur - ken! wie könnt Ihr wa - gen, zu stör'n der Herr - in Ruh'! O
*(to the others.)*come and be my help! See here is Go - lo, now
nehmt Euch mein - er an! Hier ist Herr Go - lo - nun

go, Whom seek ye yet? Yes, you!
geht, wen sucht Ihr noch? Ja, Euch!

Golo (dissembling).

Me did they seek?
Mich sucht - en sie?

SOPRANO.

No, no, no,
Nein, nein, nein,

ALTO.

No, no, no,
Nein, nein, nein,

You!
Euch!

BALTHASAR (to Golo).

Whom?
Wen?

Yes,
Im

no!
nein!

There - in is some one yet,
d'rin muss noch Je - mand sein,

there - in is some one yet!
d'rin muss noch Je - mand sein!

no!
nein!

There - in is some one yet,
d'rin muss noch Je - mand sein,

there - in is some one yet!
d'rin muss noch Je - mand sein!

TENOR.

No, no, no, no!
Nein, nein, nein, nein!

There - in is some one yet!
d'rin muss noch Je - mand sein!

BASS.

No, no, no, no!
Nein, nein, nein, nein!

There - in is some one yet!
d'rin muss noch Je - mand sein!

hid - den there
Schlaf - ge - mach

is some one yet.
steckt Je - mand noch.

Yes, hid - den there is some one
Ja, ja, ja, ja, im Schlaf - ge -

Yes, hid - den there is some one
Ja, ja, ja, ja, im Schlaf - ge -

Yes, hid - den there is some one
Ja, ja, ja, ja, im Schlaf - ge -

Yes, hid - den there is some one
Ja, ja, ja, ja, im Schlaf - ge -

Golo. *mf*

My la - dy, let them
 Frau Grä - fin, lasst sie

yet, is some one yet, yes, hid - den there is some one yet!
 - mach steckt Je - mand noch, im Schlaf - ge - mach steckt Je - mand noch!

yet, is some one yet, yes, hid - den there is some one yet!
 - mach steckt Je - mand noch, im Schlaf - ge - mach steckt Je - mand noch!

yet, is some one yet, yes, hid - den there is some one yet!
 - mach steckt Je - mand noch, im Schlaf - ge - mach steckt Je - mand noch!

yet, is some one yet, yes, hid - den there is some one yet!
 - mach steckt Je - mand noch, im Schlaf - ge - mach steckt Je - mand noch!

p

seek then, If but your in - no - cence to prove.
 such - en, um Eu - re Un - schuld dar - zu - thun.

cres.

GENOVEVA (*proudly*). (They press into the chamber, Drago rushes out.)

Seek then!
 Sucht dem!

DRAGO. *f*

Have mer - cy, have mer - cy!
 Er - bar - men, Er - bar - men!

f

BALTHASAR. *ff* (Balthasar stabs Drago.)

Dra - - - go!
Dra - - - go!

GENOVEVA.
O Hea - ven,
Gott steh' mir

ff SOPRANO & ALTO.
Dra - - - go!
Dra - - - go!

ff TENOR & BASS.
Dra - - - go!
Dra - - - go!

BALTHASAR.

help!
bei!

O Hea - ven, help! My la - dy, I must say it, 'tis a
Gott steh' mir bei! Frau Gräfin, mit Erlaubniss, das ist

GENOVEVA.

Heav'n be my help!
Gott steh' mir bei!

GOLO (to Balthasar).

shame,
schlecht!

Friend, thou art rash!
Freund, du bist rasch!

ff SOPRANO.
See, she turns pale,
Scht, sie er-bleicht,
her guilt is clear,
die Schuld ist klar,

ff ALTO.
See, she turns pale,
Scht, sie er-bleicht,
her guilt is clear,
die Schuld ist klar,

ff TENOR.
See, she turns pale,
Scht, sie er-bleicht,
her guilt is clear,
die Schuld ist klar,

ff BASS.
See, she turns pale,
Scht, sie er-bleicht,
her guilt is clear,
die Schuld ist klar,

(Indignantly, to Balthasar.)

Heav'n, be my help! Naught to you!
 Gott steh' mir bei! Nichts zu Euch!

BALTHASAR (to Genoveva).

What say you now? Most sure-ly, naught to us who saw the
 Was sagt Ihr nun? Das glaub' ich, nichts zu uns, die wir es

her guilt is clear,
 die Schuld ist klar,

her guilt is clear,
 die Schuld ist klar,

her guilt is clear,
 die Schuld ist klar,

her guilt is clear,
 die Schuld ist klar,

shame, But what to him who all from us will hear?
 sah'n, was a-ber wohl zu dem, der's hört von uns?

her guilt is clear, her guilt is clear!
 die Schuld ist klar, die Schuld ist klar!

her guilt is clear, her guilt is clear!
 die Schuld ist klar, die Schuld ist klar!

her guilt is clear, her guilt is clear!
 die Schuld ist klar, die Schuld ist klar!

her guilt is clear, her guilt is clear!
 die Schuld ist klar, die Schuld ist klar!

Più presto.
GENOVEVA (*appeasingly*).

What you may see, be - lieve—but no - thing more!
Glaubt, was Ihr seht, nur bitt' ich, glaubt nicht mehr!

You brought your
Ihr brach - tet

Più presto. $\text{♩} = 108.$

(*She holds a candle into her chamber.*)

MARGARET (*in a harsh tone*).

torch - es here, then give me light!
Lich - ter mit, gebt mir ein Licht!

(*Margaret suddenly appears at the door in a threatening attitude.*)

I watch'd them
Ich lausch' am

BALTHASAR (*looking in*).

Well, no - thing wrong I see!
Ver - dächt'-ges seh' ich nichts!

GENOVEVA (*wringing her hands*).

What! she is here!
Auch die - se da!

(*quickly withdraws.*)

thro' the win - dow, Saw their first em - brace!
Fen - ster dort, wie Dra - go ste um - fing!

(*to Golo.*)

On you I call, Say you, Sir Go - lo, what you think!
Euch ruf' ich auf, sagt Ihr, Herr Go - lo, was Ihr glaubt!

Goto (*coldly*).

I am not
Ich heiss' nicht

(proudly.)

(Genevra sinks exhausted near the wall.)

There said you well!
Da sprecht Ihr wahr!

BALTHASAR.

Sieg - fried, I am not your judge!
Sieg - fried, bin der Rich - ter nicht!

Why, for her shame she seems the
Die ist ja nach dem Fall viel

proud - er still! Per - chance her pride will in the tow - er fail, Were I her lord, from
stol - zer noch! doch brü - che sich der Stolz viel - leicht im Thurm, wär' ich der Herr, sie

(to Golo.)

D Più presto.

off its walls I'd throw her!
müs - ste gleich hin - un - ter!

CHORUS.

A - way with her, and in the tow - er May she feel re - pent - ance! a -
Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e! zum

A - way with her, and in the tow - er May she feel re - pent - ance! a -
Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e! zum

A - way with her, and in the tow - er May she feel re - pent - ance! a -
Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e! zum

A - way with her, and in the tow - er May she feel re - pent - ance! a -
Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e! zum

D Più presto.

GENOVEVA (in a faint tone).

Take me where'er ye will, but take me where I... may
 Führt mich wo-hin es sei, nur führt mich hin, wo ich das

- way with her, a - way with her!
 Thurm mit ihr, zum Thurm mit ihr!

- way with her, a - way with her!
 Thurm mit ihr, zum Thurm mit ihr!

- way with her, a - way with her!
 Thurm mit ihr, zum Thurm mit ihr!

- way, with her, a - way with her!
 Thurm mit ihr, zum Thurm mit ihr!

- way, with her, a - way with her!
 Thurm mit ihr, zum Thurm mit ihr!

see no blood!
 Blut nicht seh!

ff
 A - way with her, and in the tow-er May she feel re - pent-ance!
 Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e!

ff
 A - way with her, and in the tow-er May she feel re - pent-ance!
 Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e!

ff
 A - way with her, and in the tow-er May she feel re - pent-ance!
 Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e!

ff
 A - way with her, and in the tow-er May she feel re - pent-ance!
 Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e!

sf
 A - way with her, and in the tow-er May she feel re - pent-ance!
 Zum Thurm mit ihr, zum Thurm mit ihr, dort hat sie Zeit zur Reu - e!

Golo (aside).

0 Heav'n ly Fa - ther, . . . help Thy child, 0
 0 Herr im Him - mel, . . . schütz' dein Kind! 0

ff

a - way with her,
 zum Thurm mit ihr,

ff

a - way with her,
 zum Thurm mit ihr,

ff

a - way with her,
 zum Thurm mit ihr,

ff

a - way with her,
 zum Thurm mit ihr,

sfp

Ped.

heart once wound - ed, . . . bleed not a - fresh! Help . . . thy
 Her - zens - wun - de, . . . brich nicht auf! schütz' . . . dein

ff

a - way with her!
 zum Thurm mit ihr!

ff

a - way with her!
 zum Thurm mit ihr!

ff

a - way with her!
 zum Thurm mit ihr!

ff

a - way with her!
 zum Thurm mit ihr!

ff

a - way with her!
 zum Thurm mit ihr!

sf

child! . . . What ill have I done that . . . thou pro
Kind! . . . was hab' ich ge - than, dass so schwer . . .

Golo.

Bleed . . . thou not, . . . for ven - - - geance . . .
Brich' . . . nicht auf, . . . der Ra - - - che . . .

BALTHASAR.

Lead . . . her be - low then,
Führt . . . sie hin - un - ter,

. . . . vest me thus!
 du mich prüfst!

. . . . is thy right!
 werd' ihr Recht!

lead her be - low then, lead her be - low then, bind . . . her
führt sie hin - un - ter, *führt* sie hin - un - ter, bin - - det

CHORUS.

f A - way with her, a - way with her, a - way . . . with
Zum Thurm mit ihr, zum Thurm mit ihr, zum Thurm . . . mit

f A - way with her, a - way with her, a - way . . . with
Zum Thurm mit ihr, zum Thurm mit ihr, zum Thurm . . . mit

f A - way with her, a - way with her, a - way . . . with
Zum Thurm mit ihr, zum Thurm mit ihr, zum Thurm . . . mit

f A - way . . . with
Zum Thurm . . . mit

Heav'n . . . ly Fa - ther, help Thy child, Heav'n . . . ly
 Herr . . . im Him - mel, schüt - ze dein Kind, Herr . . . des

Heart . . . once wound - ed, bleed not a -
 Her - - zens - wun - de, brich nicht

arms!
 sie! off . . . to the
 Führt . . . sie hin -

her!
 ihr!

her!
 ihr!

her!
 ihr!

her!
 ihr!

Fa - ther, help Thy child, help, . . . O
 Him - mels, schüt - ze dein Kind, schütz' . . . dein

- fresh, But still thy vain re - gret, but still, O
 auf, halt' dei - nen Schmerz zu - rück, halt' dei - nen

- tow - er, bind her arms, off to the
 un - ter, bin - det sie, führt sie hin

sf *sfz* *cres.*

Piu presto.

Heav'n - ly Fa - ther, help!
 Kind, all - mächt' - ger Gott!

still thy . . . vain re - gret!
 Schmerz, halt' . . . ihn zu - rück!

tow - er, bind . . . her arms, off to the tow - er, bind her arms,
 un - ter, bin - det sie, führt sie hin - un - ter, bin - det sie,

ff Off to the tow - er, bind her arms, bind her arms,
 Führt sie hin - un - ter, bin - det sie, bin - det sie,

ff Off to the tow - er, bind her arms, bind her arms,
 Führt sie hin - un - ter, bin - det sie, bin - det sie,

ff Off to the tow - er, bind her arms, bind her arms,
 Führt sie hin - un - ter, bin - det sie, bin - det sie,

ff Off to the tow - er, bind her arms, bind her arms,
 Führt sie hin - un - ter, bin - det sie, bin - det sie,

Piu presto. = 144.

O Heav'n - ly Fa - ther,
 O Herr im Him - mel,

off to the tow - er, bind her arms! off, off,
 fährt sie hin - un - ter, bin - det sie! Fort, fort,

off to the tow - er, bind her arms! off, off,
 fährt sie hin - un - ter, bin - det sie! Fort, fort,

off to the tow - er, bind her arms! off, off,
 fährt sie hin - un - ter, bin - det sie! Fort, fort,

off to the tow - er, bind her arms! off, off,
 fährt sie hin - un - ter, bin - det sie! Fort, fort,

off to the tow - er, bind her arms! off, off,
 fährt sie hin - un - ter, bin - det sie! Fort, fort,

Help
schütz

O heart once wound - ed,
O Her - zens - wun - de,

bind her arms, off, off, bind her arms,
bin - det sie, fort, fort, bin - det sie,

bind her arms, off, off, bind her arms,
bin - det sie, fort, fort, bin - det sie,

bind her arms, off, off, bind her arms,
bin - det sie, fort, fort, bin - det sie,

bind her arms, off, off, bind her arms,
bin - det sie, fort, fort, bin - det sie,

bind her arms, off, off, bind her arms,
bin - det sie, fort, fort, bin - det sie,

ff

sf

thy child, What ill, what ill, have I done that thou
dein Kind, was ich ge - than, dass . . . so schwer du mich

Heart . . . once wound - ed, . . . bleed not a - fresh, Still . . .
Her - zens - wun - de . . . brich nicht auf, halt' . . .

off . . . to the
führt . . . sie hin -

off to the tow'r,
fort in den Thurm,

off to the tow'r, off to the
fort in den Thurm, fort in den

off to the tow'r, off to the tow'r,
fort in den Thurm, fort in den Thurm,

off to the tow'r, off, off to the tow - er, off to the
fort in den Thurm, fort, führt sie hin - un - ter, fort in den

p

prov'st me thus?
prüfst so schwer!

then, thy vain re-gret!
deinen Schmerz zu-rück!

tow-er, bind her arms, bind her arms, bind her arms, off to the
un-ter, bin-det sie, bin-det sie, bin-det sie, fort in den

off to the tow-er, bind her arms, bind her arms, bind her arms, bind her arms, off to the
führt sie hin-un-ter, bin-det sie, bin-det sie, bin-det sie, bin-det sie, fort in den

tow'r, to the tow-er, bind her arms, bind her arms, bind her arms, bind her arms, off to the
un-ter, hin-un-ter, bin-det sie, bin-det sie, bin-det sie, bin-det sie, fort in den

off to the tow-er, bind her arms, bind her arms, bind her arms, bind her arms, off to the
führt sie hin-un-ter, bin-det sie, bin-det sie, bin-det sie, bin-det sie, fort in den

tow'r, to the tow'r, bind her arms, bind her arms, bind her arms, bind her arms, off
Thurm, in den Thurm, bin-det sie, bin-det sie, bin-det sie, bin-det sie, fort,

(aloud.) O Heav'n - ly Fa - ther,
Herr in Him - mel,

For ven - geance is thy right! off to the
Der Ra - che werd' ihr Recht! Fort in den

tow'r, off to the tow'r, off to the
Thurm, fort in den Thurm, fort in den

tow'r, off to the tow'r, off to the
Thurm, fort in den Thurm, fort in den

tow'r, off to the tow'r, off to the
Thurm, fort in den Thurm, fort in den

off to the tow'r, off, off, off to the
fort in den Thurm, fort, fort, fort in den

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 3/4 time signature. The score is divided into two systems. The first system contains the main vocal melody and piano accompaniment, with lyrics in German and English. The second system contains a more dramatic section, starting with '(aloud.)' and featuring a 'fortissimo' (fff) dynamic. The piano part includes triplets and a 'piano' (p) section towards the end. The score concludes with a 'fortissimo' (ff) dynamic.

O help thy child!
O schütz' dein Kind!

tow'r, Thurm, off . . . to the tow'r, off, off, off, off, off,
Thurm, fort . . . in den Thurm, fort, fort, fort, fort, fort,

tow'r, Thurm, off . . . to the tow'r, off, off, off, off, off,
Thurm, fort . . . in den Thurm, fort, fort, fort, fort, fort,

tow'r, Thurm, off . . . to the tow'r, off, off, off, off, off,
Thurm, fort . . . in den Thurm, fort, fort, fort, fort, fort,

tow'r, Thurm, off . . . to the tow'r, off, off, off, off, off,
Thurm, fort . . . in den Thurm, fort, fort, fort, fort, fort,

p

(Genoveva is led away amidst wild shouting.)

off, off, off!
fort, fort, fort!

off, off, off!
fort, fort, fort!

off, off, off!
fort, fort, fort!

off, off, off!
fort, fort, fort!

off, off, off!
fort, fort, fort!

(The curtain falls quickly.)

ACT III.

A simple room in a hostelry at Strasburg. Siegfried reposes on a camp bedstead, his arm bandaged, Margaret attending to it.

No. 13.

DUET.—“NO MORE DELAYS.”

Allegro energico.

(The curtain rises.)

PIANO. $\text{♩} = 140.$

SIEGFRIED. *f*

No more de - lays— none of your oint - ments, None of your
Nichts hält mich mehr! lässt Eu - re Sal - ben, lässt Eu - re

herbs now, my good nurse! The wound is heal'd— see, see!
Kräu - ter, gu - te Frau! Die Wund' ist heil— seht, seht!

MARGARET. *p* (aside.)

Some few days long - er spare your - self! A man of
Nur wen' - ge Ta - ge schont Euch noch! Der muss von

I-ron, or he could not Drink that po - tion and yet live.
Ei-sen sein, dass er den Trank ver-schmerzt, den ich ihm gab.

Yet would I spare myself; But
Gern schont' ich län - ger mich; doch

fp *cres.*

(Dissembling.)

A wife you
Habt auch ein

yearn - ings for home and for my wife For - bid . . that I re - pose—
Sehn - sucht nach Haus, nach meinem Weib lässt kei - ne Ruh' mir mehr—

fp

have then? Al - so a child?
Weib Ihr? Und . . auch ein Kind?

'Tis so! Her e - qual breathes not in the world!
Gu - te! Wie sie giebt's kei - ne in der Welt!

fp

(Raising himself.)

Naught can I say, The wish'd - for ti-dings tar - ry, To - mor - row I must forth And end..
Noch ist's ein Wunsch, schon lang harr' ich auf Kun - de und mor - gen muss ich fort, ich halt's

fp *fp* *f*

Yet hold! yet hold! For two days nurse your-self, and
 Ge - duld! Ge - duld! zwei Ta - ge pflegt Euch noch, und

the long sus-pense—
 nicht län-ger aus—

if, To pass the time, a cunning show you'd see, That would your
 wollt ein art' - ges Spiel der Un - ter - halt - ung Ihr, das Euch an

home, your lov-ing wife, re - call to mind, I know of one—
 Hei - math und an Weib er - in - ner - te, so wüsst' ich ein's—

I un - der -
 Ich ver -

Then hear, I speak of a mag - ic mir - ror; There
 So hört! hier giebt's ein - en Zau - ber - spie - gel, d'r in

- stand you not—
 steh' Euch nicht,

fp *cres.* *f* *f*

A

in one sees all hid-den things, E - vents too, that have late - ly hap-pen'd—
 schaut man al - les, was man will, und al - les, was sich jüngst .. be - ge - ben.

But does that
 Geht das mit

fp *fp* *fp*

Who knows? who knows? But truth the mir - ror nev - er
 Weiss nicht, weiss nicht— un - trüg - lich a - ber ist das

count with law - ful things?
 rech - ten Dingen zu?

p *fp* *fp*

fails . . . to tell.
 Spiel . . . ge - wiss.

Ha! . . . is it so? And of my wife - some news Think-est
 Was . . . ihr da sagt! und auch von mei - nem Wei - be, glaubt

fp *fp* *fp*

What - ev - er you would know.
 Von Al - lem, was Ihr wünscht.

thou 't would give to me?
 Ihr, be - richt-et mir's?

That . . . must I see!
 Das . . . muss ich seh'n!

cres. *f* *f* *p*

At what hour, I pray you, can it
Sagt um wel - che Stun - de könnt'ich's

MARGARET. SIEGFRIED (*giving her a purse with money.*)

be? At night - fall it is seen the best. Take
schau'n? Am lieb - sten, wenn es dun - kelt schon. Hier

cres. f

this as thanks for all your care— Per - chance I yet may need you—
nehmt für Eu - re Pflege dies— viel - leicht such'ich Euch auf noch—

p f p f

MARGARET (*going.*)

And your squire will know where to find me. Now I
Eu - er Et - delknecht weiss mei - ne Wohnung. So ge -

sf sf sf sf

(*she goes.*) SIEGFRIED. (*Watches her slyly, then springs from his couch.*)

go, But coun - sel yet a time of rest, Fare - well.
- habt Euch wohl und hal - tet ru - hig Euch! Lebt wohl!

f accelerando.

Vivace. SIEGFRIED.

Vivace. ♩ = 170.

Yes, wait un - til the day of doom, Thou with thy magic
 Ja wart' Du bis zum jüng - sten Tag, auf mich mit deinem

(calls.) (Conrad comes.)

mir - ror - Con - rad, Con - rad, Quick! youngster, speed thee!
 Spie - gel - Con - rad, Con - rad, Spring', Jun - ge, freu' dich,

Let my steed be sad - dled, e'en this day We start for
 lass die Ros - se sat - teln, heu - te noch geht's fort nach

home! My wound in - deed, yet burn - eth - but 'tis here That
 Haus! Die Wun - de zwar, noch brennt sie - a - ber hier brennt's

(he opens the window.)

burns the so - rer pain That my home a - lone can soothe - How fair the
 hei - sser noch, nicht län - ger er - trag' ich's fern vom Haus - Die Nacht ist

night!
schön!

O heal - ing breath of air!
O wonn' - ger Strom der Luft!

(to Conrad.)

See then, make rea - dy,
Mach' al - les fer - tig,

off, off!
fort, fort!

(Conrad goes.) (Siegfried busies himself with his armour, taking his

sword, cuirass, &c., down from the wall.)

Poco più lento.

f

My
Bald

The crotchets rather slower. $\text{♩} = 100.$

cas - tle, my home I be - hold at last,
blick' ich dich wie - der mein Hei - mathschloss,

My peo - ple e - cho the
der Thurmwart bläst, es

war - der's blast, The rat - tling gate wide o - pen flies— . .
 jauchzt der Tross, die Tho - re ras - seln vor mir auf, . . .

f *sf* *f*

The draw-bridge falls, I lift mine eyes— . . . My love . . . hath
 die Brü - cke fällt, ich schau' hin - auf . . . Sie hat . . . mich er -

sf *f* *sf* *p*

(fervently.)

seen, to meet . . . me she's press - ing, Then eye to eye, and heart to
 - blickt, sie fliegt . . . mir ent - ge - gen, und Aug' an Aug' und Brust an

Ped. *

heart ! O lov - - ing faith, how rich . . . in bless - ing !
 Brust ! O Lie - bes - treu', wie reich . . . an Se - gen !

fp *cres.*

Ped. * *Ped.* *

Re - turn, . . . how rich in joy . . . thou art !
 O Wie - der - seh'n so reich . . . an Lust !

p *cres.*

rit. *a tempo.*

The Pay-nim is conquer'd, the Cross is prais'd, The
 Be-siegt ist der Feind, das Kreuz er-höht, des

Ban-ner of Faith thro' the land is rais'd! The hea-then's wrath we set at nought—
 Glaubens Pan-ier das Land durchweht! Wie grimm die Wuth des Hei-den war,—

(with intense feeling.)

For us the ho-ly an-gels fought! . . . With
 mit uns stritt Gott und sei-ne Schaar! . . . Voll

fear-ful heart didst thou watch . . . for me, My wife, from walls all hush'd and
 Ban-gen blickt-est du aus . . . nach mir' mein Weib, aus dei-nen stil-len

lone-ly— Mau-ern— What fear'st thou yet? Smile on me
 was bangst du noch? wirf fort . . . dein

on - ly, No pow - er can part me more . . from
 Trau - ern, nun trennt kei - ne Macht mich mehr . . von

p *cres.*

thee!
 dir! . . .

a tempo.

rit. > f *p* *stringendo.*

(Listening to a sound outside.)

Who's he that
 Wer sprengt so

through the gate so wild - ly spurs?
 ei - lig in das Thor her - ein!

A cra - zy ri - - der
 Der Rei - ter scheint von

cres.

sure - ly - it would
 Sin - en - hör' ich

cres. *f* *Ped.*

The crotchets slightly slower.

seem, *recht,* As tho' his steps were hi - ther bent!
er lenkt die Schrit-te her zu mir!

f *p* *fp*

Ped. *

(He goes to the window.)
 A ra - ven pecks at the
Da hackt ein Rab' am

fp

win - dow, What can it au - gur?
Fen - ster, was kann's be - der - ten?

fp

(Golo enters.) *A* (cordially.)
 Thou, Go - lo? thou art wel - come here! But why so
Du Go - lo? Herz - lich sei ge - grusst! Doch wie so

cres. *f* *f* *p* *cres.*

Golo.
 Naught of good. She
Gu - tes nicht. (averts his face.) Sie

dead - ly pale? What are thy ti - dings? My wife is dead -
bleich du siehst - Du bringst nichts Gu - tes! Mein Weib ist todt -

p *fp*

Ped. *

(giving him a letter.)

lives—
lebt—But read!
Les't selbst!She lives? Then what-so - e'er it be; 'tis light to bear.
Sie lebt? Dann sei es was es sei; ich trag' es leicht.*pp**p*

(Siegfried reads the letter. His countenance and gestures show, by

It is my chap - lain's seal!
Von mein - em Haus - cap - lan!

degrees, the horror that seizes him.) *

*trem.**sfz**dim.**p*

Golo (aside).

With ter - ror I quake,—
Mir be - ben die Knie,—*p* (aside.)Heav'n! what hor - ror!
Herr des Him - mels!*trem.**sfz**dim.**p**fp**fp*

* On the stage, practised singers may, during the following scene, sing the passages that are printed in small notes.

accelerando sempre.

Read I a - right!
Täuscht mich die Schrift!

accelerando sempre.

f *trem.* *sf p*

Ped.

Golo (*aside*).

O could I re - trace the
Ich möch - te zu - rück den

f

stringendo.

des - pe - rate path I took when Mar - ga - ret led!
grau - si - gen Weg, den mich Mar - g're - tha ge - führt!

SIEGFRIED.

Heav'n! what
Herr des

stringendo.

sf *p* *cres.* *f*

hor - ror! Is all the world a lie!
Him - mels! Hat sich die Welt ver - kehrt!

f *f* *f* *f* *f* *f*

Golo.

Sva... O could I re - trace the des - pe - rate path I
 Ich möch - te zu - rü - ck den grau - si - gen Weg, den

cres.

f p sf f

(Rushing towards Golo in the greatest agitation.)

took when Mar - ga - ret led!
 mich Mar - g're - tha ge - führt!

ff sf sf ff sf sf sf

B SIEGFRIED.

Go - - lo!
 Go - - lo!

f sf ff sf

Here, take my sword, and hew me down— But wait— her,
 Hier nimm mein Schwert, hau' - nie - der mich— doch wart'— erst

ff dim.

Golo (aside).

O could I re - trace the des - pe - rate path—
 Ich möch - te zu - rü - ck den grau - si - gen Weg,

first! her, first!
 sie! erst sie!

And thou, take all I
 Und dann, nimm was ich

p sf sf

(aside.)

O could I re - trace the des -
 ich möch - - te zu - rück den grau -

have, Yes, take it for thine own!
 hab', nimm's als dein Ei - gen - thum!

p

si - p'rate path!
 gen Weg!

I go not to my home;— the vas - sals
 Nach Hau - se will ich nicht; die Knech - te,

f

At me would point with scorn - ful fin - ger. My home I'll see no
 sie zeig - ten wohl auf mich - mit Fin - gern, nach Hau - se will ich

sf
 Ped. *

more; my cas - tle And all that once was mine take thou, For thou wert
 nicht; mein Schloss, und was sonst mein ge - hört, nimm Du's— Du warst mir

sf

The musical score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The score is divided into several systems. The first system includes an aside and the beginning of the first vocal phrase. The second system continues the first phrase and includes the piano accompaniment. The third system begins the second vocal phrase. The fourth system continues the second phrase and includes the piano accompaniment. The fifth system begins the third vocal phrase. The sixth system continues the third phrase and includes the piano accompaniment. The seventh system begins the fourth vocal phrase. The eighth system continues the fourth phrase and includes the piano accompaniment. The score includes various musical notations such as dynamics (p, f, sf), articulation (Ped.), and performance instructions (aside, *).

C Golo.

My lord, com-
O fasst Euch,
true to me.
im - mer treu!

ff *sfz*

(falling on one knee.)
- mand yourself!
ed - ler Herr!
But hear: - he who wrote thus -
Hört mich: - der dies - es schrieb -

You mad - den me with well-meant phrase!
Ver - höhn' - mich nicht mit Dein-em Trost!

p

he lied!
der log,
he lied!
der log!

He lied? Ah, my good
Der log? Geh', gu - ter

f *p*

Go - lo!
Go - lo!
Lies wouldst thou ut - ter,
Du möch - test lü - gen,
if my
mei - nen

f *p* *f*

sfz *Ped.* *sfz*

Golo (*aside*).

It fills my soul with
Ent - set - zen fasst bei'm

grief They'd light - en; they be - seem thee not -
Schmerz zu mil - dern - es ge - lingt Dir nicht.

p *f* *p* *f* *p* *f* *f*

Ped. *

hor - ror to be - hold this man -
An - blick die - ses Man - nes mich -

And hear me - No one
Und hörst Du - Nie - mand

p *f* *p* *p*

in the world shall see me more - None shall know my place of
auf der Welt soll mehr mich sehn - Nie - mand wis - sen, wo ich ge -

p

(*in a fearfully suppressed tone.*)

bu - rial! But she dies al - so! Here, take my sword, and here my
- blic - ben! Doch auch sie soll ster - ben! Hier nimm mein Schwert und hier den

p *cres*

ring, Show both to her, that she may know From whom thou com'st!
 Ring, zeig' bei - des ihr, da - mit sie weiss, von wem Du köm'mst!

f. *cres.*

(Siegfried, just as he is about to give his sword and ring to Golo, suddenly stops.)

f.

Yet stay! a thought I have—
 Doch still! Es fällt mir ein—

p *sfz* *sfz* *sfz*

poco rit. *sf* *sf* *fp* *fp*

Here lives a wo-man who e-ven now told me Of a ma-gic mir-ror; there-in,
 hier lebt ei-ne Frau, die mir er-zähl-te von ei-nem Wun-der-spie-gel, d'rin sich

Poco più moderato. *p*

Poco più moderato. *p*

Ped. * *Ped.* *

says she, All past e-vents, both great and small are pic-tur'd. What say'st
 zei-ge Ver-gang-'nes bis auf's Klein-ste ab-ge-schil-dert. Glaubst Du

pp *fpp*

of such a mir - ror? I have doubts— and yet its se - cret I would
 an sol - che Spie - gel? Ich nicht viel— doch drängt's mich ihn zu Rath zu -

fp *sfp* *p* *pp*

(calls.) (Conrad enters.)
 learn—Come, let us go! Con - rad! Thou know - est where the
 - zieh'n—Komm, lass uns geh'n! Con - rad! Du weißt ja, wo die

pp

nurse who late was here, now dwell-eth;
 Frau, die mei - ner pfleg - te, wohnt;
 Then guide us!
 führ' hin uns!

p

(They go, after Siegfried has again put on his sword.)
 Come, faith - ful Go - lo!
 Komm, gu - ter Go - lo!

pp *f* *f*

dim. *pp*

The scene changes. Margaret's room, fantastically decorated with the appliances of magic, &c. In the background is the magic mirror, veiled. Margaret is seated, asleep, near a table.

PIANO.
♩ = 72.

Lento.

con Ped.

f *sfp* *p* *sfp* *ff* *sfp* *pp* *f* *p* *sf* *fp*

(Margaret awakes.)

MARGARET.

A child in dreams I saw, a beautiful child, Her teeth were white,
 Ich sah ein Kind im Traum, ein hübsches Kind, die Zäh - ne weiss,
 Sea...

pp *pp* *sf*

her cheeks were round and red, Here eyes were— no, I
die Back-en roth und rund, die Au-gen— nein, die

could not see them well— Two tear-drops stood there in— She cried, "Thyan - gel
sah ich nicht so recht— zwei Thrä-nen stan-den d'rin— Es rief, "Zum En-gel

B

was I meant to be— Thou . . . didst throw me in the brook— Fool - ish dream!
war ich dir bestimmt, du . . . warfst mich in den Bach— Dum-mer Traum!

(Some one knocks.)

Ah, well - a - day! I would the
Da fällt mir ein: hätt' ich das

babe I . . . had not drown'd, for had She grown all beauteous as in that, my
Mädlein nicht er-tränkt, und wär' es schön ge - wor-den, wie ich's sah im

dream, E'en now some woo - er might be com - ing here, A rich one bring - ing luck— though not for
Traum, so klopf - te jetzt vielleicht ein Frei - ers - mann, ein sol - cher, der das Glück bringt ü - ber

long ; Ah ! let the dead sleep, for their sleep is
Nacht; Lass ruh'n die Tod - ten, denn sie ru - - hen

fp *Ped.* *

sound. How now ! who wakes them ? Ha ! 'tis me they
gut. Ei nun, wer stört sie ? Stör - en sie doch

fp *C* *fp*

(louder knocking.) (enter Siegfried and Golo.) (she brings him a seat.)
wake ! Who's there ? my lord— so late !
mich ! Wer da ? Herr Graf— so spät !

SIEGFRIED (from outside).

Hil-lo ! we'd within !
Hol - lah, macht auf !

p *3* *3* *3* *3* *3* *3*

Peace, peace!
Lasst, lasst!

Who ask'd you to pro - vide a seat?
Wer sagt Euch, dass ich sit - zen will!

MARGARET.

What
Was

But one brief moment with you would I stay.
Ich hal - te mich nicht lan - ge bei Euch auf.

f *sf*

would you with me, if 'tis not the mir - ror!
steht zu Dien - sten Euch, wenn nicht der Spie - gel?

Well - nigh had I for - got— yes,
Ver - ges - sen hätt' ich's fast— ja,

p *p*

yes— the mir - ror I would see, Then show thou me my wife,
ja— den Spie - gel wollt' ich seh'n, so zeigt mir denn mein Weib,

(hesitating.)

cres.

MARGARET. *a tempo.*

You seem in wrath, my no-ble lord; I pray you,
Ihr scheint er-zürnt, mein ed-ler Herr, d'rum bit't' ich,

and what She did six months a-go!
und was sie vor sechs Mon-den that!

pp *fp* *fp*

if the sight Should please you ill, yet do not, there-fore, Break my precious gem!
schlagt mir nicht, wenn, was Ihr seht, Euch nicht ge-füllt, das theu-re Stück entzwei!

pp

That means "Be-gin!" But one con-di-tion; Let your thoughts be far From Heav'n and
Das heisst: fang'an! Doch die Be-din-gung, denkt jetzt nicht an Ihn, der einst die

SIEGFRIED.
E-nough!
Hör' auf!

f *p*

all that men would sacred hold!
Welt er-schuf und sie er-hält!

Strange and for-bid-ding words are those you speak! The mir-ror! the mir-ror!
Sehr son-der-ba-re Wor-te sprecht Ihr da! Den Spie-gel! den Spie-gel!

p *mf* *f* *f*

D (*pointing to Golo.*)

But see, the stranger here, shall he not go?
Und hier der fremde Herr, soll er nicht geh'n?

He is my friend, he all may see, We
Er ist mein Freund, mag Al-les schau'n, wir

D

p *fp*

(*aside to Golo.*)

What ails thee, craven? Hast for-gotten how thy la - dy scorn'd thee?
Was bebst du, Fei-ger! den - ke d'ran, wie Dich die Grü - fin höh'n - te!

Golo (*aside.*)

She drags me down to sin and to shame, to sin she
Sie reisst zu Sünd' und Schan-de mich fort, zu Sünd' und

both are true!
beid' sind rein!

What
Was

p

Thine must she yet become! Think on - -
Dein muss sie wer - den noch! Denk' d'ran, . . .

drags me! she drags me down to sin and shame, to sin . . .
Schan - de! Sie reisst zu Sünd' und Schand' mich fort, sie reisst . . .

ails thee, Go-lo? Hast for-got-ten my re - venge? The truth . . .
bebst du, Go-lo? den - ke d'ran, wie Du mich rüchst? Die Wahr - . . .

pp

ly how she scorn'd thee! Thine must . . . she yet be-come!
wie sie Dich höh'n - te! Dein muss . . . sie wer - den noch! (to Margaret.)

and shame she drags me, she drags . . . to sin and shame! Thou speak - est
zu Sünd' und Schande, zu Sünd, . . . und Schand' mich fort! Du mahnst mich

I must dis-cov - er, E'en though . . . my heart should break,
heit will ich wis - sen, ob auch . . . das Herz mir bricht,

Thine she must
Dein muss sie

well, my heart half fail'd!
recht, schon reut' es mich! Thou speakest
Du mahnst mich

The truth, yes, the truth must I dis-cov - er!
Die Wahr - heit, die Wahr - heit will ich wis - sen!

stringendo.

be, take heart, take heart!
wer - den, Muth, nur Muth! (to Margaret.)

well, my heart half fail'd!
recht, schon reut'-es mich! Do thou but
(to Margaret.) Stehst Du mir

De - lay no more, un - veil the mir-ror!
Was zau - dert Ihr, lasst seh'n den Spie-gel!

(mysteriously, to Golo.)

In sooth, a love-ly dame well worth a kiss!
 Ein schön - es Weib, fürwahr des Küs - sens werth!

aid, my cause will pros - per, Mine she must be then, mine!
 bei, so wird's ge - lin - gen! Mein muss sie wer - den, mein! (vehemently.)

The truth I must dis - cov - er; the mir - ror, the
 Die Wahr - heit will ich wis - sen! den Spie - gel! den

(aside.)

(She describes a large circle with her magic wand, then raises her hand and exclaims solemnly :)

At your bid - ding!
 Euch zu die - nen!

Ap - -
 Er

mir - ror!
 Spie - gel!

f *pp*

Ped. *

The curtains in front of the mirror draw apart; a cloudy, misty appearance presents itself, from which there gradually emerges the first Tableau. A calm landscape at evening time. Siegfried's castle is seen. Cornfields and green hills in the foreground. Genevieve strolls about, looking around now and then. At last, Drago comes towards her from the coppice. They converse confidentially and are then lost to sight behind a green hill.

Allegretto moderato.

- pear!
 - scheint!

* TWO FEMALE VOICES (behind the scene).

(First Tableau.)

Ev'n - ing breez - es round thee play,
 A - bend - lüf - te küh - lend weh'n,

Ev'n - ing breez - es round thee play.
 A - bend - lüf - te küh - lend weh'n,

Allegretto moderato. ♩ = 80.

p *dolce.*

con Ped.

* More voices may be employed for each part if desired.

Love from wood and meadow sings, love from wood and meadow sings!
Lie - be singt in Wald und Feld, Lie - be singt in Wald und Feld!

Love from wood and meadow sings!
Lie - be singt in Wald und Feld!

SIEGFRIED.

See there— it is— my cas-tle!
Sieh' da— mein Schloss— wahr - haf-tig!

'Mid the joy fond Na - ture
wo so se - lig rings die

Could a heart all lone-ly stay, 'Mid the joy fond Na - ture
Kann ein Herz al - lein be - steh'n, wo so se - lig rings die

GOLO (aside).

The witch must tru-ly deal with Sa - tan.
Mit Sa - tan steht die Hex' im Bun - de.

There the for - est too!
Dort der Eichwald auch!

brings, Na - ture brings? Perfum'd
Welt, rings die Welt? Saa-ten

brings, Na - ture brings? Perfum'd
Welt, rings die Welt? Saa-ten

(aside.)

And there on the foot-path is a form— 'Tis
Und dort auf dem Fuss-pfad die Ge-stalt— sie

branch-es sway-ing past, Stir thy heart to quick-er
wo - gen um dich her! Schlägt dein Herz nicht Lie - bes -

branch-es sway-ing past,
wo - gen um dich her!

love - li - est of wo - men!
hol - de - ste der Frau - en!

she, my wife! Now comes
ist's, mein Weib! Jetzt auch

beat - ing! Stir thy heart to quick - er beat - ing!
- wo - gen? Schlägt dein Herz nicht Lie - bes - wo - gen?

Stir thy heart to quick - er beat - ing!
Schlägt dein Herz nicht Lie - bes - wo - gen?

Dra - go!
Dra - go!

See, the sought one comes at last— Dropping blooms dis - close him
Den du suchst, er tritt da - her— Er - de wird zum Blü - then -

Dropping blooms dis - close him
Er - de wird zum Blü - then -

She greets him kind - ly—
Sie sprechen freundlich—

near : And he sinks in gen - tle greet - ing, in gen - tle greet - ing,
 - meer : und du wirst hin - ab - ge - zo - gen, hin - ab - ge - zo - gen,

near : And he sinks in gen - tle greet - ing, in gen - tle greet - ing,
 - meer : und du wirst hin - ab - ge - zo - gen, hin - ab - ge - zo - gen,

dim.
dim.

p

Tru - ly,
Wahr - lich,

'Twas thus she greet - ed all !
mit Je - dem sprach sie so !

As the bee to flow'r - et dear, to the flow'ret, flow'r - et
wie die Bie - ne se - lig - schwer, wie die Bie - ne se - lig -

As the bee to flow'r - et dear, to the flow'ret, flow'r - et
wie die Bie - ne se - lig - schwer, wie die Bie - ne se - lig -

pp *pp* *pp*

cres. *f* *pp* *mf*

Ped. * *Ped.* *

(He rises from his seat.)

No harm do I dis - cov - er. Come, Go - lo ! all that the
(The Tableau vanishes.) Da find' ich nichts zu schelten. Komm, Go - lo ! der Spie - gel

dear.
 - schwer.

dear.
 - schwer.

pp *p* *p*

MARGARET.

Six months I put the mir-ror back As you de - sir'd. A pic-ture
Sechs Mon - den wies ich ihn zu - rück, wie Ihr ge - wünscht! Wollt Ihr ein

mir-ror tells I know al - rea - dy!
sagt mir nichts, was ich nicht wüss - te!

GOLO.

would you have of la - ter days?
Bild vielleicht aus neu - rer Zeit?

'Twere well!
Lasst seh'n!

What think you, Go - lo!
Was meinst Du, Go - lo!

Pro - ceed then!
Wohl - an denn!

MARGARET (solemnly).

Più animato. (Siegfried seats himself again.)

Ap - - pear!
Er - scheint!

Ap - pear!
Er - scheint! (Second Tableau.)

(Small garden in the inner court of the fortress. In the background, the towers and part of the castle seen in the First Act are visible above the walls. In one corner a sheltered arbour. Evening twilight. At the close of the singing the moon appears and illumines the scene, so that Genoveva and Drago can be recognised sitting in the arbour.)

TWO SOPRANO VOICES (behind the scenes).*

pp

When the lights on the earth cease to glow, When each flow'r 'mid her leaf - lets re -
 Wann die Licht-er der Er - de ver - glüh'n, wann der Blü - then Kel - che ge -

TWO TENOR VOICES (behind the scenes).*

pp

When the lights on the earth cease to glow, When each flow'r 'mid her leaf - lets re -
 Wann die Licht-er der Er - de ver - glüh'n, wann der Blü - then Kel - che ge -

- po - ses, One fair blossom the night half dis - clo - ses, All in se - cret to
 - schlos - sen, ei - ne Blu-me der Nacht ist ent - spros - sen, möch - te heim - lich er -

- po - ses, One fair blossom the night half dis - clo - ses, All in se - cret to
 - schlos - sen, ei - ne Blu-me der Nacht ist ent - spros - sen, möch - te heim - lich er -

SIEGFRIED.

With - in my cas - tle walls the spot, The ar - bour there a - gainst the
 Der Gar - ten mei - nes Burghof's ist's— die Lau - be an der Mau - er

blow!
 blüh'n!

blow!
 blüh'n!

* These parts may also be strengthened if wished.

(The moon appears.)

wall, I know it well!
dort, ich kenn' sie wohl!

When the stars . . . their bright twinkles throw, And when trem - bles the moon's sil - v'ry
Wann die Ster - ne fun-keln und sprüh'n, wann der Mond sei - ne Wun - der er -

And when trem - bles the moon's sil - v'ry
Wann der Mond sei - ne Wun - der er -

cres. *3* *cres.* *3* *cres.* *3* *fp* *cres.* *3*

The two a - lone— at ev'n - ing
Sie beid' al - lein— zur A - bend -

show - er, Then will love dis-play his rich dow - er
gos - sen, hat der Lie - be Reich sich er - schlos - sen,

show - er, Then will love dis-play his rich dow - er
gos - sen, hat der Lie - be Reich sich er - schlos - sen,

p *p* *p* *p* *p* *p* *p* *p*

hour! . . . Knave, thou art
- - stun - de! Bursch, du bist

All in se - cret to glow, all in se - cret to glow.
möch - te heim - lich er - glüh'n, möch - te heim - lich er - glüh'n!

All in se - cret to glow, . . . all in se - cret to glow.
möch - te heim - lich er - glüh'n, . . . möch - te heim - lich er - glüh'n!

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

3 *3* *3* *3* *3* *3* *3* *3*

(He rises and paces restlessly up and down.)

GOLO.

bold!
keck!

Thus saw I them to -
So sah ich oft sie

ge - ther, Yet thought I of no ill!
sit - zen, doch ahnt' ich Schlimmes nicht!

SOPRANO.

One fair blossom the night half dis -
Ei - ne Blu - me der Nacht ist ent -

TENOR.

One fair blossom the night half dis -
Ei - ne Blu - me der Nacht ist ent -

(Quite from a distance.)

SIEGFRIED.

As
Das
(The Tableau vanishes.)

- clo - ses, All in se - cret to blow,
- spros - sen, möch - te heim - lich er - blüh'n!

- clo - ses, All in se - cret to blow,
- spros - sen, möch - te heim - lich er - blüh'n!

yet, do I see no ill! Her mien is so con-tain'd, as one whose
Schlim - me seh' ich noch nicht! So sit - sam wie sie blickt, so scheint sie

GLO.
 'Tis well to take it
Wohl dem, der da ver -

place is to com-mand, And his but to o-bey her.
nur als Herr-in sich zu füh - len, er als Die - ner.

The crotchets as before. MARGARET.
 thus! Three pie - tures
traut! Drei Bil - der
 (impatiently to Margaret.)
 Can you summon yet fur-ther, A scene of la-test time?
Könn' noch ein Bild Ihr he-xen, aus jü-ng-ster Zeit ein Stück?

may I con - jure up, no more! Then wouldst thou see the
steh'n in mei - ner Macht, mehr nicht! Wollt noch das letz - te

last?
Ihr?

SIEGFRIED.

The last I'll see!
Das letz - ze denn!

fp *f cres.* *pp*
Ped.

(as before.) (Third Tableau.)

Ap - pear, ap - pear, ap - pear!
Er - scheint, er - scheint, er - scheint!

f *p* *sfz accel.*
Ped.

(Geneviva's chamber. Geneviva slumbering. Drago opens the door cautiously. Geneviva awakes and gives him her hand.)

CHORUS.
Piu presto. SOPRANO.

Light - ly tread through si - lent house, He who guards is out of sight!
Lei - ser Tritt durch's stil - le Haus, Fer - ne der, der sie be - wacht!

ALTO.
p

Light - ly tread through si - lent house, He who guards is out of sight!
Lei - ser Tritt durch's stil - le Haus, Fer - ne der, der sie be - wacht!

TENOR.
p

Light - ly tread through si - lent house, He who guards is out of sight!
Lei - ser Tritt durch's stil - le Haus! Fer - ne der, der sie be - wacht!

BASS.
p

Light - ly tread through si - lent house, He who guards is out of sight!
Lei - ser Tritt durch's stil - le Haus! Fer - ne der, der sie be - wacht!

Piu presto. ♩ = 160.
p

Be dis - creet, thou mur - ky Night, Hide the lights that might a - rouse! Priz'd is
 Sei ver - schwie - gen, dunk - le Nacht, lös - ch' die hel - len Lich - ter aus! Von dem

Be dis - creet, thou mur - ky Night, Hide the lights that might a - rouse! Priz'd is
 Sei ver - schwie - gen, dunk - le Nacht, lös - ch' die hel - len Lich - ter aus! Von dem

Be dis - creet, thou mur - ky Night, Hide the lights that might a - rouse! Priz'd is
 Sei ver - schwie - gen, dunk - le Nacht, lös - ch' die hel - len Lich - ter aus! Von dem

all for - bid - den food, What is sweet, men hold as good; See then, gold - en
 Baum im Pa - ra - dies, dess' ver - bot - ne Frucht so süß, list' - ge Schlan - ge

all for - bid - den food, What is sweet, men hold as good; See then, gold - en
 Baum im Pa - ra - dies, dess' ver - bot - ne Frucht so süß; list' - ge Schlan - ge

all for - bid - den food, What is sweet, men hold as good; See then, gold - en
 Baum im Pa - ra - dies, dess' ver - bot - ne Frucht so süß; list' - ge Schlan - ge

(During the last Tableau Siegfried walks restlessly)

fruit is here, Though the ser - pent lurk - eth near! Light - ly tread through
 brich auf's Neu' gold - ne Frucht und krieck' her - bei! Lei - ser Tritt durch's

fruit is here, Though the ser - pent lurk - eth near! Light - ly tread through
 brich auf's Neu' gold - ne Frucht und krieck' her - bei! Lei - ser Tritt durch's

fruit is here, Though the ser - pent lurk - eth near! Light - ly tread through
 brich auf's Neu' gold - ne Frucht und krieck' her - bei! Lei - ser Tritt durch's

up and down without looking at the mirror.

poco a poco accel.

At last he turns towards

si - lent house! He is out of sight! Be dis - creet, thou mur - ky
 stil - le Haus! Fern der sie be - wacht! Sei ver - schwie - gen, dunk - le

si - lent house! He is out of sight! Be dis - creet, thou mur - ky
 stil - le Haus! Fern der sie be - wacht! Sei ver - schwie - gen, dunk - le

si - lent house! He is out of sight! Be dis - creet, thou mur - ky
 stil - le Haus! Fern der sie be - wacht! Sei ver - schwie - gen, dunk - le

poco a poco accel.

it just as Genoveva gives her hand to Drago. He exclaims "scoundrel."

STIEGFRIED (draws his sword, dashes the mirror

Scoundrel! Dra - go!
 Schur-ke, Dra - go!

night, Hide the lights that might a - rouse!
 Nacht, löscht die hel - len Lich - ter aus!

night, Hide the lights that might a - rouse!
 Nacht, löscht die hel - len Lich - ter aus!

night, Hide the lights that might a - rouse!
 Nacht, löscht die hel - len Lich - ter aus!

MARGARET (hiding her face).

to fragments, and rushes out at the door, dragging Golo after him). O Heav'n!
 Gott!

Go - lo, a - venge thou me!
 Go - lo, rä - che mich!

The minims to have the value of the previous semibreves.

MARGARET.

(*Draco's ghost arises from amidst the fragments of the shattered mirror.*)

Ah! . . . fear-ful form, A -
 Furcht . . . bar Ge - sicht, ver -

GHOST.

- vaunt! Thy pow - er wouldst thou vain - ly try on me!
 - schwind! Um - sonst ver - suchst Du Dei - ne Macht an mir!

E MARGARET. GHOST.

Whence com - est thou? From
 Wer sand - te Dich? Der

MARGARET.

Heav'n! . . . Then, not for me!
 Herr! . . . Ich kenn' ihn nicht!

GHOST.

On Heav'n thou calledst, And its an - gels through me give be - hest; . . . Quick, take thy
 Du riefst ihn an, und er ge - bie - tet Dir durch mei - nem Mund; Schnell mach' Dich

way, to Sieg - fried hie thee, Thy ly - ing crime de - lay not to con -
auf, dem Gra - fen Sieg - fried, was Du an ihm ge - fre - velt, zu ge -

cres.

G MARGARET.
 If I re - fuse?
Und thu' ich's nicht?

- fess. Be - fore one moon shall wane, the stake for
 - steh'n. So wird Dir bin - nen Mon - des - frist der

sf sfp p

Ped *

thee will be e - rect - ed, In flames . . . thou'lt
Holz - stoss auf - ge - rich - tet, Du stirbst . . . den

I'd kill myself ere then!
 So tödt' ich mich vor - her!

find thy death; 'tis or der'd thus! At
Feu - er - tod so ist's be - stimmt! Ver -

cres. ff

Ped. *

tempt it not! In flames, thou wouldst a sa - la - man - der
 such' es nicht! In flam - men w'rst du Sa - la - man - der

be, and in the earth a worm, 'Gainst steel and
 sein, im Schooss der Er - de Wurm, — und ge - gen

Molto vivace. MARGARET.
 What hor - ror chills me!
 Ent - set - zen packt mich—

i ron wouldst thou be a stone!
 Stahl und Ei - sen wie von Stein!

Molto vivace. ♩ = 68.

The hun - gry flames crawl round the stake!
 Schon lec - ken die Flam - men am Holz!

Ay! . . . so . . . 'twill be,
 Ja! . . . so . . . ge - schieht's!

They seize me with
Sie fas - sen mich

(disappears.)

Thus . . . 'tis . . . de - creed!
So . . . wird's . . . er - füllt!

sfp *f*

blood - red arms!
blu - tig - roth!

They gnaw me, they burn!
Wie's nagt, wie es brennt!

O death!
O Tod!

(Flames rise from the fragments of the mirror, gradually filling the background.)

Ter - ri - ble!
Fürch - ter - lich!

ter - ri - ble!
Fürch - ter - lich!

Where can I
wo . . . flieh' ich

sf *sf*

fly, where can I hide?
hin, wo . . . berg' ich mich!

Hear me, Hea - ven!
Herr des Him - mels,

Mer - cy, O
hab', hab' Er -

(*) (*)

Save me! Help me! Save me!
Ret - tung! Hül - - fe! Ret - - tung!

Help me! Save me, Sieg - - fried!
Hül - - fe! Ret - - tung! Sieg - - fried!

Sieg - - fried! Sieg - -
Sieg - - fried! Sieg - -

(She rushes out, enveloped in flames.)
 fried!
 - fried!
 Sva.....

(The curtain falls.)

p dim. pp

ACT IV.

A savage, rocky scene ; in the far distance rise the towers of Siegfried's castle. A gloomy, cloudy sky. The murmuring of a mountain streamlet is heard. To the left, at the foot of a mass of rock, is a Cross with an image of the Madonna, half hidden amidst bushes. Genoveva appears with Balthasar, Caspar and Angelo on the summit of the rocks ; Genoveva poorly clad, Balthasar and Caspar walking at her side. Angelo is at a little distance, armed. They descend slowly, and sing as follows.

No. 16.

SCENA, SONG AND ARIA.—“ STEEP AND STEEPER.”

(The curtain rises.)

PIANO.
♩ = 60.

Lento. *pp*

p

GENOVEVA.

Steep and steep-er, rock - y the path - way, Depths . . that threat-en,
Steil und stei - ler ra - gen die Fel - sen, dro - hen - de Grün - de,

cres. *p*

ter - ri - ble de - sert, Say, when end we the jour - ney? The air is
schreck - li - che Wild - niss! Sagt, wann sind wir am Zie - le? Der Tag ist

BALTHASAR AND CASPAR.

Soon!
Bald!

Ped. *

stringendo.

close, my feet are wounded; Grant but one moment's rest to the wea - ry!
schwül, die Fü - se schmerzen, gönnt ei - ne Wei - le Ru - he der Mü - den!

BALTHASAR.

On a - gain!
Vor - wärts jetzt!

CASPAR.

On a - gain!
Vor - wärts jetzt!

cres. *p*

p stringendo.

now yours to in - flict! Fear ye not him who soon will come And will work my full re -
 Leid fügt Ihr mir zu! Fürch-let Ihr nicht, der einst er-schei-nen, der einst mich rüch - en

On, on!
 Vor-wärts!

On, on!
 Vor-wärts!

f *p* *f* *p*

rit. *a tempo.*
 - venge? Ha! what a - waits me? No . . . pathway leads from hence!
 wird? We - he mir Ar - men! hier führt kein Weg zu - rück!

rit. f *a tempo.*

rit. f *a tempo.*
 Si - lence, foul witch!
 Heuch - le - rin, schweigt!

rit. f *a tempo.*
 Si - lence, foul witch!
 Heuch - le - rin, schweigt!

rit. f *fp* *p a tempo.*

(They have arrived at the bottom of the ravine.)
Poco più animato. BALTHASAR (to Genevra). (Balthasar signs to Angelo to retire; he then goes with

Here wait thou!
 Hier war-tet!

Poco più animato. *fp* *fp*

Caspar towards the background. They are only seen now and then, walking up and down, as if keeping guard.)

GENOVEVA.

Woe's me, my strength nigh fails . . .
Weh' mir, kaum halt' ich aufrecht
ROGUE'S SONG.

CASPAR AND BALTHASAR (behind the rocks).

There
SieThere
Sie

colla parte.

Allegretto moderato. (She sinks on a rock, exhausted.)

me!
mich!

lov'd, far more than words could tell, A thief his mate (a ne'er-do-well); Plied he his kna-vish craft,
hat-ten Beid' sich herz-lich lieb, Spitz-bü-bin war sie, er ein Dieb; wenn Schelmenstreich' er macht'

lov'd, far more than words could tell, A thief his mate (a ne'er-do-well); Plied he his kna-vish craft,
hat-ten Beid' sich herz-lich lieb, Spitz-bü-bin war sie, er ein Dieb; wenn Schelmenstreich' er macht'

Allegretto moderato. ♩ = 104.

(The second verse is heard from a great distance.)

Sheshook her sides and laugh'd, and . . . laugh'd! At six he hung on gallows high, At sev-en in the
sie warf sich hin und lacht', und . . . lacht'! Um sech-se früh ward er gehenkt, um sie-ben drauf in's

Sheshook her sides and laugh'd, and . . . laugh'd! At six he hung on gallows high, At sev-en in the
sie warf sich hin und lacht', und . . . lacht'! Um sech-se früh ward er gehenkt, um sie-ben drauf in's

grave to lie ; At eight, her glass she quaff'd, An - o - ther kiss'd, and laugh'd, and . . . laugh'd!
Grab gesenkt ; sie a - ber schon um acht 'nen Andern küsst', und lacht', und . . . lacht'!

grave to lie ; At eight, her glass she quaff'd, An - o - ther kiss'd, and laugh'd, and . . . laugh'd!
Grab gesenkt ; sie a - ber schon um acht 'nen Andern küsst', und lacht', und . . . lacht'!

Molto sostenuto. GENOVEVA.

The last faint hope hath
Die letz - te Hoff - nung

Molto sostenuto. ♩ = 60.

failed me, Soon all is o - ver! Sad, to die thus, so
schwin - det, bald ist's vor - ü - ber! Ster - ben müs - sen, so

young, Dy - - ing by mur - d'rous hands, And to
jung, ster - - - ben von Mör - der - hand, preis - ge -

shame giv - - en o - ver! Is there no es - cape?
ge - - - - - ben der Schand - de! Zeigt kein Aus - weg sich?

cres.

Più animato. (She rises.)

Comes there no sa - viour? Sieg - fried, Sieg - fried, Dost thou not
Er - scheint kein Ret - ter? Sieg - fried, Sieg - fried, hörst Du die

Più animato.

hear the voice Of thy wife who gave thee all her love?
Stim - me nicht, Dei - nes Wei - bes, das Dich treu ge - liebt?

Ah, the crime will come to light most sure - ly,
Und die Schuld wird einst zu Ta - ge kom - men,

And then, with long - ing wilt thou call me,
und sehn - sucht - voll wirst Du mich ru - fen,

cres.

Who ne'er can com - fort thee more, Nev - er
und trö - sten kann Dich ich nicht, Sieg - er fried,

cres. fp

tell thee, my Sieg-fried, I for-gave thee, for-get-ting All the
 sa-gen Dir nicht, wie ich ver-ge-ben, ver-ges-sen al-les

grief thou bad'st me suf-fer! Is there no es-cape? Comes there no
 Weh um Dei-net-wil-len! Zeigt kein Aus-weg sich? Er-scheint kein

(She perceives the Cross.)

sa-viour? What see I glitt'-ring there mid the gloom?
 Ret-ter? Was leuch-tet hier aus dunk-lem Ver-steck?

A Cross,— the ho-ly Mo-ther's i-mage! These saw they not,
 Ein Kreuz,— ein Mut-ter-got-tes-bild! Dies sah'n sie nicht,

(kneels.)

or of this one com-fort They would have robb'd me! O ho-ly Vir-gin,
 sie hät-ten den letz-ten Trost mir ge-raubt! O heil'-ge Jung-frau,

look on me, Thy strength in bit-t'rest tri - al lend me!
 blick' auf mich, gib Kraft, das Bit - ter - ste zu tra - gen!

rit.

Lento. The crotchets to have the value of the previous semibreves.

p
 In - to thy hand I yield me now, That will for ev - er safe - ly hold me,
 Mich geb' ich hier in Dei - ne Hand, die Du zum Heil mir aus - ge - stre cket, o

Lento.

pp

pray, withdraw it not, For 'tis thy love appoints my lot, . . . Chase fear a-way, let peace en -
 zieh' sie nicht zurück, Du lei - est mich zu mein - em Glü - cke, gib, dass da - zu kein Weg mich

- fold me, O 'tis thy love appoints my lot, In - to thy hand I
 schreckel, Du lei - test mich zu mei - nem Glück, mich geb' ich hier in

pp

yield me now, That will for ev - er safe - ly hold me, I pray withdraw it not, O let it
 Dei - ne Hand, die Du zum Heil mir aus - ge - stre - cket, o zieh' sie nicht zurück, Du lei - test

stringendo.

Poco a poco più animato.

ev - er safe - - ly hold me!
mich zu mei - - nem Glüc - ke!

Poco a poco più animato.

stringendo.

dolce

con Ped.

Ped.

*

The air a - wakes with gen - tle sounds, My
Wie wird die Luft von Tö - nen wach, wie

heart with new - born peace they fill, From rock and wood a ma - gic
weh'n zum Her - zen mir sie mild! Und Fels und Wald haltt von den

(A rosy light, proceeding

tone resounds, And all at once my anx - ious fears are still, What
Tö - nen nach, wie wird auf ein - mal at - les Leid ge - stilt! Was

from the image of the Madonna, is shed on Genoveva.)

see I! Bro - ken are the cavern's bounds, In splen - dour shines the a - zure vault . . a -
schau' ich! Oeff - net sich der Höh - le Dach? Der Him - mel ü - ber mir von Glanz er -

Ped.

*

Ped.

*

Ped.

*

bove, And in that light the form of Love, Al -
 füllt und in dem Glanz der Lie - be Bild! All -

CHORUS (behind the scenes).

SOPRANO. *pp* Peace shall be with thee,
 Frie - den sei mit Dir,

ALTO. *pp* Peace shall be with thee,
 Frie - den sei mit Dir,

TENOR. *pp* Peace shall be with thee,
 Frie - den sei mit Dir,

BASS. *pp* Peace shall be with thee,
 Frie - den sei mit Dir,

3 3 *cres.*

*Ped. * Ped. * Ped. * Ped. * Ped. **

might - - y One! Low in the dust be - hold me! A-mid the
 gü - - ti - ger! Sieh mich vor Dir im Stau - be! Was ist vor

com - - - fort!
 Frie - - - den!

com - - - fort!
 Frie - - - den!

com - - - fort!
 Frie - - - den!

com - - - fort!
 Frie - - - den!

splen - dour that en - vi - rons Thee, Of what . . . ac - count can earth's short
 Dei - nes Him - mels Herr - lichkeit der Men - schen Noth, der Er - de

suff - 'ring be? Un - to de - spair O yield me not, but guide 'me!
 kur - zes Leid! Du lässt mich der Verzweif - lung nicht zum Rau - be!

p *cres. stringendo.*

O fount of love, my shel - ter where I
 Du Lie - bes - quell, mein Hort, . . . an den ich

p *cres.*

hide me, Through sor - row lead - est thou to bliss a -
 glau - be, durch Trüb - sal führst Du ein zur Se - lig -
 CHORUS (behind the scenes.)

pp Com - fort!
 Frie - den!

pp Com - fort!
 Frie - den!

pp Com - fort!
 Frie - den!

pp Com - fort!
 Frie - den!

f

Ped.

più f

- lone! Thou ho - ly fount of love, Do thou but guide me! Through sor - row
- keit! Du Lie - besquell, mein Hort, an den ich glau - be, durch Trüb - sal

poco a poco più lento.

lead-est thou to peace a - lone! And now, that
führst Du ein zur Se - lig - keit! Ver - schwun - den

ra - diant form no more ap - pears! The tones are hush'd, and heaven's brightness pales!
ist die ho - he Licht - gestalt! der Ton ver - hallt! des Himmels Glanz er - blasst!

a tempo. (rises.) a piacere. a tempo.

And from the wood a foot - step nears—
Ich hö - re Schrit - te durch den Wald—

a piacere. (Golo is seen.) a tempo.

Let be! my heart no lon - ger quails!
was kom - men mag, ich bin ge - fasst.

Half as slow again.
GOLDO.

(Genoveva makes no reply beyond a terrified gesture.)

(as before.)

Know you this ring?
Kennst Ihr den Ring?

Know you this sword?
und auch das Schwert?

Half as slow again. $\text{♩} = 70$.

This sword had I from Sieg-fried, That I quick death to you might
Das Schwert gab mir Graf Sieg-fried, dass Ihr den Tod von ihm emp-

deal; The ring I had, lest you per-chance might doubt That I per-form his will— what
- fangt, den Ring, da - mit an sein - es Wil - lens Ernst Ihr kei - nen Zweif - el hegt, wie

deal; The ring I had, lest you per-chance might doubt That I per-form his will— what
- fangt, den Ring, da - mit an sein - es Wil - lens Ernst Ihr kei - nen Zweif - el hegt, wie

GENOVEVA.

You lie!
Ihr lügt!

think you now?
dünkt Euch das?

Lies, then, this sword? And lies this ring, the self-same That
Lügt auch dies Schwert? lügt auch der Ring, der sel-be, den

cres. p cres. p

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It can - not be!
Ich fass' - es nicht!

(Golo seats himself
on a rock opposite to Genova.)

you to Sieg-fried at the al - tar gave?
Sieg-fried einst am Trau al - tar Ihr gabt?

dim. *pp* *poco più animato.*

I? naught, what thinks he?
Ich? Nichts, was denkt Er?

Of Dra - go's hid - den vi - sit what think you?
Was denkt Ihr ü - ber Dra - go's Nachtbesuch?

'Tis on - ly
In die-ser

What each one must think, That to your shame, you him be-tray'd!
Was ein Je - der denkt, dass Ihr auf's Ärg - ste ihn be-rückt!

now, that all my grief I know. O check your cru-el
Stun - de fängt mein E - lend an. O fre - vel - haf-ter

With ev - er grow - ing joy 'tis but to deck you.
Mit immer höh' - ren Reizen Euch zu schmüc - ken.

fp *fp*

The musical score is written for voice and piano. It consists of four systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings such as *dim.*, *pp*, and *fp*. The tempo is marked *poco più animato.* The lyrics are in German and English, with some parts in parentheses indicating stage directions. The key signature has one flat (B-flat), and the time signature is 3/4.

jest ! Why this de-lay ? Here am I, kill me then ; you do a kind - ly
Spott ! *Was säumt Ihr noch ?* *hier* *bin* *ich,* *töd -* *tet* *mich ; Ihr* *thut* *ein* *gu -* *tes*

deed !
Werk ! *GOLO (rises).*

If such your cou - rage be, that you would rush On death, mine is not such ; this love - ly
Wenn Ihr *so* *mu - thig* *seid,* *dass* *Ihr* *den* *Tod* *erwählt,* *ich* *bin* *zu* *jeig,* *dies* *schö - ne*

head That has been sun and stars to me, How can I dare to harm it? Come then, and fly with
Haupt, das mir wie Sonn' und Mond und Ster - ne *war, an's Schwert* *zu* *lie - fern—* *Kommt und entflieht* *mit*

GENOEVA.

You speak in mad - ness !
Ihr *sprecht* *im* *Wahn - sinn !*

me ! Come now and fly with me ! Give me, but once, give me that I crave, O let me but
mir ! *Kommt* *und* *entflieht* *mit* *mir !* *Ein - mal* *nur* *gieb,* *was* *Du* *ge - ben* *kannst,* *nur* *ein - mal* *lass*

Keep back, thou mis-creant!
Zu-rück, Ver-ruch-ter!

once rest up-on thy breast!
ruh'n mich an Dei-ner Brust!

But once vouch-
Nur ein-mal

A-way, a-way, ac-curs-ed mar!
Hin-weg, du fluch-be-lad'-ner Mann!

(More and more earnestly.)

- safe me this heav'n-ly bliss!
gönn' mir dies Him-mels-glück!

Hear me, from death I'd glad-ly
Hör' mich, vom Tod will ich Dich

You? ah no!
Euch? O nie!

save thee, Ask on-ly!
ret-ten, nur bit-te!

But think, I hold thee in my pow'r!
Be-denk', Du bist in mei-ner Macht!

One
Ein

In God's own hand am I!
Ich bin in Got-tes Hand!

(Pointing to behind the scenes.)

sign from me, And these two men will claim their prey!
Wink von mir, und je-ne Män-ner grei-fen Dich!

O say to
O sprich es

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *p*, *f*, *cres.*, and *f*, and performance instructions like *sempre accel.* and *(More and more earnestly.)*. The vocal line includes German lyrics and English translations. The score concludes with a *f* dynamic and a fermata over the final chord.

(She turns away from him.)

me one sin - gle word And thou art free! - one sin - gle
 aus ein ein - zig Wort, und Du bist frei! - O sprich es

word!
 aus!

No
 Du

A

word?
 schweigst?

Ye
 Ihr

sf *sf* *stringendo.* *sf* *f*

Ped. *

Più animato.

(Caspar and Balthasar approach.)

men there!
 Män - ner,

hith - er come!
 tre - tet vor!

Are you pre -
 Seid Ihr be -

Più animato. ♩ = 160.

p

- par'd your lord's be - hest Up - on his
 - reit, des Herrn Be - fehl an sei - ner

guil - - ty con - sort to ful - fil? It is the Count's com -
 sünd - - gen Gat - tin zu voll - zieh'n? Ihr sollt es nach des
 CASPAR.

BALTHASAR.

Ay!
 Ja!
 Ay!
 Ja!

- mand, That with this sword the deed be done.
 Gra - - fen Wil - len mit die - sem Schwer - te nur.

(gives them Siegfried's sword.)

As you de -
 Wie Ihr be -
 As you de -
 Wie Ihr be -

Do you the
 Thut Eu - re

- cree, so shall it - - be!
 fehlt, so wird's ge - - scheh'n!
 - cree, so shall it - - be!
 fehlt, so wird's ge - - scheh'n!

cres.

deed ! I go— But hear : If from the
Pflicht *Ich* *geh—* *Und* *hört :* *kehr'ich* *zur*

Ped. * *Ped.* * *Ped.* * *Ped.* *

cas - tle I am miss'd, Then seek me not,
Nacht *nicht* *heim* *in's* *Schloss,* *so* *sucht* *mich nicht,*

Ped. * *cres.*

but tell my com - rades That with my steed, my fal - con on my
und sagt *den An - dern :* *ich sei* *zu* *Ross,* *den Fal - ken auf der*

f *f* *sf*

Ped. *

hand, I roam the world at large. (Departs quickly by the
Hand, *in's* *Land* *hin - ein - ge - sprenzt !*

sf *f* *f* *sf* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.*

rocky path down which he came. He is seen until Caspar begins to speak.)

CASPAR (to Geneva).
TENOR (*ad lib.*)

(During the following scene the stage becomes darker and darker. A storm arises.)

If yet a wish you have, then tell me! If I can fulfil it, that will
Habt Ihr noch einen Wunsch, so nennt ihn! kann ich ihn erfüllen, soll's ge-

colla parte.

Lento. GENOVEVA.

When home my lord re- turn- eth, tell him this, that I, all hard-ly as he dealt with
Wenn mein Ge-mahl zu- rück-kehrt, sagt ihm dies: dass ich, wie hart er auch mit mir ver-

I!
- schek'n!

Lento. ♩ = 72.

me, For- gave him all, e'en with my la- test breath!
- fuhr, ihm Al- les doch, be- vor ich starb, ver- gab!

No. 18. RECIT., TERZETT AND SCENA WITH CHORUS.—“WOMAN, IN YOUR LAST HOUR.”

Poco più presto.

BALTHASAR.

Wo - man, in your last hour, de - ceive no more! For I my - self saw Dra - go in your
 Weib, heuchelt nicht im letz - ten Au - genblick! Ich sah den Dra - go selbst in Eu - rem

Poco più presto.

GENOVEVA.

In that same moment saw I Dra - go first! Go - lo,
 Ich sah den Dra - go erst, als Ihr ihn saht! Go - lo,
 sleep - ing room!
 Schlafgemach!

Ha, how you lie!
 Ei wie Ihr lügt!

who spoke of love, whom I with scorn re - puls'd as fit - ting was, Laid
 in mich entbrannt, und ab - ge - wie - sen, wie es sich ge - ziemt, spann

am - bush.
 Rän - ke.

That good and trust - y ser - vant He be - fool'd, and in my cham - ber Made him
 Den gu - ten from - men Knecht be - thört er, dass er in mein Schlaf - ge - mach sich

BALTHASAR.

Now, go on!
 Wei - ter nur!

hide.
schlich.

Hold! 'tis e - nough! With you, As with all ser-pents, when one treads you down, E'en then you sting!
Nun ist's ge - nug! Ihr macht' es wie die Schlange, wenn man sie zer - tritt, so sticht sie noch.

Poco più lento.

In vain I seek with my poor
Um - sonst versucht mein Mund, die

3 (Kneels before the Cross.)

words Their sto-ny hearts to soft - en! If Thou shouldst give no sign of help, I now must
ro - hen Her-zen zu er - wei - chen! Schickst Du kein Zei-chen Dei-ner Huld, so sterb' ich

die!
jetzt!

If such thy man - date
Doch Dei - nem Wil - len

I bow in meek - ness!
muss ich mich nei - gen!

*Poco a poco accelerando.**(still before the Cross.)*

CASPAR (to Balthasar).

If thou shouldst give no sign of
*Schickst Du kein Zeich-en Deiner*Quick from the Cross with her! for there I can - not harm her!
*Führ' sie vom Kreu-ze fort; am Kreuz mag ich nicht mor - den!**Poco a poco accelerando.*help, I now must die—
*Huld, so sterb' ich jetzt!*Quick, from hence!
*Fort, von hier!*quick, from
fort, von

BALTHASAR.

Quick, from hence!
*Fort, von hier!*quick, from
*fort, von*I go not from the Cross, I go not from the Cross,
*Vom Kreu - ze lass' ich nicht, vom Kreu - ze lass' ich nicht!*hence! quick, from hence!
*hier! fort, von hier!*hence! quick, from hence!
hier! fort, von hier!

BALTHASAR (only).

I go not
vom Kreu - ze

Think you a Cross pro-TECTS a faith - - less wife?
Glaubt Ihr, das Kreuz schütz' auch ein buh - - lend Weib?

f *cres.* *p* *dolce.*
Ped.

from the Cross, Nor from my Sa - viour loose my hold!
lass' ich nicht, von mein-em Hei - land - lass' ich nicht!

A - way, a - way!
Hin-weg, hin - weg!

a-way, a -
hin-weg, hin -

f *f* *p* *f* *f*
*

A

CASPAR (aside to Balthasar).

If thou shouldst
Schickst Du kein

Me-thinks I hear in the far dis-tance, Shouts and blasts of horns! Hear'st thou naught?
Mir ist, als hört' ich in der Fern Ge-schrei und Hör - ner-ruf, hörst du nicht?

- way!
- weg!

Peace, cow - ard,
Schweig', Fei - ger,

A

give no sign of help, I now must die, I now must die!
Zei - chen Dei - ner Huld, so sterb' ich jetzt, so sterb' ich jetzt!

hear'st thou naught? I hear it full well, I hear it full well.
hörst du nicht, ich hör es ge - nau, ich hör es ge - nau.

peace! Peace, cow-ard, peace! 'Tis fear that makes thy hear - ing sharp.
schweig! schweig, Fei - ger, schweig! die Furcht hat Dein Ge - hör ge - schärft.

(with fervour.) *cres.*

If such thy man - date, I bow in meek - - ness,
Doch Dei - - nem Wil - len muss ich mich nei - - gen,

(to Caspar.) *My trem - bling*
Mir bebt die

Take hold, take hold! Take hold, take
Fass' an, fass' an! Fass' an, fass'

O deign to raise me hence.. to thee!
heb' gnit - - dig mich zu Dir . . em - por!

hand a - vails me not. We are be -
Hand - ich kann es nicht. Wir sind be -

hold, take hold, take hold! Take hold, take
an' fass' an, fass' an! Fass' an, fass'

(He throws away his sword and flies.)
 (As Balthasar raises the sword to strike Genoveva, Angelo, who has hidden himself till then behind the rocks, rushes on Balthasar with Caspar's sword, and then pursues the escaping murderers. At the same time several bands of hunters, retainers, &c., appear on the heights. Genoveva has fallen down in a swoon.)

- tray'd, come, let us fly!
 - ra - then, lass uns flieh'n!
 hold, take hold, take hold!
 an, fass' an, fass' an!

Be it done!
 So sei's!

Allegro molto. CHORUS. 1st Bass.

2nd Bass.

'Tis she, 'tis she!
 Sie ist's, sie ist's!

Allegro molto. $\text{♩} = 120.$

'Tis she, 'tis she!
 Sie ist's, sie ist's!

cres. *cres.*

Ped. * *Ped.*

1st TENOR.

2nd TENOR.

But
 Zu

Pur - sue the
 Den Mör - dern

Be - fore the Cross!
 am Kreu - ze dort!

cres.

* *Ped.* * *Ped.* *

help her, but help her, but help her!
Hül - fe, zu Hül - fe, zu Hül - fe!

But help her, but help her!
Zu Hül - fe, zu Hül - fe!

Where is the
Wo ist der

knaves!
nach!

Where is the Count?
Wo ist der Graf?

Where is the Count?
Wo ist der Graf?

Ped.

B *MARGARET (behind the scenes).*

Count Graf Sieg : : :
Graf Sieg : : :

f Go, bring him here!
Fort, su - chet ihn! : : :

Count? bring him here!
Graf? Su - chet ihn! : : :

Go, bring him here!
Fort, su - chet ihn! : : :

Go, bring him here!
Fort, su - chet ihn! : : :

p **B** *f*

SIEGFRIED (led by Margaret, throws himself in deep grief at Genoveva's feet.)

- fried, this way! O Ge - - no - ve - va!
 - fried, her - bei! O Ge - - no - ve - va!

Here comes he! Woe,
 Da naht er! Weh',

Here comes he! Woe,
 Da naht er! Weh',

Here comes he! Woe,
 Da naht er! Weh',

Here comes he! Woe,
 Da naht er! Weh',

sfz *p* *sfp*

Margaret quickly disappears.)

Be - lov - - ed wife!
 Mein theu - - res Weib!—

Ah, she knows him not!
 sie er - kennt ihn nicht!

Ah, she knows him not!
 sie er - kennt ihn nicht!

Ah, she knows him not!
 sie er - kennt ihn nicht!

Ah, she knows him not!
 sie er - kennt ihn nicht!

sfp

p

The fright hath left her
Der Schreck raubt' ihr die

p

The fright hath left her
Der Schreck raubt' ihr die

p

The fright hath left her
Der Schreck raubt' ihr die

sfp *sf* *p*

sense - less!
Sin - ne!

sense - less!
Sin - ne!

sense - less!
Sin - ne!

sense - less!
Sin - ne!

p

GENOVEVA (still wandering).

pp

Mer - ci - ful Heav'n!
Güt' - ger Gott!

Where
Wo

am bin I? ich!

SIEGFRIED.

Be lov
Mein theu

fp

(excitedly.) *cres.* (faintly.) *pp*

I know those ac - cents, But
Die Stim - me kenn' ich - Wie

ed wife!
res Weib!

cres.

all is cloud - y be - fore mine eyes -
Wol - ken liegt's vor den Au - gen mir -

(recognising Siegfried.)

Sieg
Sieg

cres. *p*

- fried, 'tis thou! Sieg - - - - -
 - fried, Du bist's! Sieg - - - - -
 SOPRANO.

O welch' wie - - - - - come fond,
 ALTO. Wie - - - - - der - seh'n,

O welch' wie - - - - - come fond,
 TENOR. Wie - - - - - der - seh'n,

O welch, wie - - - - - come fond,
 BASS. Wie - - - - - der - seh'n,

O welch' wie - - - - - come fond,
 Wie - - - - - der - seh'n,

- fried, 'tis thou, 'tis thou!
 - fried, Du bist's, Du bist's!
 dim.

O welch' wie - - - - - come fond!
 wie Wie - - - - - der - seh'n!
 dim.

O welch' wie - - - - - come fond!
 wie Wie - - - - - der - seh'n!
 dim.

O welch' wie - - - - - come fond!
 wie Wie - - - - - der - seh'n!
 dim.

O welch' wie - - - - - come fond!
 wie Wie - - - - - der - seh'n!
 dim.

DUET.—"O LET THINE EYES BUT REST ON ME."

The crotchets rather slower than the previous minims.

GENOVEVA.

Our tear-drops fall-ing fast, will blend to - ge - ther!
Ich mi - sche mei - ne Thränen mit den Dei - nen!

SIEGFRIED.

O let thine eyes but rest on me!
O lass es ruh'n Dein Aug' auf mir!

The
Ich

The musical score consists of several systems. The first system shows the vocal entries for Genoveva and Siegfried. The piano accompaniment begins with a *pp* dynamic. The second system continues the vocal lines with lyrics in English and German. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The third system shows Siegfried's response with lyrics. The piano accompaniment continues with a similar texture. The fourth system shows Genoveva's reply with lyrics. The piano accompaniment concludes with a *p* dynamic marking.

Speak not thus!
Sprich nicht so!

guilt was mine that wrought thy sor - row, 'Twas I who plunged thee in this woe; How can I
bin die Schuld an Dei - nem E - lend, ich bin's, der Dich in Noth ge - bracht! Wie kann ich

Speak not thus, It was no fault of thine, for Hea - ven
Sprich nicht so, es war nicht Dei - - ne Schuld, der Him - mel

seek . . thy par - - don!
Dich . . ver söh - - nen!

will'd it so! Be-lieve me, Calm and peace will
 fügt es so! Glaub' mir, auf's Neu'kehrt Ruh' und

Ah, while I live, no peace can dwell with-in my breast!
 So' lang' ich le-be, kommt kein Trost in mei-ne Brust!

soon re-turn; Such prize my faithful love will sure-ly win! Be-lieve me,
 Glück zurück; ge-lin-gen wird es mein-er Lieb' und Treu'! O glaub' es

No peace, no peace! Be-lov-ed
 Kein Trost, kein Trost! O theu-res

Poco più animato.

then, Such prize our faith-ful love will sure-ly win!
 mir, ge-lin-gen wird es un-srer Lieb' und Treu'!

wife! Such prize thy faith-ful love will sure-ly win!
 Weib! ge-lin-gen wird es Dei-ner Lieb' und Treu'!

Poco più animato.

Yes, calm and peace will soon re-turn, yes, calm . . . and peace will
 Auf's Neu'kehrt Ruh' und Glück zu-rück, auf's Neu' . . . kehrt Ruh' und

Yes, calm and peace will soon re-turn, yes, calm . . . and peace will
 Auf's Neu'kehrt Ruh' und Glück zu-rück, auf's Neu' . . . kehrt Ruh' und

soon re-turn ; Such prize our faith - ful love will sure - ly win.
Glück zu-rück ; *ge - lin - gen wird es uns - rer Lieb' und Treu'!*

soon re-turn ; Such prize our faith - ful love will sure - ly win.
Glück zu-rück ; *ge - lin - gen wird es uns - rer Lieb' und Treu'!*

cres.

SIEGFRIED (to the Chorus).

Animato. f

Now come ye to my home, For this bright day a ho - ly one shall be ;
Kommt Al - le mit in's Schloss, denn die - ser Tag, ein Fest-tag soll er sein ;

Animato. f

(Bells are heard in the distance,

The bells e'en now are peal - ing forth, While priests their ho - ly
die Glock - en läu - ten schon von fern, und Priest - er sol - len

faintly at first, but louder and louder, during the following Chorus.)

chaunts are sing - ing, And to the Might - y Lord our thanks are bring - - -
Mes - se sin - gen, dem Hoch - er - hab' - nen un - sern Dank zu brin - - -

The dotted crotchets of the same value as the previous minims.

ing!
gen!

FIRST CHORUS (as they go off). SOPRANO & ALTO. *p*

(The procession has formed.)

TENOR & BASS. *p*

Be -
Be -
Be -
Be -

- strew the path with blooming May,
- streut den Weg mit grü - nen Mai'n,

Let our songs go e - cho - ing far a - way :
lasst den Ruf er - schal - len in's Land hin - ein :

- strew the path with blooming May,
- streut den Weg mit grü - nen Mai'n,

Let our songs go e - cho - ing far a - way :
lasst den Ruf er - schal - len in's Land hin - ein :

The sore - ly tried one, Our no - - ble la - dy
die viel . . ge - dul - det, die ed - - le Her - rin,

The sore - ly tried one, Our no - - ble la - dy
die viel . . ge - dul - det, die ed - - le Her - rin,

(*)

O rap - ture sweet ! Be -
sie kehrt zu - rück ! Be -

O rap - ture sweet ! Be -
sie kehrt zu - rück ! Be -

(*)

- strew the path with blooming May, Let our songs go e - cho - ing far a - way :
- streut den Weg mit grün - en Mai'n, *lasst den Ruf er - schal - len in's Land hin - ein :*

- strew the path with blooming May, Let our songs go e - cho - ing far a - way :
- streut den Weg mit grün - en Mai'n, *lasst den Ruf er - schal - len in's Land hin - ein :*

The sore - ly tried one.
Die viel . , ge - dul - det,

* In small theatres where there is not room for a numerous procession, the part from (*) to (*) may be omitted.

Our no - ble la - dy
die ed - le Herr - in,

A - gain we greet!
sie kehrt zu - rü - ck!

With rap - ture sweet,
O ho - hes Glück,

With rap - ture sweet, A - gain, a - gain . . . we greet, Be -
O ho - hes Glück, sie kehrt, sie kehrt - zu - rü - ck! Be -

a - gain . . . we greet, Be -
sie kehrt - zu - rü - ck! Be -

- strew the path with bloom - ing May,
- streut den Weg mit grü - nen Mai'n,

Let our songs go e - cho - ing far a - way!
lasst den Ruf er - schal - len in's Land hin - ein :

- strew the path with bloom - ing May,
- streut den Weg mit grü - nen Mai'n,

Let our songs go e - cho - ing far a - way!
lasst den Ruf er - schal - len in's Land hin - ein :

Our no - ble la - dy, The sore - ly tried one,
die ed - le Herr - in, die viel - ge - dul - det,

Our no - ble la - dy, The sore - ly tried one,
die ed - le Herr - in, die viel - ge - dul - det,

(*) SECOND CHORUS, from the Church (behind the scenes).
pp

A - gain we greet!
sie kehrt zu - rü - ck!

All hearts and hands up -
Nun he - bet Herz und

pp

A - gain we greet!
sie kehrt zu - rü - ck!

All hearts and hands up -
Nun he - bet Herz und

(*)

FIRST CHORUS. (The First Chorus gradually retires, and is heard more and more faintly.)

Let our songs go e - cho - ing far a - way;
lasst den Ruf er - schal - len in's Land hinein;

Let our songs go e - cho - ing far a - way;
lasst den Ruf er - schal - len in's Land hinein;

(The Second Chorus gradually approaches, and becomes louder and louder.)

raise ye,
Hän - de,

With fer - vour t'ward the
voll Freu - de him - mel -

raise ye,
Hän - de,

With fer - vour t'ward the
voll Freu - de him - mel -

Our no - ble la - dy, (behind the scenes). With rapture
 die ed - le Herr - in, O ho - hes

Our no - ble la - dy,
 die ed - le Herr - in,
 sky, an, As faith - ful ser - vants praise ye
 zu ihm, . . . dess' Macht ohn' En - de,

sky, an, As faith - ful ser - vants praise ye
 zu ihm, . . . dess' Macht ohn' En - de,

Ped.

sweet, Glück, (behind the scenes). A - gain we greet!
 sie kehrt zurück!

With rapture sweet, o ho - hes Glück, A - gain we greet!
 sie kehrt zu - rück!

The Lord, our King most High! E - ter - nal is His
 dem All' wir un - ter - than! Sein Reich es soll be -

The Lord, our King most High! E - ter - nal is His
 den All' wir un - ter - than! Sein Reich es soll be -

(behind the scenes.)

With rap - ture sweet!
O ho - hes Glück!

A - gain we greet!
sie kehrt zu - rück!

With rap - ture sweet!
O ho - hes Glück!

reign!
- stel'n

And His our ev' - ry breath,
in al - ter E - wig - keit,

His glo - ry to main -
für ihn zum Tod zu

reign!
- stel'n

And His our ev' - ry breath,
in al - ter E - wig - keit,

His glo - ry to main -
für ihn zum Tod zu

p

(First Chorus from the wilderness appears on the stage again.)

We found no ill op -
Was konnt' uns brin - gen

We found no ill op -
Was konnt' uns brin - gen

- tain, We fear'd not foe or death!
geh'n, war'n all - zeit wir be - reit!

We found no ill op -
Was konnt' uns brin - gen

- tain, We fear'd not foe or death!
geh'n, war'n all - zeit wir be - reit!

We found no ill op -
Was konnt' uns brin - gen

press - ing, He made His pre - sence known! He is the fount . . . of
Scha - den, da er . . . ja mit . . . uns war! Er ist der Quell . . . der

press - ing, He made His pre - sence known! He is the fount . . . of
Scha - den, da er . . . ja mit . . . uns war! Er ist der Quell . . . der

press - ing, He made His pre - sence known! He is the fount . . . of
Scha - den, da er . . . ja mit . . . uns war! Er ist der Quell . . . der

bless - ing, E - ter - nal light His throne!
Gna - den, der . . . ew' - ge, licht und klar!

bless - ing, E - ter - nal light His throne!
Gna - den, der . . . ew' - ge, licht und klar!

bless - ing, E - ter - nal light His throne!
Gna - den, der . . . ew' - ge, licht und klar!

The crotchets rather faster than the previous dotted crotchets. **HIDULPHUS.**

(Hidulphus comes out of the church; Siegfried and Geneveva kneel before him, as do all the others.)

Your days of fie - ry tri - al now are
Seid mir gegrüsst nach schwerer Prüfung

end - ed; Ta - gen! I greet you then, as vic - tors crown'd; From out the strife are ye re -
sieid aus dem Kampfe Ihr her - sie sind da - hin und sieg-geschmückt

GENOVEVA.
The gra - cious Lord, His fa - vour
Des Her - ren Gna - de sicht - bar - lich

SIEGFRIED.
The gra - cious Lord, His fa - vour
Des Her - ren Gna - de sicht - bar - lich

turn'd tri - umph - ant!
vor - ge - gan - gen!

sure - ly to us hath grant - ed!
hat sich an uns er - wie - sen!

sure - ly to us hath grant - ed!
hat sich an uns er - wie - sen!

Long time ye sought each o - ther, but in vain. Once
So füg' ich denn, die lan - ge sich ver - ge - bens

more your hands, with bless-ing, I join to - ge - ther!
such - ten, Eu - re Hän-de auf's Neu' zu - sam-men! May the Lord, Who un - til
Der so gnä - dig ü - ber

now hath kept you, Guard and bless you
Euch ge - wal - tet, bleib' Euch gnä - dig

GENOVEVA. *p*
 O may He guard us ev - er - more!
 Er blei - be gnä - dig im - mer - dar!

SIEGFRIED. *p*
 O may He guard us ev - er - more!
 Er blei - be gnä - dig im - mer - dar!

ev - er - more!
 im - mer - dar!
 CHORUS.

SOPRANO. *p*
 O may He guard them ev - er - more!
 Er blei - be gnä - dig im - mer - dar!

ALTO. *p*
 O may He guard them ev - er - more!
 Er blei - be gnä - dig im - mer - dar!

TENOR. *p*
 O may He guard them ev - er - more!
 Er blei - be gnä - dig im - mer - dar!

BASS. *p*
 O may He guard them ev - er - more!
 Er blei - be gnä - dig im - mer - dar!

O may He guard them ev er - more!
 Er blei - be gnä - dig im - mer - dar!

pp *pp* *stringendo.*

guard us, gnä - dig, guard us! gnä - dig! (Siegfried and Genoveva rise from their knees, together with the Chorus.)

guard us, gnä - dig, guard us! gnä - dig!

guard them, gnä - dig, guard them! gnä - dig!

guard them, gnä - dig, guard them! gnä - dig!

guard them, gnä - dig, guard them! gnä - dig!

guard them, gnä - dig, guard them! gnä - dig!

guard them, gnä - dig, guard them! gnä - dig!

ff *ff* *p* *ff* *pp* *ff* *stringendo.*

Molto animato.
SOPRANO.

ALTO.

TENOR. 3

now a fes - ti - val song Sing all in ac - cents of glad - ness!
 - - schal - le, fest - li - cher Sang, er - tö - net, ju - beln - de Lie - der!

BASS.

Molto animato. $\text{♩} = 116.$

sf *sf*

Sieg - fried, hail, The war - like he - ro! Hail, Ge - no - ve - va, The high - born dame!
 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil, Ge - no - ve - va, der ho - hen Frau,

Sieg - fried, hail, The war - like he - ro! Hail, Ge - no - ve - va, hail!
 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil, Ge - no - ve - va, Heil,

Sieg - fried, hail, The war - like he - ro! Hail, Ge - no - ve - va, The high - born dame!
 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil, Ge - no - ve - va, der ho - hen Frau,

Sieg - fried, hail, The war - like he - ro! Hail, Ge - no - ve - va, hail!
 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil, Ge - no - ve - va, Heil,

Sieg - fried, hail, The war - like he - ro, hail! Hail, . . . Ge - no - ve - va, The high - born dame!
 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil, Heil, . . . Ge - no - ve - va, der ho - hen Frau! (*)

Sieg - fried, hail, The war - like he - ro, hail! Hail, . . . Ge - no - ve - va, The high - born dame!
 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil, Heil, . . . Ge - no - ve - va, der ho - hen Frau!

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 Sieg - fried, Heil, dem tapf' - ren Hel - den, Heil! Heil, . . . Ge - no - ve - va, der ho - hen Frau! (*)

mf SOPRANO. 3
 They . . . who so long From us . . . were torn, The no - ble pair . . . Re -
 Das . . . uns so lang' ent - ris - sen war, das ed - le Paar, . . . es

mf ALTO. 3
 They . . . who so long From us . . . were torn, The no - ble pair . . . Re -
 Das . . . uns so lang' ent - ris - sen war, das ed - le Paar, . . . es

p

* A curtailment might be effected by proceeding at once to the next (*), or a still further one, by playing on as far as A, changing that bar to the one that will be found printed there in small notes, and then going at once to B.

turn now a-gain! They . . who so long From us . . . were torn,
 kehrt' uns zu-rück! Das . . uns so lang ent-ris . . . sen war,

turn now a gain! They . . who so long From us . . . were torn,
 kehrt' uns zu-rück! Das . . uns so lang ent-ris . . . sen war, . .

TENOR. *mf* They . . who so long From us . . . were torn,
 Das . . uns so lang ent-ris . . . sen war,

BASS. *mf* They . . who so long From us . . . were torn,
 Das . . uns so lang ent-ris . . . sen war,

The no-ble pair . . Re-turn now a-gain! Sieg-fried, Hail! hail, Ge-no-ve-va,
 das ed-le Paar . . es kehrt' uns zu-rück! Sieg-fried, Heil! Heil, Ge-no-ve-va,

The no-ble pair Re-turn now a-gain! Sieg-fried, Hail! hail, Ge-no-ve-va,
 das ed-le Paar es kehrt' uns zu-rück! Sieg-fried, Heil! Heil, Ge-no-ve-va,

The no-ble pair Re-turn now a-gain! Sieg-fried, Hail! hail, Ge-no-ve-va,
 das ed-le Paar es kehrt' uns zu-rück! Sieg-fried, Heil! Heil, Ge-no-ve-va,

The no-ble pair Re-turn now a-gain! Sieg-fried, Hail! hail, Ge-no-ve-va,
 das ed-le Paar es kehrt' uns zu-rück! Sieg-fried, Heil! Heil, Ge-no-ve-va,

hail, Ge-no-ve-va! Sieg-fried, hail! hail, Ge-no-ve-va! Sieg-fried, hail!
 Heil, Ge-no-ve-va! Sieg-fried, Heil! Heil, Ge-no-ve-va! Sieg-fried, Heil!

hail, Ge-no-ve-va! Sieg-fried, hail! hail, Ge-no-ve-va! Sieg-fried, hail!
 Heil, Ge-no-ve-va! Sieg-fried, Heil! Heil, Ge-no-ve-va! Sieg-fried, Heil!

hail, Ge-no-ve-va! Sieg-fried, hail! hail, Ge-no-ve-va! Sieg-fried, hail!
 Heil, Ge-no-ve-va! Sieg-fried, Heil! Heil, Ge-no-ve-va! Sieg-fried, Heil!

hail, Ge-no-ve-va! Sieg-fried, hail! hail, Ge-no-ve-va! Sieg-fried, hail!
 Heil, Ge-no-ve-va! Sieg-fried, Heil! Heil, Ge-no-ve-va! Sieg-fried, Heil! (*)

(Dancing maidens bring roses.)

Be
Habt

SOPRANO.

Fresh . . are the ro - ses Hither we bring,
Neh - met zu freund - lich - holdem Empfang,

Deign to re - ceive them!
blü - hen - de Ros - en!

ALTO.

Fresh . . are the ro - ses Hither we bring,
Neh - met zu freund - lich - holdem Empfang,

Deign to re - ceive them!
blü - hen - de Ros - en!

SIEGFRIED.

thank'd! Be thank'd!
Dank! Habt Dank!

TENOR.

May . . Hea - ven spare you, thro' your life long,
BASS. Mö - gen des Le - bens Stür - me Euch nie

May . . Hea - ven spare you, thro' your life long,
Mö - gen des Le - bens Stür - me Euch nie

GENOVEVA.

O bliss be - yond all words!
O na - men - to - ses Glück!

SOPRANO.

O bliss be - yond all words!
O na - men - to - ses Glück!

ALTO.

Joy . . . be your por - tion!
Le - bet in Freu - de!

Days dark and storm - y,
feind - lich um - to - sen!

Days dark and storm - y,
feind - lich um - to - sen!

I scarce can be - lieve That I dream not, my Sieg - fried!
 Ich kann's . . nicht fass - en, nicht glau - ben, mein Sieg - fried!

p
 Peace . . be your por - tion!
 Le - bet in Frie - den!

p
 Fresh . . are the ro - ses Hi-ther we bring, Deign to re - ceive them!
 Neh - met zu freund - lich - hol-dem Empfang blü - hen-de Ro - sen!

p
 Fresh . . are the ro - ses Hi-ther we bring, Deign to re - ceive them!
 Neh - met zu freund - lich - hol-dem Empfang blü - hen-de Ro - sen!

p
 Fresh . . are the ro - ses Hi-ther we bring, Deign to re - ceive them!
 Neh - met zu freund - lich - hol-dem Empfang blü - hen-de Ro - sen!

Be thank'd, be thank'd!
Habt Dank, habt Dank!

SIEGFRIED.

Be thank'd, be thank'd!
Habt Dank, habt Dank!

May . . . Hea-ven spare you Thro' your life long,
Mö - - gen des Leb - ens Stür-me Euch nie

May . . . Hea-ven spare you Thro' your life long,
Mö - - gen des Leb - ens Stür-me Euch nie

May . . . Hea-ven spare you Thro' your life long,
Mö - - gen des Leb - ens Stür-me Euch nie

May . . . Hea-ven spare you Thro' your life long,
Mö - - gen des Leb - ens Stür-me Euch nie

O bliss be - yond all words!
O na - men - lo - ses Glück!

O bliss be - yond all words!
O na - men - lo - ses Glück!

Days dark and storm - y!
feind - lich um - to - sen!

Sieg - fried, hail, The
Sieg - fried, Heil, dem

Days dark and storm - y!
feind - lich um - to - sen!

Sieg - fried, hail, The
Sieg - fried, Heil, dem

Days dark and storm - y!
feind - lich um - to - sen!

Sieg - fried, hail, The
Sieg - fried, Heil, dem

Days dark and storm - y!
feind - lich um - to - sen!

Sieg - fried, hail, The
Sieg - fried, Heil, dem

war - - like he - ro! Hail, Ge - no - ve - va, The high - born dame! Sieg - fried,
tapp^o - ren Hel - den, Heil, Ge - no - ve - va, der ho - hen Frau, Sieg - fried,

war - - like he - ro! Hail, Ge - no - ve - va, hail! Sieg - fried,
tapp^o - ren Hel - den, Heil, Ge - no - ve - va, Heil, Sieg - fried,

war - - like he - ro! Hail, Ge - no - ve - va, The high - born dame! Sieg - fried,
tapp^o - ren Hel - den, Heil, Ge - no - ve - va, den ho - hen Frau, Sieg - fried,

war - - like he - ro! Hail, Ge - no - ve - va, hail! Sieg - fried,
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hail, The war - like he - ro, hail! Hail, . . . Ge - no - ve - va, Sieg - fried, hail,
 Heil, dem *tapp^o* - ren Hel - den Heil, Heil, . . . Ge - no - ve - va, Sieg - fried, Heil,

hail, The war - like he - ro, hail! Hail, . . . Ge - no - ve - va, Sieg - fried, hail,
 Heil, dem *tapp^o* - ren Hel - den Heil, Heil, . . . Ge - no - ve - va, Sieg - fried, Heil,

hail, The war - like he - ro, hail! Hail, . . . Ge - no - ve - va, Sieg - fried, hail,
 Heil, dem *tapp^o* - ren Hel - den Heil, Heil, . . . Ge - no - ve - va, Sieg - fried, Heil,

hail, The war - like he - ro, hail! Hail, . . . Ge - no - ve - va, Sieg - fried, hail,
 Heil, dem *tapp^o* - ren Hel - den Heil, Heil, . . . Ge - no - ve - va, Sieg - fried, Heil,

Hail, Ge - no - ve - va, hail! Hail, Ge - no - ve - va,
 Heil, Ge - no - ve - va, Heil! Heil, Ge - no - ve - va,

Hail, Ge - no - ve - va, hail! Hail, Ge - no - ve - va,
 Heil, Ge - no - ve - va, Heil! Heil, Ge - no - ve - va,

Hail! Hail, Ge - no - ve - va, hail! Sieg - fried,
 Heil, Heil, Ge - no - ve - va, Heil, Sieg - fried,

Hail! Hail, Ge - no - ve - va, hail! Sieg - fried,
 Heil, Heil, Ge - no - ve - va, Heil, Sieg - fried,

sf sf fff
 hail, hail, hail! Hail, . . Ge - no - ve - - va!
 Heil, Heil, Heil, Heil, . . Ge - no - ve - - va!

sf sf fff
 hail, hail, hail! Hail, . . Ge - no - ve - - va!
 Heil, Heil, Heil, Heil, . . Ge - no - ve - - va!

sf sf fff
 hail, hail, hail! Hail, . . Ge - no - ve - - va!
 Heil, Heil, Heil, Heil, . . Ge - no - ve - - va!

sf sf fff
 hail, hail, hail! Hail, . . Ge - no - ve - - va!
 Heil, Heil, Heil, Heil, . . Ge - no - ve - - va!

Sieg - - - - - fried, hail, hail, hail,
 Sieg - - - - - fried, Heil, Heil, Heil,

Sieg - - - - - fried, hail, hail, hail,
 Sieg - - - - - fried, Heil, Heil, Heil,

Sieg - - - - - fried, hail, hail, hail,
 Sieg - - - - - fried, Heil, Heil, Heil,

Sieg - - - - - fried, hail, hail, hail,
 Sieg - - - - - fried, Heil, Heil, Heil,

hail!
 Heil!

hail!
 Heil!

hail!
 Heil!

hail!
 Heil!

(The curtain falls.)

Ped.

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