

THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA



ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

M782
S667nx

MUSIC LIB.



Digitized by the Internet Archive
in 2011 with funding from
University of North Carolina at Chapel Hill

<http://www.archive.org/details/wreckerslyricald00smyt>

THE WRECKERS

STRANDRECHT

*Lyrical Drama in
three Acts*

adapted from the Cornish Drama

“Les Naufrageurs”

by

Henry Brewster

*Lyrisches Drama in
drei Akten*

nach dem Drama

„Les Naufrageurs“

von

Henry Brewster

Music by

Musik von

ETHEL SMYTH

Piano-vocal score

Klavierauszug mit Text

This work was composed in French, the language of the original drama
“Les Naufrageurs” and subsequently translated into English and German

Performing rights reserved / Aufführungsrecht vorbehalten

UNIVERSAL-EDITION A. G.
WIEN Copyright 1916 by Ethel Smyth LEIPZIG

Printed in Austria

PERSONS

Pascoe, headman of the village and local preacher age, 55 . *Bass (Bariton)*
Lawrence, Keeper of the Light-house *Bariton*
Harvey, Lawrence's brother in law *Bass*
Tallan, Landlord of the tavern *Tenor*
Jack, son of Tallan, age 15 *Mezzo Sopran*
Mark, a young fisherman *Tenor*
Thirza, wife of Pascoe, age 22 *Mezzo Sopran*
Avis, daughter of Lawrence, age 17 *Sopran*
A Preacher, fishermen, shepherds, miners and their women; all wreckers
and pietists

The drama plays on the Cornish coast, in the 2nd half of the 18th Century, at the
time of the Wesleyan Revival.

PERSONEN

Pasko, Dorfschulze, geistlicher Führer der Gemeinde und Prediger,
55 Jahre alt *Baß (Bariton)*
Lorenz, Wächter des Leuchtturmes *Bariton*
Harvey, Lorenz' Schwager *Baß*
Tallan, Wirt der Dorfschenke *Tenor*
Jack, sein Sohn, 15 Jahre alt *Mezzosopran*
Marc, ein junger Fischer *Tenor*
Thurza, Paskos Frau, 22 Jahre alt *Mezzosopran*
Avis, Lorenz' Tochter, 17 Jahre alt *Sopran*
Ein Prediger, Fischer, Schäfer und Frauen, alle Strandräuber und Pietisten

Die Handlung spielt in Cornwall, in der zweiten Hälfte des 18. Jahrhunderts, zur Zeit der großen
religiösen Bewegung, die auf die Mission des Reformators Wesley folgte.

Den Bühnen und Vereinen gegenüber als Manuskript gedruckt. Das Aufführungsrecht für sämtliche Bühnen
des In- und Auslandes ist ausschließlich von der Universal-Edition A. G., Wien, I., Karlsplatz 6, zu erwerben.

Copyright 1916 by Ethel Smyth

Nachdruck verboten. Aufführungs-, Arrangements-, Verfilmungs-, Vervielfältigungs- und Übersetzungs-
rechte für alle Länder vorbehalten (für Rußland laut dem russischen Autorengesetz vom 20. März 1911
und der deutsch-russischen Übereinkunft vom 28. Februar 1913, desgleichen für Holland laut dem
holländischen Autorengesetz vom 1. November 1912).

STRANDRECHT.

ERSTER AKT.
Vorspiel.

THE WRECKERS.

ACT I.
Overture.

LIBRARY UNIV. OF
NORTH CAROLINA

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Ethel Smyth.

Allegro con brio. (♩ = 114.)

PIANO.

f *energico*

The first system of the piano introduction consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes. The music is marked with a forte dynamic and the instruction 'energico'.

The second system continues the piano introduction. It features a first ending bracket labeled '1' that spans several measures. The music concludes with a crescendo marking, indicating an increase in volume.

The third system of the piano introduction includes a second ending bracket labeled '2'. The music becomes more intense, marked with fortissimo dynamics.

The fourth system continues the piano introduction with complex chordal textures in both the treble and bass staves. The music maintains its energetic character.

The fifth and final system of the piano introduction features a third ending bracket labeled '3'. The music concludes with a piano marking, indicating a decrease in volume.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation. It includes dynamic markings *p*, *cresc.*, and *ff*. A time signature of 2/4 is indicated at the end of the system.

Third system of musical notation, marked with a box containing the number 4. It includes the instruction *pesante* and *tr* markings.

Fourth system of musical notation, marked with a box containing the number 5. It includes a *dim.* marking and a triplet of notes.

Fifth system of musical notation, marked with a box containing the number 6. It includes a *pp* marking and a *dim.* marking.

Sixth system of musical notation, including markings *pp* and *poco a poco*.

7

crescendo

Musical notation for measures 7 and 8. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Measure 7 is marked with a box containing the number '7'. The word 'crescendo' is written in the first measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

f *cresc.*

Musical notation for measures 9 and 10. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Measure 9 is marked with a box containing the number '9'. The word 'f' is written in the first measure, and 'cresc.' is written in the second measure. The music continues with melodic and accompaniment lines.

8

ff *tr*

Musical notation for measures 11 and 12. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Measure 11 is marked with a box containing the number '8'. The word 'ff' is written in the first measure, and 'tr' is written in the second measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

9

dim.

Musical notation for measures 13 and 14. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Measure 13 is marked with a box containing the number '9'. The word 'dim.' is written in the first measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

p

Musical notation for measures 15 and 16. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Measure 15 is marked with a box containing the number '10'. The word 'p' is written in the first measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

10

dim. *pp*

Musical notation for measures 17 and 18. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Measure 17 is marked with a box containing the number '10'. The word 'dim.' is written in the first measure, and 'pp' is written in the second measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

11

poco a poco rall.

triumm

ppp cresc. sf dim.

Moderato mosso.

rit. pp p espress.

12

poco rit. a tempo f marc. sff dim.

Allegro. (♩=108)

pp

13

Moderato mosso.

poco rit. marc. pp dim.

Allegro.

rit. - - -

Moderato mosso.

14

sostenuto

a tempo

15

Adagio.

Moderato mosso.

16

poco rit.

a tempo

poco rit.

a tempo

rit. - - -

17

Poco sostenuto.

a tempo

Musical score for measures 17-18. The system consists of two staves (treble and bass clef). Measure 17 begins with a piano (*pp*) dynamic and a *rit.* (ritardando) marking. The tempo is marked *a tempo*. Measure 18 features a *mf* (mezzo-forte) dynamic, followed by a *dim.* (diminuendo) marking, and ends with a *pp* dynamic. The music is in a key with one sharp (F#) and a common time signature.

Sostenuto.

Allegro molto. (♩=116.)

Musical score for measures 19-20. The system consists of two staves. Measure 19 starts with a piano (*pp*) dynamic and a *rit.* marking. Measure 20 begins with a new tempo marking *Allegro molto.* (♩=116.) and a *pp* dynamic. The key signature changes to two sharps (F# and C#).

18

Musical score for measures 21-22. The system consists of two staves. Both measures feature a piano (*pp*) dynamic. The music continues in the key of two sharps.

19

Musical score for measures 23-24. The system consists of two staves. Measure 23 starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. Measure 24 features a piano (*pp*) dynamic. The music continues in the key of two sharps.

Musical score for measures 25-26. The system consists of two staves. Both measures feature a *cresc.* (crescendo) marking. The music continues in the key of two sharps.

20

Musical score for measures 27-28. The system consists of two staves. Measure 27 begins with a mezzo-forte (*mf*) dynamic and a *marc.* (marcato) marking. Measure 28 features a *cresc. poco a poco* (crescendo poco a poco) marking. The music continues in the key of two sharps.

First system of musical notation. Treble and bass staves. Dynamics include *f* and *fp cresc.*. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation. Treble and bass staves. Dynamics include *mercato la melodia* and *ff pesante*. A box containing the number '21' is positioned above the treble staff. A triplet of eighth notes is marked with a '3' below it.

Third system of musical notation. Treble and bass staves. Dynamics include *f* and *ff*. Triplet markings with '3' are present in both staves.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f* and *cresc.*. A box containing the number '22' is positioned above the treble staff. Triplet markings with '3' are present in both staves.

Fifth system of musical notation. Treble and bass staves. Dynamics include *ff* and *fff*. Triplet markings with '3' are present in both staves.

Sixth system of musical notation. Treble and bass staves. Dynamics include *ff*. A box containing the number '23' and the instruction *Poco più mosso.* is positioned above the treble staff. Triplet markings with '3' are present in both staves.

I. Szene. Ein Dorf in Cornwall auf einer Klippe über dem Meer. Im Hintergrund ein einfaches Gebäude, welches als Gotteshaus dient; links eine Schänke mit steinernen Bänken und Tischen; rechts das Haus von Pasko; unweit dessen eine Tür, ein raues Gestell, worauf Netze hängen; auch ein altes, umgekehrtes Boot. Sämtliche Gebäude sind ohne Stockwerk und aus grauem Stein gebaut. Hinten Blick auf das Meer mit Leuchtturm, ganz am Ende der Bucht sichtbar.

I. Scene. A Cornish village on a cliff above the sea. At the back a Wesleyan Chapel; on the left a tavern with stone benches and tables; on the right Pascoe's cottage; near the door a rough framework for hanging up fishing nets, an old boat keel upwards, etc. All the buildings are on the ground-floor and of grey stone.

In the background the sea; at the extreme end of the arm of the bay a lighthouse is visible.

Animato.

p string. e cresc.

(Der Vorhang geht in die Höhe.)
(The curtain rises; the

24

fener-

Höhe, man hört die Glocke des Gebethauses erschallen, die Gläubigen kommen unter Absingen einer Hymne zum Nachmittags-Chapel bell is ringing, and the congregation approaches, singing a hymn. It is about five o'clock on a Sunday afternoon.)

gato

gottesdienst. Es ist Sonntag ungefähr 5 Uhr abends.)

cresc. *rit.*

25 *sostenuto* *rit.*

Andante maestoso.

25^a

Chor.-Chorus.

Sopr. *f* *rit.* *Da tempo*
 Der Heil-gen See-len fürch-ten nun nicht mehr den Tod. Des Jor-dans Wel-le
 God's Cho-sen Pe-ople shall not pay the price of sin! For Jor-dan's wave hath

Alt. *f* *rit.* *a tempo*
 Der Heil-gen See-len fürch-ten nun nicht mehr den Tod. Des Jor-dans Wel-le
 God's Cho-sen Pe-ople shall not pay the price of sin! For Jor-dan's wave hath

Ten. *f* *rit.* *Da tempo*
 Der Heil-gen See-len fürch-ten nun nicht mehr den Tod. Des Jor-dans Wel-le
 God's Cho-sen Pe-ople shall not pay the price of sin! For Jor-dan's wave hath

Bass I. *f* *rit.* *a tempo*
 Der Heil-gen See-len fürch-ten nun nicht mehr den Tod. Des Jor-dans Wel-le
 God's Cho-sen Pe-ople shall not pay the price of sin! For Jor-dan's wave hath

Bass II. *f* *rit.* *a tempo*
 Der Heil-gen See-len fürch-ten nun nicht mehr den Tod. Des Jor-dans Wel-le
 God's Cho-sen Pe-ople shall not pay the price of sin! For Jor-dan's wave hath

Andante maestoso.

den Tod. Des Jor-dans Wel-le
of sin! For Jor-dan's wave hath

25^a

a capella *rit.* *a tempo*
 Musical accompaniment for the chorus, featuring piano and forte dynamics.

wäscht sie rein. Sie schwe - ben auf - wärts
 washed them white. At hea - ven's gol - den

wäscht sie rein. Sie schwe - ben auf - wärts
 washed them white. At heu - ven's gol - den

wäscht sie rein. Sie schwe - ben auf - wärts
 washed them white. At heu - ven's gol - den

wäscht sie rein. Sie schwe - ben auf - wärts
 washed them white. At hea - ven's gol - den

wäscht sie rein. Sie schwe - ben auf - wärts
 washed them white. At hea - ven's gol - den

f *ff*
 Musical accompaniment for the chorus, featuring piano and fortissimo dynamics, with triplets.

poco sosten.

atempo

stre - bend nach des
gate be - hold them

Herrn Ge - bot,
en - ter in,

und
and

stre - bend nach des
gate be - hold them

Herrn Ge - bot,
en - ter in,

und
and

stre - bend nach des
gate be - hold them

Herrn Ge - bot,
en - ter in,

und
and

stre - bend nach des
gate be - hold them

Herrn Ge - bot,
en - ter in,

und
and

poco sosten.

atempo

und
And
pesante

26

ff

poco rit.

fa tempo

cresc.

geh'n ver - klärt zum Him - mel se - lig
dwell for e - ver in the heav'n - ly

ein Hal - le - lu - - ja! Hal - le -
light. Al - le - lu - jah! Al - le -
poco rit. *fa tempo* *cresc.*

geh'n ver - klärt zum Him - mel se - lig
dwell for e - ver in the heav'n - ly

ein Hal - le - lu - - ja! Hal - le -
light. Al - le - lu - jah! Al - le -
poco rit. *fa tempo* *cresc.*

geh'n ver - klärt zum Him - mel se - lig
dwell for e - ver in the heav'n - ly

ein Hal - le - lu - - ja! Hal - le -
light. Al - le - lu - jah! Al - le -
poco rit. *fa tempo* *cresc.*

geh'n ver - klärt zum Him - mel se - lig
dwell for e - ver in the heav'n - ly

ein Hal - le - lu - - ja! Hal - le -
light. Al - le - lu - jah! Al - le -
poco rit. *fa tempo* *cresc.*

geh'n ver - klärt zum Him - mel se - llg
dwell for e - ver in the heav'n - ly

ein Hal - le - lu - - ja! Hal - le -
light. Al - le - lu - jah! Al - le -

26

a tempo

cresc.

poco rit.

ff

cresc.

27

ff lu - - ja! Bau - - et auf Gott, bau - - et auf Gott, auf Gott al
 lu - - jah! Praise ye the Lord, praise ye the Lord, the King of

ff lu - - ja! Bau - et auf Gott, bau - et auf Gott, auf Gott al -
 lu - - jah! Praise ye the Lord, praise ye the Lord, the King of

ff lu - - ja! Bau - - et auf Gott, bau - - et auf Gott, auf Gott al -
 lu - - jah! Praise ye the Lord, praise ye the Lord, the King of

ff lu - - ja! Bau - et auf Gott, bau - et auf Gott, auf Gott al -
 lu - - jah! Praise ye the Lord, praise ye the Lord, the King of

ff lu - - ja! Bau - et auf Gott, bau - et auf Gott, auf Gott al -
 lu - - jah! Praise ye the Lord, praise ye the Lord, the King of

ff *rit.*

Più animato. (Tallan tritt aus der Schänke mit Jack.)
 (Tallan and Jack come out of the Tavern.)

lein! might!
 lein! might!
 lein! might!
 lein! might!
 lein! might!

ff *rit.* *sostenuto* *fff*

Allegro moderato. (♩.=ss.)

Tallan.

f

p *mf*

Halt
Stop

Tal.

da! Sa - tan zu spot - ten bin ich zu al - lem be -
lads This is the stuff for put - ting the de - vil to

p *cresc.*

Tal.

reit. Nichts kann mich das Be - ten so Ich - ren, wie gu - ter
flight! Naught kin - dles the fi - re of zeal like wine, no bet - ter

(Jack schenkt den Gästen ein.) (Jack fills up the glasses.) **29** *cresc.*

mf *tr* *cresc.*

Tal.

Wein und vol - le Hum - - pen.
aid to prayer than beer!

Ten.

Der Mann hat recht.
If that be so.

Bass.

Der Mann hat recht, sein Wort ist
if that be so turn on the

Der Mann hat recht, sein Wort ist wahr. Der Mann hat recht, sein Wort ist
If that be so, turn on the tap, if that be so turn on the

f

Harvey. Poco sostenuto.

Ihr wagt es zu trin - ken am Tag des Herrn.
 On God's ho - ly day you amply them with beer!

wahr! tap!

wahr! tap!

Poco sostenuto.

ff *p* *cresc.* *mf* *rit.*

30

Tempo I. Talla.

Er ist You may

Har. wenn euch Pas - ko sieht, schwer wer - det ihr's bü - ben.
 Think of Pas - coe's words, "drink not on the Sab - bath!"

rit. *3* *rit.* *3*

Tempo I.

dim. *pp* *p*

Tal. weit von hier, früh ließ ein Kran - ker ihn ru - fen. Wenn der Heil - ge auch
 drink in peace! Pas - coe has gone on a jour - ney, And a stranger will

cresc. *f* *p* *cresc.*

31

Tal. rast und tobt, Kin - der sind wir nicht mehr, drum schenkt euch ein und lacht ihn
 preach to - day! Fill your glas - ses like men, and if he chide you brave his

mf *cresc.* *f*

Allegro. (♩ = 126.)

(Ein Windstoß; ein Laden schlägt zu.)
(A gust of wind; a shutter bangs.)

Tal.

aus. wraith!

pp

cresc.

accel.

32

Harvey.

a tempo

ff

sff

mf

Gott sei Lob! O - ben bricht der
God be thanked! What if luck should

Tallan. ad lib.

sostenuto

f

p

sf

O Sturm-wind, der Ar - men. Ret - tung aus der Not, bring' uns
Blow, wind, from the South and save our child - ren's lives! Drive some

Sturm schon los!
turn to - night!

33

3

rit.

3

rit.

3

rit.

3

rit.

f

ff

f

heut' un - ser Brot. Heil dir, brau - sen - der Sturm, heil
ship on the rocks Bring us food or we die - or we

Heil dir, brau - sen - der Sturm, heil
Bring us food or we die - or we

Allegro energico. (♩. = 126.)

Tal.

Har.

Chor.-Chorus.

dir!
die!

dir!
die!

Sopr. → Schwarz ist die Nacht, es heult der Wind, die Wellen schäumt, her-bei ge-
 Haste to the shore the storm is nigh, the break-ers roar the sea-birds

Alt. → Schwarz ist die Nacht, es heult der Wind, die Wellen schäumt, her-bei ge-
 Haste to the shore the storm is nigh, the break-ers roar the sea-birds

Ten. → Schwarz ist die Nacht, es heult der Wind, die Wellen schäumt, her-bei ge-
 Haste to the shore the storm is nigh, the break-ers roar the sea-birds

Bass → Schwarz ist die Nacht, es heult der Wind, die Wellen schäumt, her-bei ge-
 Haste to the shore the storm is nigh, the break-ers roar the sea-birds

Allegro energico. (♩. = 126.)

mf

mf

34

schwind! Se-gen ist nah, der Sturm bricht los!
 cry! Wreck-ers a-wake! for luck has come!

schwind! Se-gen ist nah, der Sturm bricht los!
 cry! Wreck-ers a-wake! for luck has come!

schwind! Se-gen ist nah, der Sturm bricht los!
 cry! Wreck-ers a-wake! for luck has come!

schwind! Se-gen ist nah, der Sturm bricht los!
 cry! Wreck-ers a-wake! for luck has come!

34

ff

Der Sturm bricht los! Her - bei, her- hei ge -
 What sound was that? Some ship u - pon the

Der Sturm bricht los! Her - bei!
 What sound was that? Some ship

Es heult der Wind, die Wel - le schäumt, her - bei ge - schwind,
 What sound was that? that? Some gal - laut ship has come to port,

Es heult der Wind, die Wel - le schäumt, her - bei ge - schwind,
 What sound was that? that? Some gal - laut ship has come to port,

35

schwind, die Nacht, sie bringt uns Se - gen, die Nacht bringt
 rocks has struck with noise of thun - der, quick, ere she

Die has Nacht, sie bringt uns Se - gen, die Nacht bringt
 struck with noise of thun - der, quick, ere she

Leu - te, her - bei, die Nacht bringt Se - gen, die Nacht bringt
 stri-king the rocks, with noise of thun - der, quick, ere she

die has Nacht, sie bringt uns Se - gen, die Nacht bringt
 struck, with noise of thun - der, quick, ere she

35

Se - - gen, die Nacht bringt Se - - gen, Ihr Leu - te,
foun - - der, haul in the *plun* - - der! O wreck - ers

Se - - gen, die Nacht bringt Se - - gen, Ihr Leu - te,
foun - - der, haul in the *plun* - - der! O wreck - ers

Se - - gen, die Nacht bringt Se - - gen, Ihr Leu - te,
foun - - der, haul in the *plun* - - der! O wreck - ers

Se - - gen, die Nacht bringt Se - - gen, Ihr Leu - te,
foun - - der, haul in the *plun* - - der! O wreck - ers

36 *ff* *4*
 al - le her - bei!
haste to the shore!

ff *4* *ff* *pp*
 al - le her - bei! Der Sturm bricht los!
haste to the shore, for luck has come!

ff *4* *ff* *pp* *pieggiero*
 al - le her - bei! Seht das Faß in der Wo - gen Bran - dung,
haste to the shore! You - der cas: in the break - ers swim - ming,

al - le her - bei! Der Sturm bricht los!
haste to the shore. for luck has come!

36 *ff* *4* *tr* *p*

37

stecht es an! das gibt lust'ge Lan - dung! He - ho, he - ho, der Sturm bricht
 broach it quick! let the tan-kards brim - ming pour five and love in veins grown

37

Sturm bringt uns gold'ne Ket-ten, Span - gen, sol - len bald uns am Bu-sen pran - gen.
 Brace - lets and chains for Sun-day wea - ring, gol - den rings, je - wels past com - pa - ring...

Sturm bringt uns gold'ne Ket-ten, Span - gen, sol - len bald uns am Bu-sen pran - gen.
 Brace - lets and chains for Sun-day wea - ring, gol - den rings, je - wels past com - pa - ring...

los! Hell gleißt Sil - ber, Gold in Gal - lo - nen.
 cold! Dou - bloons hard and glea - ming, hard and glea - ming...

Du - ka - ten, Gold - ze - chi - nen und Du - blo - nen.
 Dou - bloons and Spa - nish se - quins hard and glea - ming...

ff. *f* **38** *mf* *p*

Eilt Haste euch! Eilt, eilt, hin - ab zum
Haste ye! Haste, haste, haste to the

ff *f* *mf* *p*

Eilt Haste euch! Eilt, eilt, hin - ab zum
Haste ye! Haste, haste, haste to the

ff *ff*

Eilt Haste euch! Eilt Haste

ff *ff*

Eilt Haste euch! ye!

38

ff *f* *dim.*

Tempo I. *mp*

Strand! Strand!
shore! shore!

mp *mp* *cresc.*

Schwarz ist die Nacht, es heult der Wind, die Wel - le schäumt, herbei ge - schwind!
Haste to the shore, the storm is nigh, the brea - kers roar, the sea birds cry!

pp *cresc.*

Schwarz ist die Nacht, es heult der Wind, die Wel - le schäumt, herbei ge - schwind!
Haste to the shore, the storm is nigh, the brea - kers roar, the sea birds cry!

Tempo I. *poco a poco cresc.*

pp

39

mf *cresc. sempre*

Schwarz ist die Nacht, es heult der Wind, die
Haste to the shore, the storm is nigh, the

mf *cresc. sempre*

Schwarz ist die Nacht, es heult der Wind, die
Haste to the shore, the storm is nigh, the

Al-le her-bei, und eilt euch. Schwarz ist die Nacht, es heult der Wind, die
Wreckers a-wake and haste ye. Haste to the shore, the storm is nigh, the

Al-le her-bei, und eilt euch. Schwarz ist die Nacht, es heult der Wind, die
Wreckers a-wake and haste ye. Haste to the shore, the storm is nigh, the

cresc. sempre

39

mf *cresc. sempre*

f *ff*

Wel-le schäumt, her-bei ge-schwind, eilt, eilt haste euch,
brea-kers roar, the sea birds cry, then haste ye

Wel-le schäumt, her-bei ge-schwind, eilt, eilt haste euch,
brea-kers roar, the sea birds cry, then haste ye

Wel-le schäumt, her-bei ge-schwind, eilt, eilt haste euch,
brea-kers roar, the sea birds cry, then haste ye

Wel-le schäumt, her-bei ge-schwind, eilt, eilt haste euch,
brea-kers roar, the sea birds cry, then haste ye

ff

40

f *mp* *f* *cresc.*

al - le her - bei, der Sturm bricht los. Al - le her - bei, al - le her - bei
 haste to the shore for luck has come. Haste to the shore, haste to the shore.

al - le her - bei, der Sturm bricht los. Al - le her - bei, eilt euch, Freun - de,
 haste to the shore. haste to the shore, mp haste ye wreck - ers

al - le her - bei, der Sturm bricht los. Eilt euch, Freun - de,
 haste to the shore for luck has come. Haste ye wreck - ers

al - le her - bei, der Sturm bricht los. Eilt euch, Freun - de,
 haste to the shore for luck has come. Haste ye wreck - ers

40

f *mf cresc.*

41

Allegro vivace. (♩ = 176)

ff

eilt, der Sturm bricht los! eilt, der Sturm bricht los!
 haste, for luck has come! haste, for luck has come!

eilt, der Sturm bricht los! eilt, der Sturm bricht los!
 haste, for luck has come! haste, for luck has come!

eilt, der Sturm bricht los! eilt, der Sturm bricht los!
 haste, for luck has come! haste, for luck has come!

41

Allegro vivace. (♩ = 176)

ff

42

Es naht der Se -
Then wreck - ers haste -

Es naht der Se -
Then wreck - ers haste -

Es naht der Se -
Then wreck - ers haste -

Es naht der Se -
Then wreck - ers haste -

accel. -

accel. -

accel. -

accel. -

42

accel. -

cresc. -

gen, der Sturm bricht los!
ye, haste to the shore!

gen, der Sturm bricht los!
ye, haste to the shore!

gen, der Sturm bricht los!
ye, haste to the shore!

gen, der Sturm bricht los!
ye, haste to the shore!

gen, der Sturm bricht los!
ye, haste to the shore!

2

42a

Adagio.

Tempo I.

Der Sturm bricht los!
For luck has come!

Der Sturm bricht los!
For luck has come!

Der Sturm bricht los!
For luck has come!

Der Sturm bricht los!
For luck has come!

42a

Adagio.

Tempo I.

ff *ff* *ff*

(Pascio tritt auf, man stellt die Gläser beschämt hin: verlegenes Schweigen.)
(Enter Pascoe; all put down their tankards with signs of embarrassment.)

poco a poco rall. e dimin.

43

pp

26 2. Szene.

II. Scene.

Andante non troppo (*tempo rubato, colla voce*) (♩ = 76).

Pasko.-Pascoe.

44

Nein, ihr braucht mich nicht! Bin euch hier im Weg.
Well may such as ye hang your heads in shame.

accel.

p

cresc.

3

Più mosso.

Schwelgt nur! Brüllt nur eu-re wil-den Lie-der und trin-ket das Gift nur
Hea-then! drink-ing on His ve-ry thres-hold! His Sab-bath pro-faned! O

f

fp

cresc.

Tempo I.

45

zu, ent-weiht den Tag uns'-res Herrn. Scham-los wil-de
fools! But God hath har-dened your hearts, ears have ye and

rit.

rit.

ff

f

fff

Sostenuto.

Hei-den, geht eu-ren Weg, der zum Ab-grund führt.
hear not! Then go your ways since ye heed me not!

rit.

rit.

f

mf

cresc.

3

(Er will weiter gehen.)
(He turns to go.)

Pas.

Ich komm' heut nicht zur Kir-che, ein Ster-ben-der ließ mich ru - fen.
I can - not come to Cha-pel A dy - ing sin - ner needs - me.

colla voce

f *p* *dim.*

Allegro non troppo. ♩ = 108

Harvey.

poco rit. 46

Nein, geht nicht fort von uns im Zorn, habt Ge - duld noch!
Nay, if thou leave us to our sins who shall save us!

a tempo poco accel. *mf* *poco rit.* *cresc.*

Chor. - Chorus.

a tempo (circa ♩ = 108)

Sopr. *f* *cresc.*

Alt. Du un - ser Füh - rer und Hirt willst uns ver - las sen.
Our guide, our Shep - herd art thou! and wilt thou leave us?

Ten. Du un - ser Füh - rer und Hirt willst uns ver - las sen.
Our guide, our Shep - herd art thou! and wilt thou leave us?

Baß. Du un - ser Füh - rer und Hirt willst uns ver - las sen.
Our guide, our Shep - herd art thou! and wilt thou leave us?

a tempo (circa ♩ = 108)

mf *p cresc.*

47

Pasko. *f*
Pascoe.

Hört nun!
Hear then,

mf *dim.* *p* *f*

Andante (♩ = 66.)

Pas. *Schwer straft euch Sün-der Got - tes Hand, es ver-sieg-ten der Gna - den Quel - len,*
Our nets are emp - ty, bar-ren the land and the sharp tooth of hun - ger rends us!

Pas. *er lenkt die Bar-ke ab vom Strand, läßt bei uns kein Schiff zer-schel - len!*
no found'ring ship casts iceath on our strand, nei-ther calm nor storm be-friends us!

Chor. - Chorus.

Sopr. *0 weh uns!*
God help us!

Alt. *0 weh uns!*
God help us!

Ten. *0 weh uns!*
God help us!

Bass. *0 weh uns!*
God help us!

0 weh uns!
God help us!

cresc.

f

ff

48 **Pasko.**
Pascoe.

Dies wil - de Volk ver - gaß den Herrn und er, der das Meer sonst hieß uns
This peo - ple hath for - got the Lord, and He, who once bade the o - cean

cresc.

Pas. *(er geht langsam ab)*
(he goes away slowly)

näh - ren, schützt jetzt die Schif - fe, die dem Strand sich na - hen!
feed us, now guides the tall ships safe - ly past our shores!

Sopr.

Alt. *mf cresc.*
Mit Buß' und Reu - e
T'is thus we pay the

Ten.

Bass. I. II.

49 Harvey.

mf cresc. Barm - herz' - ger Gott, barm - herz' - ger
The curse of Heav'n doth on us

Mit Buß' und Reu - e fleht ihn an! Barm - herz' - ger Gott, sei uns ein'
T'is thus we pay the price of sin! The curse of Heav'n doth on us

fleht ihn an, reu - ig fleht ihn an! Barm - herz' - ger Gott, sei
price of sin pay the price of sin! The curse of Heav'n of

mf cresc. Mit Buß' und Reu - e fleht ihn an! Barm - herz' - ger Gott, sei uns ein'
T'is thus we pay the price of sin! The curse of Heav'n doth on us

Bass I. *mf cresc.*

Mit Buß' und Reu - e fleht ihn an! Barm - herz' - ger Gott, barm - herz' - ger
T'is thus we pay the price of sin! The curse of Heav'n doth on us

Bass II. *mf cresc.*

Mit Buß' und Reu - e fleht ihn an! Barm - herz' - ger Gott, sei
T'is thus we pay the price of sin! The curse of Heav'n doth

cresc. 49

Har.

Gott, sei uns ein' Wehr, sieh uns'-re Not, er - barm' dich, Herr! All - mächt'-ger
 lie, doth on us lie, our God is wrath, and we must die and we must

Wehr! Sieh uns'-re Not, er-barm' dich, Herr! All-mächt'-ger
 lie, our God is wrath, and we must die and we must

dei-nes Vol-kes Wehr! Sieh uns'-re Not, o Herr! All-mächt'-ger
 heav'ndoth on us lie, our God is wrath, yea wrath and we must

Wehr! Sieh uns'-re Not, er-barm'dich, Herr! All-mächt'-ger
 lie, our God is wrath, and we must die and we must

Gott sei uns ein' Wehr! Sieh uns'-re Not, er - barm' dich, Herr! All - mächt'-ger
 lie, doth on us lie, our God is wrath, and we must die and we must

uns ein' Wehr! Sieh uns'-re Not, o Herr! All - mächt'-ger
 on us lie, our God is wrath, yea wrath and we must

mf *f* *mf cresc.*

(Einige knieen.)
(some kneel)

50

Har.

ff  *rit. f*

Gott, _____ er - barm', er-barm'dich, o Gott, er - barm' dich uns'-rer
 die! _____ O Lord have mer - cy, have mer - cy Lord and hear our

ff  *rit. f*

Gott, _____ er - hö - re un - ser Fleh'n, er-barm'dich, er - barm' dich uns'-rer
 die! _____ have mer - cy, hear our cry. have mer - cy, o Lord and hear our

ff  *rit. f*

Gott, _____ er - hö - re un - ser Fleh'n, er-barm'dich, er - barm' dich uns'-rer
 die! _____ have mer - cy, hear our cry, have mer - cy, o Lord and hear our

ff  *rit. f*

Gott, _____ er - hö - re un-ser Fleh'n, er-barm'dich, o Gott, er - barm' dich uns'-rer
 die! _____ have mer - cy hear our cry, have mer - cy, have mer - cy Lord and hear our

ff  *rit. f*

Gott, _____ er - barm', er-barm'dich, o Gott, er - barm' dich uns'-rer
 die! _____ O Lord have mer - cy, have mer - cy Lord and hear our

ff  *rit. f*

Gott, _____ er - barm', er-barm'dich, o Gott, er - barm' dich uns'-rer
 die! _____ O Lord have mer - cy, have mer - cy Lord and hear our

50

ff  *rit. f*

ff  *rit. f*

3. Szene. (Pasko geht in dem Augenblick fort, als Lorenz und Avis von der entgegengesetzten Seite auftreten. Lorenz bleibt zurück und plaudert im Hintergrunde. Avis verfolgt Pasko mit den Augen und tritt lachend vor.)

III. Scene. (*Exit Pascoe as Lawrence and Avis enter from the other side; the latter looks after Pascoe, and bursts out laughing.*)

Avis (lachend, laughing). (ad lib.)

Ha! ha! ha!
Ha! ha! ha!

Er hat wohl die al - te Pre - digt ge - hal - ten. Er sagt euch ge -
Did the prop - het say that God in His ang - er is gui - ding the

Har.

Not!
cry!

(Das Volk schweigt, Avis befremdet ansehend.)
(The people, silent, look at Avis disapprovingly.)

Not!
cry!

Not!
cry!

Not!
cry!

Not!
cry!

Not!
cry!

fff dim. rit. pp

Av.

51

Sostenuto. (♩ = 84.) rit.

weiß, Gott wär' er-zürnt, läßt drum kein Schiff mehr bei uns zer - schel - len! Und ihr glaubt dar-an?
ships safe past our shore, that we be - cause of our sins must pe - rish? ran the ser - mon thus?

rit.

p sfp colla voce rit.

a tempo

Avis.
ad lib. f

(ernst)
(gravely)
Sopr. *pp rit.*

Wen - nes Pas - ko sagt!
It was thus he spake!

Alt. *pp*

Wen - nes Pas - ko sagt!
It was thus he spake!

Ten. *pp*

Wen - nes Pas - ko sagt!
It was thus he spake!

Bass. *pp*

Wen - nes Pas - ko sagt!
It was thus he spake!

Ach, eu - rem Heil'-gen glaubt ihr
Since ye be - lieve his word is

ad lib.

(sich an Lorenz wendend)
(turning to Lawrence)

av. *f*

al - les. Ihr seid für - wahr gut in der Zucht.
gos - pel, and are but clay formed to his hand.

a tempo

(suivre) *f*

av. *rit.*

Va - ter, sag' ih - nen, was du fan - dest,
Fa - - ther! let them be fooled no lon - ger.

o Schmach, daß man sie so be -
but say what your own eyes have

rit.

Allegro. ♩ = 92

(Lorenz kommt unwillig vor; man gruppiert sich um ihn.)
 (Lawrence comes forward unwillingly; a group forms round him.)

Av.

tört!
seen!

pp

cresc.-

53

mf *dim.* *rit.*

Lorenz. *rit.* *p a tempo*
 Lawrence. *rit.* *p a tempo*

Als jüngst vom Fi - schen heim ich kehr - te,
 Last even - ing when my work was en - ded,

rit. *a tempo* *pp*

hat - te nur mäß' - gen Fang ge - macht, weil's mich nach Haus und
 homeward at length I took my way my heart was sad, my

Lo.

pp

Lo. Hof- be - gehr - te, lief ich ge - schwind, es war schon Nacht:
 nets were emp - ty, grim - ly I strode a - cross the bay,

54
 Lo. Am Ad - ler - fel - sen blieb ich steh'n und blick - te hin -
 I scanned the cliff's up - lif - ted crest the sea at its

Lo. auf vom Stran - - de, Weh', Kam' - ra - den, was mußt ich
 stern feet foam - - - ing, then o comra-des guess what I

Lo. seh'n an des Fel - sens ra - gen - dem Ran - de?
 saw as I peered a - loft in the gloam - ing!

55 Avis. (spöttisch) (impatiently) rit.

animato

Ja, was war's!
Say o say!

Jack. Nun, was war's!
Say o say!

Tallan. Nun, was war's!
Say o say!

Lo. *animato*
Dort auf dem Riff, glüh-te der Rest ei-nes Feu'rs, das ge-wiß als Signal
There blazed a fire bear-ing a mes-sage to ships, that must steer on the rocks.

Harvey. Nun, was war's!
Say o say!

Sopr. Nun, was war's!
Say o say!

Alt. Nun, was war's!
Say o say!

Ten. Nun, was war's!
Say o say!

Bass. Nun, was war's!
Say o say!

55 *animato*

sf rit. *mf*

Lo. *sostenuto*
dien-te, fremden Schif-fen zur War - nung, ein Ver-rä-ter zün-det es an!
but for youn-der bea-con of warn - ing! In our midst a trai-tor doth hide!

f

Lo. *sche, hat ein Schuft uns al - le ver - ra - ten! We - he dem Mann, wenn ich ihn fas -*
ging, risk my neck in do - ing my du ty, trea - che - rous hands are fi - ring bea -

57 *Avis. f*
 Der - weil des Leuchtturms Licht er - löscht, wagt sei - nen Kopf, um uns zu hel -
 While he puts out the light - house lamp, risk - ing his neck for sake of du -

Jack. f
 Der - weil des Leuchtturms Licht er - löscht, wagt sei - nen Kopf, um uns zu hel -
 While he puts out the light - house lamp, risk - ing his neck for sake of du -

Tallan. f
 Der - weil des Leuchtturms Licht er - löscht, wagt sei - nen Kopf, um uns zu hel -
 While he puts out the light - house lamp, risk - ing his neck for sake of du -

Lo. *f*
 se! Der - weil des Leuchtturms Licht ich - löscht, wag mei - nen Kopf, um euch zu hel -
 cons! While I put out the light - house lamp, risk - ing my neck for sake of du -

Sopr. f
 Der - weil des Leuchtturms Licht er - löscht, wagt sei - nen Kopf, um uns zu hel -
 While he puts out the light - house lamp, risk - ing his neck for sake of du -

Alt.

Ten. f
 Der - weil des Leuchtturms Licht er - löscht, wagt sei - nen Kopf, um uns zu hel -
 While he puts out the light - house lamp, risk - ing his neck for sake of du -

Bass.

Chor. - Chorus.

57

58

Av. - fen, lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 - ty Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

Ja. - fen, lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 - ty Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

Tal. - fen, lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 - ty Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

Lo. - fen, lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 - ty Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

Harvey. *f*

lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

- fen, lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 - ty Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

- fen, lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 - ty Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

Bass I. lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

Bass II. lo - dert hoch die Flam-me und warnt: „Schiff, ein Riff!“ vor dem hab’
 Trai - tor’s hands are warn - ing the tall ships off Corn - wall’s roc - ky

58

ff

59

accel. e cresc.

ff

Allegro vivace.

Av.

acht! weh dem Ver - rä - ter, er muß ster - - - ben!
shores! When he is caught o joy to hang - - - him!

Ja.

acht! weh dem Ver - rä - ter, er muß ster - - - ben!
shores! When he is caught o joy to hang - - - him!

Tal.

acht! weh dem Ver - rä - ter, er muß ster - - - ben!
shores! When he is caught o joy to hang - - - him!

Lo.

acht! weh dem Ver - rä - ter, er muß ster - - - ben!
shores! When he is caught o joy to hang - - - him!

Har.

acht! weh dem Ver - rä - ter, we-he, er muß ster - - - ben!
shores! When he is caught o joy, o joy to hang - - - him!

acht! weh dem Ver - rä - ter, we-he, er muß ster - - - ben!
shores! When he is caught o joy, o joy to hang - - - him!

acht! weh dem Ver - rä - ter, we-he, er muß ster - - - ben!
shores! When he is caught o joy, o joy to hang - - - him!

acht! weh dem Ver - rä - ter, we-he, er muß ster - - - ben!
shores! When he is caught o joy, o joy to hang - - - him!

acht! weh dem Ver - rä - ter, we-he, er muß ster - - - ben!
shores! When he is caught o joy, o joy to hang - - - him!

acht! weh dem Ver - rä - ter, we-he, er muß ster - - - ben!
shores! When he is caught o joy, o joy to hang - - - him!

59

Allegro vivace.

f accel. e cresc.

ff

Adagio.

molto sost. **60** *rit.* *Tallan. (ad lib.)* *rit.*

's ist selt-sam, was du da be-rich-
T'is strange! me-thinks my ears de-ceive

8 *molto sost.* *tr* *rit.* *ff* *ff*

Tal. *poco rit.* *a tempo*

- test.
- me!
Harvey. *ten.* (zu Lorenz)
(to Lawrence) (*ad lib.*) *3*

Selt - sam. Habt ihr wen in Ver - dacht?
Most strange! Did the knave leave a clue?

poco rit. *a tempo* *colla voce*

mp *poco string.*

Avis. *f* *a tempo animato*

61 *rit.*

Ja! ich weißden Na-men, gebt acht!
No! but I can tell you his name!

Lorenz (streng)
Lawrence (sharply) *ff*

Halt! — kein Wort!
Child! — no more!

61 *rit.*

ff

(ernst)
(gravely)

Lo. *mf*

Die Kla - ge ist schwer, denn Ehr' und Le - ben stehu auf dem Spiel.
 Most grave is the charge, a life at stake, and ho - nor to lose.

f

Lo. *f* **62** *animato*

Drum, eh du klagst, bring die Be - wei - se!
 T'were sin to speak! Naught is yet pro - ven!

Chor. - Chorus.

Sopr. *f animato*
 So be - weis es uns, sag', wer ist's?
 Let who brings the charge bring the proof!

Alt. *f animato*
 So be - weis es uns, sag', wer ist's?
 Let who brings the charge bring the proof!

Ten. *f animato*
 So be - weis es uns, sag', wer ist's?
 Let who brings the charge bring the proof!

Bass. *f animato*
 So be - weis es uns, sag', wer ist's?
 Let who brings the charge bring the proof!

62 *animato*

So be - weis es uns, sag', wer ist's?
 Let who brings the charge bring the proof!

mf *sf* *ff*

Avis. f ad lib. *rit.* *sostenuto* *rit.*

Nichts von Be - weis, wer Au - gen hat, der sieht und
 Speak thus to men! we ice wom - en ask no proof! ice

rit. *ff* *sostenuto* *rit.*

4. Szene. (Mit einem Zeichen mahnt Lorenz das Volk zum Schweigen. Thurza tritt links aus dem Hintergrund langsam auf. Man beugt ihr ein kaltes Entgegenkommen. Sie schreitet langsam über die Bühne, nimmt einen Schlüssel aus ihrer Tasche und fängt an ihr Haus aufzuschließen.)

IV. Scene. (Suddenly Lawrence signs to the crowd not to pursue the conversation; enter Thirza from the back; all avoid her markedly; she walks slowly up to the cottage, takes out a key and begins unlocking the door.)

Adagio non troppo (♩ = 58)

Av.

weiß!
know!

pp molto espress.

63

trm
cresc.

trm

trm

f

marc. la melodia

trm

dim.

rit.

rit. molto

p

pp

64

Moderato.

Thurza. (kalt)
Thirza. (coldly)

a tempo

Harvey. *ad lib.*

Ich blei - be heu - te zu Haus!
Your prayers and mine blend but ill!

a tempo

Thur - za, kommst du zur Kir - che mit uns?
Here comes Thir - za to join in our prayers!

64

Moderato.

colla voce

sf a tempo

Tallan. (spöttisch)
(mockingly)

Ja, so ist's in jun - gen E - hen. Der
Pas - coe can - not come to cha - pel! And

Seht, sie will mit uns nicht be - - - ten.
Hear the sau - cy jade in - sult - - - us!

ma un poco sostenuto

p rit. - -

Jack. *pp animato*

Ja, so
Though un -

Herr ist nicht zu Haus, drum geht sei - ne Gat - tin nicht aus. — Trotz dem
when the cat's a - way the mouse, if a young one, will play! — Though un -

pp animato

65

Avis.
pp

crese.

Komm doch zur Kir - che mit und spie - le nicht die
Un - wor - thy we may be, yet come and join us
 Ja. ist's in jun - gen E - heu! Sie kommt nicht mit, bleibt al - lein zu
wor - thy we may be, join your prayers with ours! Pride will have a
 Tal. jun - gen E - he glück komm doch zur Kir - che mit uns. So spie - le
wor - thy we may be, un - wor - thy though we may be. O come and
 Harvey. Hoch - mut stürzt den, der sich er - höht,
All un - wor - thy though we may be

65

crese.

Av. Stol - ze! Be - te dort ver - eint mit
Thir - za! Come and join your prayers with
 Ja. Haus! Be - te dort ver - eint mit
fall! Come and join your prayers with
 Tal. nicht die Stol - ze! Be - te dort ver - eint mit
join us Thir - za! Come and join your prayers with
 Har. spie - le nicht die Stol - ze, son - dern be - te ver - eint mit
Thir - za come and join your prayers with ours your prayers with

f animando

f animando

f animando

f animando

f animando

f animando

sf

accel.

Av. uns, so komm, laß ab, laß ab vom Stol - - - ze!
ours! Lest pride should have a fall come join - - - us!

Ja. uns, so komm, laß ab, laß ab vom Stol - - - ze!
ours! Lest pride should have a fall come join - - - us!

Tal. uns, so komm, laß ab, laß ab vom Stol - - - ze!
ours! Lest pride should have a fall come join - - - us!

Har. uns, so komm, laß ab, laß ab vom Stol - - - ze!
ours! Lest pride should have a fall come join - - - us!

Sopran. So komm, laß ab, laß ab vom Stol - - - ze!
Lest pride should have a fall come join - - - us!

Alt. So komm, laß ab, laß ab vom Stol - - - ze!
Lest pride should have a fall come join - - - us!

Tenor. So komm, laß ab, laß ab vom Stol - - - ze!
Lest pride should have a fall come join - - - us!

Bass. So komm, laß ab, laß ab vom Stol - - - ze!
Lest pride should have a fall come join - - - us!

So komm, laß ab, laß ab vom Stol - - - ze!
Lest pride should have a fall come join - - - us!

accel.

Thirza (verächtlich).
Thirza (scornfully)
ad lib.

Moderato.

Ich zähl' nicht, wie ihr, zu den From - men,
I rank not like you with the god - ly.

sf

mf colla voce

ff

67

Thu. geht nur zum Al-tar dort be - tet zu - sam - men, ich bet' al-
 pray a-mong yourselves! my lips will not e - cho, prayers such as

mf *f* *sf colla voce* *f*

Allegro. (♩ = 144.)

(Thurza geht ins Haus, die Tür hinter sich zuwerfend, man lacht und schimpft.)
 (She enters the cottage and shuts the door violently. Some laugh, some are angry.)

Thu. lein!
 yours!

Sopran. Da habt ihr's, sie haßt uns.
 You hear her. she mocks us.

Alt. Da habt ihr's, sie haßt uns.
 You hear her. she mocks us.

Tenor. Da habt ihr's, sie haßt uns,
 You hear her. she mocks us.

Bass. (Die Bässe lachen)
 (The basses laugh.) Da habt ihr's, sie haßt
 You hear her. she mocks

Allegro. (♩ = 144.)

ff

68

(zu den Männern)
(to the men)

Die Glocke ruft zum Ge -
There goes the bell, tis the

die Hei - - - - - din!
our Church - - - - - scorn'd!

uns, die Fal - - - - - sche!
us, our Church - - - - - scorn'd!

ff *ff*

(stärkeres Glockenzeichen)
(the bell rings loudly)

68

be - - - - - te!
last - - - - - one!

be - - - - - te!
last - - - - - one!

dim. *f* *f*

(Die Menge verschwindet schnell in der Kirche. Lorenz steht in Gedanken da, das Haus Paskos betrachtend.)
(The crowd pass quickly into the chapel; Lawrence stands thoughtfully gazing at Pascoe's house.)
poco a poco rit. e dim.

dim. *f dim.* *p*

69 (Harvey und Tallan weilen noch und nähern sich schließlich Lorenz.)
(Harvey and Tallan linger, and finally approach Lawrence.)

pp *rit. molto*

Allegro. (♩ = 132.)
a tempo, ma poco meno mosso.

Tallan (leise zu Lorenz).
(softly to Lawrence).

pp

Schnell, den Na - men, den Na - men
Tell me com - rade, have you a

70 Andante.

Tal.

des, der uns ver - ra - ten!
due, or was it fan - cy?

Lorenz (für sich). *mf*
Lawrence (aside).

Gott,
Guard

70 Andante.

mf *espress.* *poco a poco rit.* *dim.* *pp*

rit. - - - - *Meno mosso.*

Lo.

hör in Gna - den mich an, vor fal - schem Zeug -
Lord, the door of our lips, lest we should wrong

rit.

71

Lo.

Lo. - - nis schütz mich, Herr!
a blame - less man!

Sopran. *pp* *cresc.* *dim. rit.*
Des Hei - lands Tod er - löst die
Our scar - let sins are - white as

Alt. *pp* *cresc.* *dim. rit.*
Des Hei - lands Tod er - löst die
Our scar - let sins are - white as

Chor in der Kirche.
Chorus in the chapel.
Tenor. *pp* *cresc.* *dim. rit.*
Des Hei - lands Tod er - löst die
Our scar - let sins are - white as

Bass. *pp* *cresc.* *dim. rit.*
Des Hei - lands Tod er - löst die
Our scar - let sins are - white as

71 *rit.* *a tempo*
Des Hei - lands Tod er - löst die
Our scar - let sins are - white as

pp *cresc.* *dim. rit.*

Mare (hinter der Szene).
Mark (behind the scenes).

Lorenz (laut). *mf*
Lawrence (aloud).

Der The

Ich weiß ihn nicht!
Clue there is none!

Welt. *suov.*
Welt. *suov.*
Welt. *suov.*
Welt. *suov.*

(Die drei Männer gehen in die Kirche, AVIS, im Hintergrund, späht eifrig nach der Seestraße. Jack hält sich in ihrer Nähe auf.)
(The three men go into the chapel, AVIS is in the background gazing eagerly up the sea-road, Jack hovering near her.)

a tempo *rit.*
dim. *ppp*

Ed.

5. Szene.
V. Scenc.

Moderato mosso.

Jack.

Darf ich

Ma. Re - gen strömt am Ber - ges - hang, die Win - de heu - len rauh und kalt.
wind is cold, the sky is sad, and wet my brow with drops of rain.

Moderato mosso.

rit.

(♩. = ♩)

Avis (ungeduldig).
(impatiently).

72

Ja, doeh geh vor - an!
Yes, but do not wait!

p a tempo

Ma. heut in der Kir - che ne - ben dir sit - zen?
Please may I sit at your side in cha - pel?

Ma. (Musical notation for Avis's second line)

(♩. = ♩)

72

Den
The

(Jack tritt in die Kirche, Avis versteckt sich.)
(Jack goes into the chapel; Avis hides herself.)

molto rit.

Ma. Lieb - sten, der mein Herz be - zwang, er - schlug der Feind im tie - fen Wald!
first true love that e'er I had In yon - der wood lies foul - ly slain!

pp

molto rit.

espress.

(ad lib)

Ma. *rit.* *a tempo*

Ach, was bleibt mir ar - mem Kin - de, nur ein Grab auf grü - ner Höh?
 I will do for the love I bare him all that fair young mai - den may,

a tempo

rit.

Ma. 73 *rit.*

Wei - nend klag' ich mein Leid dem Win - de, such' den Lieb - sten, wo - hin — ich
 Sit be - side — his grave and mourn him twelve long months and yet — a

pp *rit.*

Ma. *a tempo*

geh!
 day!

a tempo

pp

(Marc, der seinen Korb in der Schenke niedergelegt hat, nähert sich Thurzas Hause und wirft eine Blume durch das Fenster.)
 (Mark, who has deposited his basket in the tavern, gradually approaches Thirza's house, and throws a flower in at the window.)

Ma. 2/4

f

Avis (für sich).
(aside).

74

Er wirft ihr Blu - men!
He has thrown her a flower!

fa tempo, ma poco sostenuto

Zwölf Mon - de lang und ei - nen Tag muß
I'll sit be - side his grave and mourn him

a tempo, ma poco sostenuto

pp *mf* *espress.*

74

wei - nen ich um mei - nen Schatz. Zwölf Mon - de lang und
twelve long months, and yet a day! I'll sit be - side his

rit. *a tempo* *p*

rit. *f* *p* *tr.*

ei - nen Tag muß wei - nen ich um mei - nen Schatz.
grave and mourn him twelve long months and yet a day!

rit. *a tempo*

rit. *dim.* *a tempo*

75

Avis (für sich).
(aside). *pp*

Sein Herz hat sie ge - stoh - len, hab's längst schon ge - ahnt!
May - be he is but play - ing and loves - me still!

ppp *tr.*

Moderato.

Avis (zeigt sich) (comes forward) (kokett) (playfully) *mf*

Marc. Mark. *p* *rit. molto* *molto sostenuto* *Sieh da, so Good-day! fis*

Ach, um mei - nen Schatz. Wei - nen, wei - nen um mei - nen Schatz. *day!*

Mourn be - side his grave. Twelve long months, and yet a *day!*

p *rit. molto* *dim.* *pp* *s* *Moderato.*

Av. *mf* *p*

Ma. *p*

76 *mf* *p*

hiel-test du dein Wort? (verlegen) (awkwardly) Zu kom-men, mich zur Kir - che zu

thus you keep your word! To fetch me but in vain I

76 Weiß nicht mehr, was ich ver-sprach. What did I promise and when?

sf *p* *pp* *mf* *pp*

Av. *f* (im Scherz drohend) (as before) *a tempo* *rit.*

Ma. *pp* *poco rit.*

77 *rit.*

föh - ren. Gib acht, Marc, und denk an das al - te Wort: *saw:*

wai - ted! Take heed Mark re mem - ber the wise old

Ich ver - gaß. I for got. *a tempo* *77* *rit.*

poco rit. *f* *p*

Av. *pprit.* *f* *rit. molto*

Wahr'dei-nen Schatz vor den Die - ben. *it!"*

"Guard what is thine, lest thou lose

pprit. *f* *rit. molto* *p*

(Während des folgenden Liedes ist Marc sichtlich verlegen.)
 (During this song Mark is obviously ill at ease.)

78

Allegretto grazioso. (♩ = 132.)

Av. *p*

Tät ein Bursch ein Mäd-chen
 Fleet-ing is a mai-den's

p *dim.* *pp*

Av. lie - ben, ach, ihr Herz schlug ihm al - lein, 's war ein wun-der-hüb-sches
 fa - vour, and her fan - cy hard to bind! Heart's will of - ten go a -

pp *poco a poco*

Av. *cresc.*

Mäd - chen, drum die Leut im gan - zen Städt - chen spra - chen la - chend wohl zu den
 stray - ing, and there is a lit - tle say - ing lug - gard lo - vers should bear in

cresc.

79

Av. *f*

Zwein: Wahr dei-nen Schatz vor den Die - ben!
 mind: "Guard what is thine, lest thou lose it!"

f *dim.* *mf* *dim.*

Av. *p* Doch schon man-ches hei - ße Lie - ben flog da - von in die vier
I could tell you of a mai - deu, scarce a man but has

poco rit.

p *poco rit.* *pp*

Av. Win - de, und die Fi - scher vor dem Strand seuf - zen nach dem hol - den
wood - her, when she trips a - long the street, see, the fish - er lads sur -

mf a tempo

a tempo *mf* *cresc.*

Av. Kin - de, bo - ten all' ihr Herz und Hand! Wahr' dei - nen
round - her! Ev' - ry heart is at her feet! Swains, have a

80 *f*

f

Av. Schatz vor den Die - - ben! A - vis, hast du dich ent -
care lest you lose her! "Dost ask, love. a heart as

p

p

Av. *f* *p* *f* *rit.*

schlossen? Ich bin dein! Willst Blü - ten, die kaum er - schlos-sen? Sie sind dein!
 to - ken? Here is mine! A bud from the stem fresh bro - ken? it is thine!

f *p* *mf dim.* *rit.*

81 *pp a tempo* *p* *peresc.*

Willst du des Monds Sil - ber - räd - chen? Es ist dein! Doch es
 Sun, moon and stars — at a word are thine a - lone! But to

pp *pp cresc.*

Av. *mf* *cresc.* *poco string.*

lacht das schö - ne Mäd - chen, sagt: nein, nein! Nein,
 all this cru - el mai - den, cries "Be - gone! Be -

82 *f* *dim.*

nein! *mf* *dim.*
 gone! Nein, nein! Be - gone!

Av. *mf* *pp* *rit. molto* *mf a tempo (ma sost.)*

Nein, nein! Be - gone!
 Nein, nein! Be - gone!"
 Ach, der Bursch dem Sie - ge
 One there was on whom she

mf *p* *dim.* *rit. molto* *a tempo* *pp*

Av. *rit.* **83** *animato* *cresc.*

lacht, kränkt zu tief ihr treu - es Lie - ben, doch ein and - rer Frei - er kam,
 smiled, but - cru - el - ly he crossed her! Then a - no - ther sui - tor came

rit. *animato* *cresc.*

Av. *f* *tr* *ad lib.*

den sie flugs zum Mann sich nahm! Wahr - test den Schatz schlech
 asked the maid to change her name! Dumb was her first love!

f

Av. **Allegro molto.** **84**

vor den Die - - - ben!
 so he lost her!

f *ff*

tr *tr*

Andante non troppo.

Marc (zwingt sich endlich zu reden)
Mark (at last forces himself to speak)

85

mf Kind, ist auch hart mein Wort
Child, though my words give pain

p ge-sagt muß es sein;
they yet must be said:

mf mei-ne Lie-be,
once I loved you

dim. einst so heiß,
but a las!

Ma. — die Lieb' ist tot;
— that love is dead;

pp ein grau-trü-ber Ne-bel um-hüllt mir trau-rig den Tag,
cold mists from the o-cean have chilled the warmth of my day,

cresc. und des
on my

mf

dim.

pp

f

Ma. Schick - sals ei - ses kal - tem Hauch ent - floh die Lie - be!
heart have laid an i - cy hand and love has left me!

mf

dim.

rit.

pp

Poco sostenuto.

Avis. (scharf) (sharply) Più animato. f

Wie heißt die neu-e Ge-lieb-te? So
When did the new loce sup-plant me? Fare-

(kalt) (coldly)

Ich weiß nicht, was du meinst.
I know not what you mean.

rit.

Più animato. f

(mit Nachdruck)
(with meaning)

87 Tempo I.

Av. geh! mir ahnt, was du ver - birgst!
well! your se - cret I can guess!

Ma. (leicht)
(lightly)
rit. *mf*

Dann - laß mich's ge - stehn!
Se - cret there is none!

Ein Bursch, wie's vie - le gibt,
The dea - rest child on earth

87 Tempo I.

p *mf* rit. *pp*

Ma. (sehr liebevoll)
(tenderly)

wur - de zart und in - nig ge - liebt, das macht ein Herz - chen gar krank, doch währt es nim - mer
gave her love to one of small worth, and sor - row came to the child, till one fine day she

p

Ma. 88 rit. dim. *Andantino* (Avis starrt vor sich hin)
(Avis stands as if transfixed)

lang, — dann steht es aufs neu' — in Blü - ten - pracht!
smiled — for lol in her heart — fresh flowers had bloomed!

fp rit. *pp* *tr^o rit.*

Ma. (gesprochen)
(spoken)

Allegro. *ad lib.*

Die Kir - che fängt schon an, es ist spät!
The ser - vice has be - gun: we are late!

Kommst du nicht mit?
You are not coming?

mf *sf*

Avis (gesprochen: schroff)
(spoken: fiercely)

Nein!
No!

6. Szene. (Marc tritt in die Kirche; Avis stiert ihm wild nach; plötzlich deutet sie mit dem Finger, als ob sie eine wirkliche Ratte vorüber huschen sähe.)

VI. Scene. (Mark goes into the chapel; Avis stares wildly after him; suddenly she points with her finger, as if she saw a real rat running across the stage.)
Allegro vivace. (♩ = 132.)

Avis.

Ha! ha! ha! _____
Ha! ha! ha! _____

Die Ratt' ist da!
the rat's in sight!

Ha! ha! ha! _____
Ha! ha! ha! _____

Av.

Die Ratt' ist da! Husch! husch! wirf sie tot! husch! husch!
the rat shows fight! Smite her. kill her dead! Smite her!

Av. *wirf sie tot! wirf sie tot!*
see her run bra-vely done

mf *cresc.* *f cresc.*

Av. *das traf! ihr Blut fließt*
she's dead! Her blood flows

f *ff* *dim.* *f*

Av. *rot! ihr Blut*
red her blood
m.s.

mf *p* *m.s.* *m.d.* *rit.*

Av. *fließt rot! ha! ha! ha! mein Herz er*
flows red! ha! ha! ha! my heart is

ad lib. *a tempo* *mf*

pp colla voce *p*

Av. *f* stirbt! er - - stirbt!
 sore so sore

92 *p* Weh! wie pocht's schwer gar so
 pit - - pat... hear it beat - - ing mad - ly

Av. *cresc.* schwer, es pocht so schwer, es pocht so
 beat - - - - ing as strick-en heart ue'er beat be -

Av. *f* bang! fore.

Av. *f rit.* *dim.*

Still die Qual, o Tod!
Take o death my greet - ing!

f marc. *rit.*

a tempo

Av. *ff*

Hilf
Break

a tempo
p cresc. molto *sf* *sf*

Av. *sost.* *ad lib.* *a tempo*

mir!
hear!

Jetzt schlägt es nicht mehr.
T'is beat - ing no more!

sost. *rit. molto* *a tempo*

(In Verzweiflung bricht sie auf der Bank zusammen, in Tränen aufgelöst legt sie den Kopf auf den Tisch, das (She drops on a bench beside the table and buries her face in her arms, sobbing violently.)

Av.

dim. *poco a poco rit. e dim.* *espress.*

Gesicht mit den Händen bedeckend.)

pp

7. Szene. (Thurza tritt, rückwärts gehend, aus dem Haus; sie zieht ein Netz, das sie alsdann an der Mauer aufhängt. Sie bemerkt Avis nicht, welche sich wieder aufrichtet und hastig ihre Tränen trocknet.)

VII. Scene. (Thirza comes out of her cottage backwards, dragging nets which she hangs up to mend, not perceiving Avis, who dries her eyes hastily.)

Adagio non troppo.

avis (für sich) *pp* (aside) *dries her eyes hastily.*

Sie kommt!
Tis she!

dolce

pp *tr* *cresc.* *tr*

96 (fährt zusammen) (starts) *ad lib.* **Andantino.** (♩ = 69)

Ah! sei-ne Blum' an ih-rer Brust!
Ah! she is wear-ing his flower!

rit. *mf* *3 dim.* *3 p* *espress.*

Thurza. Moderato mosso.

Ach, was blei-bet mir
I will do for the

rit. molto

97 *rit.*

ar-men Kin-de? Nur ein Grab auf grü-ner Höh!
love I bore him all that fair young mai-den may.

rit.

Thu. *a tempo* *rit.*

Weinend klag' ich mein Leid dem Winde, such' den Liebsten, wo
 Sit beside his grave and mourn him twelve long months and

a tempo *rit.*

(Avis plötzlich erblickend, besorgt)
 (Suddenly sees Avis: distressed)

Thu. *animato*

hin! Mein Gott, was gibt's? Ist euch ein Leid geschehen?
 yet..... How strange you look! your cheeks are pale as ash-es...

Thu. *ad lib. sostenuto* *Allegro.*

Bleich steht ihr wie der Tod!
 unshed tears in your eyes!

Moderato.
 Avis (kalt).
ad lib. (coldly).

Mir ist nichts, und ich tu kei-nem was zu-lei-de; nur dem, der mir im
 I am tired; in sit-ting here I in-jure no one save those who wish to

98 *sostenuto* *rit.*

Av. *Weg* *steht.* **Thurza** (*achselzuckend.*)
oust *me!* **Thirza** (*shrugs her shoulders.*)

Bleib o-der geh, *wie's* be-
 Go or stay *as* you

f *mf* *p*

(Thurza kehrt wieder zu ihren Netzen zurück. AVIS erhebt sich und geht langsam fort, bewußt gleichgültig vor sich singend.)
 (Thirza goes back to her nets: AVIS gets up and strolls off, humming with ostentatious indifference.)

Av. *trum*
 Tra la la la la la la la la la la la la la la la.

Thu. *trum*
 Tra la la la la la la la la la la la la la la la.

liebt! *trum*
 please! *trum*

f p *pp* *trum*

Av. *(ab)* *(exit)* 99

f *dim.*

Thurza (*sehr leise.*)
Thirza (*very softly.*)

p *pp rit.*

Thu. *Lie - be!*
Love!

ritard. *crese.*

(Allmählich, im Laufe des folgenden Gesangs, läßt Thurza von der Arbeit ab.)
(As the following song proceeds, Thirza forgets to work.)

dim. 12 6 6

Adagio non troppo. (*molto tranquillamente e piano*)
Thurza. - Thirza.

100

p *pp* *trm*

Lie - be, du gold - ner Strahl, du Stern, der die Nacht er - leuch - tet,
Love, o the: shaft of gold, bright ray from a dark cloud stream - ing,

Thu. *cresc.*

strahl' mir ins Herz — hin — ein — und zeig — mir den Weg! Lie — be,
 Pierce thro' the cold clinging mist, and shine — in my soul! Love, with

tr *cresc.* *mf* *cresc.*

Thu. *dim.* **101** *mf* *3* *3*

brau-sender Sturmwind, weh mir den Lieb - sten her! Die Treu' ist fest — wie Stein, heiß wie das
 sword sharp and gleaming Drive timid hearts toward the goal! Tho' sorrow thy guer-don and shame, seek thro' the

dim. *mf* *3* *3* *marc. la melodia cresc.*

Thu. *f* *3* *3* *p*

Feur' mein Ver-lan - - gen! Se - lig das Herz... al - lein, — das dei-ne
 world till thou find — me! What — if the darkwings of night — like shadowy

f *3* *3* *p* *marc. la melodia* *dim.*

Thu. **102** *poco sost.*

Lust, dein Leid be - - zwan - - gen. das stür - misch
 por - - tals close be - - hind - - me? in life and

p *ppp* *poco sost.*

8. Szene.
VIII. Scene.

(Pasko tritt auf; Avis am Arm fassend und nach der Kapelle deutend.)
(Pascoe enters, grasping Avis by the arm; he points to the Chapel.)

Andante non troppo. (♩ = 96.)

Pasko.
Pascoe.

Got - tes heil - ges Haus steht
You - der lies the house of

104

Pas. (zu Thurza) (to Thirza)

dort! God!
und du and you!
laß Sonn-tags die Ar - - beit!
at work on the Sab - - bath!

(Thurza schleppt die Netze wieder ins Haus.)
(Thirza drags the nets into the house again.)
(zu Avis.) (to Avis)

Pas.

Zum Ge - bet! Doch eh' du kniest in Got - tes Haus, leg'
To your prayers! Yet ere ye seek the throne of grace take

Avis.
105 (trotzig) (defiantly) f

(deutet nach ihrem Halsband.) (pointing to her necklace)

Nein!
No!

reu - ig ab die - sen Schmuck! Weib, folg' mei - nem Wor - te,
off and hand me that 105 bau - ble! Our chil - dren are starv - ing

Pas.

uns-re Kin - der ver - hun - gern! Die Ket - te gibt Brot für der Ar - men Not!
 and your pas - tor com - mands you! This chain will be sold for the poor man's need!

sf *p* *sf*

(Avis wirft ihm das Halsband zu.)
 (Avis throws the necklace on the ground.)

Allegro. (♩ = 32.) Avis. *p* **106** *ad lib.*

So nimm' sie! mag sie Un - heil dir brin - gen!
 Then take it and may ill luck go with it!

f *sf* *p*

(mit Nachdruck.)
 (with meaning) *mf*

Av. Ist's Sün - de, trag' ich die - sen Schmuck:
 if wear - ing je - wels be a crime

f *sf* *p*

molto sostenuto. *mf* **Moderato.** (♩ = 96.) **107** *p*

Av. Viel schlimmes geht vor im Ge - hei - - men! Seid
 some wifes do worse things in se - - - - - ret! And

mf *f* *espress.* *pp*

Allegretto grazioso.
p (poco meno che prima)

Av. *rit.*

klug, seht nicht hin,
hus-bands, tho' blind,

sondern schlaft in Ruh!
cometo know in time!

rit. *p*

Av. *p* *poco rit.*

Jung und schön ein sprö-des Weib - chen, alt der Gat - te, der es liebt,
When the good old man is work - ing a young wife prefers to play;

poco rit.

Av. *p* *cresc.*

schläft der Mann, so wird das Weib - chen schnell zum zärt-lich-sten der Täub - chen, wenn dem
should a handsome fel - low meet her, Can you grumble if he greet her in a

pp *poco a poco cresc.*

108

(mit Hohn)
 (mockingly)
f *rit.*

Lieb - sten es sich gibt. Schlaft nur fest,
friend - ty sort of way? Poor old man

mf rit. *p*

p sostenuto *(f) a tempo vivace* (Sie tritt hohnlächelnd in die Kirche).
 (laughing scornfully she goes into the chapel)

Av. hold wacht die Ju - - gend!
 why don't he beat her!

sostenuto
pp *f a tempo vivace* *dim.*

Pasko (beiseite) (ad lib.)
 Pascoe (aside)

Soll-te die-ses Kind schlim-me We-ge geh'n?
 Is that stubborn child lost on e - vil paths?

(colla voce)

p *rit.*

109

Pas. Mö - ge uns der Herr vor Sün - de be - hü - -
 Keep her pure from sin O mer - ci - ful Sa - -

pp

(Indessen ist Thurza wieder aus dem Haus gekommen und steht da, finster vor sich blickend).
 (Thirza has meanwhile come out of the house, and stands moodily staring in front of her.)

Pas. ten!
 viour!

rit. *perdendosi*

pp

9. Szene.
IX. Scene.

Allegro moderato.

Thurza (finster)
Thirza (darkly) *poco rit.*

Nie mehr wer-det dort ihr mich
Who seeks there will seek me in

Pasko (ernst aber liebevoll)
Pascoc (gravely but gently)

War - um bist du hier und nicht beim Be - ten?
I thought to have found you in the cha - pel.

poco rit.

Allegro moderato.

Thu. *a tempo* 110

seh'n!
vain!

Pas. *p* *mf* *p*

Hört' ich recht? Kind, das sind Lau-nen!
What is this? Child! are you dream-ing?

Thu. *a tempo* 110

Thurza.
Thirza. *p*

cresc.

Es ist ge-nug, nie mehr bet' ich mit euch, doch will ich fleh'n,
It is e-nough! no more will my voice join yours in prayer,

(ingrimmig)
rit. fiercely

f *a tempo*

daß eu'r Ge-bet Gott nicht er - hö - re!
un-less to pray God may not hear you!

Pasko.
Pascoc. *sost. mf*

So
Not

Allegro vivace. (♩ = 168) (♩ = 84)

Thu. *f* *p*

wählt! God! Steh - let ihr, heißt's: ihr nehmt eu'r Ze - hen!
 such may steal, tis but ta - king tithe!

113

Thu. *f* *p* *cresc.*

Fließt If Blut da - bei, Gott hal's ge - wollt!
 blood be shed, God's will be done!

Thu. *f*

Gott Blood nährt euch vom Blut eu' - rer Brü -
 quen - ches the thirst of his chil -

Thu. *pp* *mf*

der! dren! Mit Ab - scheu füllt mich eu'r Ge - bet! Singt und
 your psalms and prayers my soul ab - hors! If tis

cresc. *sf* *pp* *cresc.*

114

Thu. mor - det Gott zu Eh - ren, scham - lo - se Heuch -
 thus the Cho-sen serve him, would ye were heath -

Thu. ler!
 en!

Pasko (feierlich)
 Pascoe (solemnly)

Was des O - zeans Wel - len uns brin - gen,
 What - so - e'er the wild oce - an brings us,

poco rit. *a tempo*

115

Pas. froh neh-men wir's aus Got - tes Hand, So war's Ge - brauch bei un - sern
 Born hi - ther at the Lord's com - mand, Is ours by right, as 'twas our

poco sost. *f*

ff *a tempo*

Pas. *mf* 3 > > >

Vä - - tern! So lau-tet hier das Recht vom Strand!
 fu - - thers! Such is the cus-tom of our land!

ff marc. *f a tempo*

116 (wild) (wildly) *p* *f*

Thurza.
Thirza.

Ach, - - - - - flieh'n möcht' ich,
 Ah, - - - - - me! could I

Pas.

116 *tr* *p* *sfp*

(mit wachsender Erregung)
p (with growing agitation)

Thu. flie-hen weit von hier! Die To - ten am Stran - de, die
 fly these cru - el shores! The dead, cold and stark be neath the

Thu. *p* *cresc.*

blei - chen, stö - ren mei-nen Schlum - mer, ich träum nur Lei - - chen.
 wa - ters come to me at night - fall and haunt my shum - - bers.

f *pp* *p*

Thu. *f* *pp* *p*

Thu. *f*

Es schmeckt mein Brot nach Blut und mir graut,
 my dai - ly bread tastes of blood and I quail

cresc. *ff*

Thu. *(a piacere)* *ff*

hör' den Sturm ich keu - - chen!
 when the wind is ri - - sing!

Pasko. *f*
 Pascoe. *f*

Er - wach! Er - wa - - che von dei - nem
 Wake, wake! and ba - - nish these foo - lish

(colle voce) *ff a tempo* *sff*

Thu. *sostenuto* *f*

Mör - - - - - der!
 Mur - - - - - d'rers!

Pas. *f*

Wahn!
 dreams!

ff molto sostenuto *sfff*

Moderato. (a piacere ♩=126 quasi)

118

Thu. *pp* *cresc.*

Mit Wind und Wel - len im Bun - de, was schießt euch des Mit - leids Ge -
 The hun - ter recks not of mer - cy as he cheers his hounds on their

Thu. *mf*

bot? wie der Jä - ger sei - nem Hun - de, so,
 prey thus, leagued with night and tem - pest, ye

Thu. *f* *cresc.* *ff*

so pfeift ihr, o Höl - len - brut, dem Tod!
 ruth - less fiends urge Death - to sieze and slay!

Thu. *(a piacere)* *rit.* *ff* *ff*

Höl - len - brut, so pfeift ihr dem Tod, dem
 ruth - less fiends urge on Death to sieze and

(colla voce)

Thurza (scheint, im Wahne, an dem was sie beschreibt, teilzunehmen).

Thirza (beside herself, seems to be taking part in the scene she describes).

Allegro non troppo.

Thu. Tod! Zum To - de, stürzt sie von den Klip - pen! läßt kei-nen ent-rin-nen!
 slay! No land-ing back in-to the sea with them! Then out with your dag-gers!

Chor in der Kirche.
 Chorus in the chapel.

Sopr. ff
 Alt. ff
 Ten. ff
 Bass. ff

Zeig' dich, Je - ho - vah, Gott und Herr! Ver - tilg' den
 Up Lord our God! a - venge thy name! and whet thy

Zeig' dich, Je - ho - vah, Gott und Herr! Ver - tilg' den
 Up Lord our God! a - venge thy name! and whet thy

Allegro non troppo.

(zieht scheinbar ein Messer, sich über einen am Boden Liegenden bückend)

120 (appears to draw a knife, and stoops over an imaginary recumbent figure)

Thu. Sie wür-den uns sonst ver - ra - - - ten. Du, mit star-ren Au-gen schweig' auf
 for on - ly the dead keep si - - - lence! Thou whose eyes are gla-zing thus I

Feind mit Schwert und Pfeil! sein Mark durch-dring, sein Herz zer-
 sword our foes to smite! their hosts oer - whelm, their bones con -

Feind sword mit our Schwert und foes to Pfeil! smite! their hosts Mark durch-dring, sein Herz zer-
 oer - whelm, their bones con -

120

(stößt zu)
(strikes home) *mf cresc.*

(sie lacht wild)
(she laughs wildly)

Thu. e - wig! Wei - ber, Kin - der, Grei - se, schont kei - ne, schlachtet sie al - le!
 seal them! men wo - men, children, spare none, let no one es - cape you!

mf cresc. rit. f cresc.

stör! Das ew' - ge Feu'r werd' ihm zu - teil. Hal - le - lu
 sume! Let all the earth pro - claim thy might pro - claim thy

mf cresc. rit. f cresc.

stör! Das ew' - ge Feu'r werd' ihm zu - teil. Hal - le - lu
 sume! Let all the earth pro - claim thy might pro - claim thy

mf cresc. rit. f cresc.

stör! Das ew' - ge Feu'r werd' ihm zu - teil. Hal - le - lu
 sume! Let all the earth pro - claim thy might pro - claim thy

mf cresc. rit. f cresc.

stör! Das ew' - ge Feu'r werd' ihm zu - teil. Hal - le - lu
 sume! Let all the earth pro - claim thy might pro - claim thy

mf cresc. rit. f cresc.

Thu. *f* **Meno mosso.** (♩=76.) **121** *sempre rallent.* *rit. molto*

Gib uns heu - te die Men - schen - beu - te: A - men. Preis dem
 Feed thy Saints with the flesh of their bre - thren! A - men! praise the

ja! *might!* (Während obiger Szene hat Pasko mit Erstaunen und Entsetzen Thurza beobachtet.)
might! (During this scene Pascoe has been watching Thirza with horror and amazement.)

ja! *might!*

ja! *might!*

ja! *might!*

ja! *might!*

ff **Meno mosso.** (♩=76.) **121** *sempre rallent.* *molto sost.*

Poco animato. (♩=80.) (Thurza will davon stürzen, Pasko hält sie zurück.)
(Thirza would rush away, but Pascoe stops her.)

Thu.

Herrn!
Lord!

Con moto.

Pasko. - Pascoe.

So kann nur re - den, wer im Wahn;
These are the words of one dis - traught

Sa - tans Hand liegt auf dir Be -
but the hand of Sa - tan is

(Thurza will sprechen.)
(Thirza wishes to speak.)

123

Pas.

tör - ten. Schweige still und hö - re mich an!
on thee! Ans - wer not keep si - lence and hear.

Moderato. ♩ = 48

(Er deutet ihr auf eine Bank, dicht bei der Haustür, sich hinzusetzen.)
(He motions her to a bench near the house door.)

124

Pas. *p*

Gott gab zur Nah-rung dem Vol-ke am fels' - gen Strand das, was die
 Mid will rocksdwell - ing, where no man may sow nor reap God bid our

Pas.

Wel - le trug, — und dann spül - te ans Land. „Nehmt
 har vest grow — on the breast of the deep. Said

cresc.

Pas.

hin!“ so sprach er, „die ich euch ge - sandt, die Beu - te, nehmt je - ne Schif - fe hin, — die in
 He: with grate - ful heart take what the o - cean sen - deth, you ships your flock shall be — that its

mf

125

Pas.

Trüm - mer zerstreu - te an eu - rer Klip - pen Strand des Or - kans wil - de Wut.“ Dem
 way slow - ly wen - deth, on t'ward the steam - ing cliffs, sham - bles set o'er the flood. In

p cresc. *poco rit.* *f*

Pas. *a tempo*

Schöp - fer zu Eh - ren fließ' Blut!
 God's might - y name we shed blood!

ff sostenuto *a tempo* *pesante* *dim.* *mf*

(mit wachsender Begeisterung)
 (with growing fervour) *mf*

Pas.

Das heil' - ge Volk hat es nie als Ver - gehn er -
 In days of old by the faith - ful his foes were

sf *mf*

126

Pas.

ach - tet, wenn man in Ka - na - an frem - de Völ - ker ge - schlach - tet, ja, es
 slaugh - tered, yea, till with rain of blood smil - ing Ca - naan was wa - - - tered! Nursed by

Pas.

lernt hier der Bursch To - ten ins Aug' zu schau'n, brav ist die Maid bei uns, keusch und
 stern beet - ling crag, com - rade of wind and wave, well may our Cor - nish land breed a

f *poco a poco cresc.*

127

Pas.

sitt - sam die Frau! setz dich mit Dolch und Axt, stol - zes Corn-wall zur
hard race, and brave! strong in the spot - less fame of the wo - men that

Pas.

Weh - re. So schirmt der Mann Frau-en und Eh -
bore us. As were of old our sires be - fore - - -

poco rit. ff sostenuto

poco rit. ff dim. cresc. ff

(Thurza bedeckt das Gesicht mit den Händen.)
(Thirza hides her face in her hands.)

128

Pas.

re. us! Sopr. (Chor in der Kirche.)
us! (Chorus in the chapel.)

Alt. A - men!
 Ten. A - men!
 Bass. A - men!

f

dim. mf dim.

128

Adagio non troppo.

(sehr zart)
(very tenderly)

Pas.

Drum trock-ne die-se Trä - nen!
Then dry those foo-lish tears,

Wer fromm ge lebt, fürch-tet nicht
Our ran - somed souls shall ne - ver

Wer fromm ge lebt, fürch-tet nicht
Our ran - somed souls shall ne - ver

Wer fromm ge lebt, fürch-tet nicht
Our ran - somed souls shall ne - ver

Adagio non troppo.

Wer fromm ge lebt, fürch-tet nicht
Our ran - somed souls shall ne - ver

Animato. (♩ = 80)

Thurza (gesprochen)
Thirza (spoken)

Pas.

rit. (Er legt seine Hand um ihre Schulter. Sie schauert zurück)
(He lays his hand on her shoulder: she shudders.)

Be - rühr' mich nicht! ich hass' dich!
Let me be! I loathe you!

mein Weib, mein Kind!
my child, my love!

rit. mehr den Tod!
taste of death.

(Thurza stürzt hinaus: Pasko, wie vom Schlag gerührt, wankt rücklings, nach dem Tisch vor der Schenke tastend, läßt sich dort auf die Bank nieder und bleibt dort regungslos.)

rit. mehr den Tod!
taste of death.

(Thirza rushes out; Pascoe staggers backwards towards the tavern bench where he remains motionless.)

rit. mehr den Tod!
taste of death.

Animato. (♩ = 80)

colla voce

pp sf p sf

X. Scene. (The people come out of Church fulsomely congratulating the preacher.)

Allegro vivace. (♩. = 69)

p *poco a poco cresc.*

marc. *f*

Lorenz. (zum Geistlichen)
Lawrence (to the Preacher)

f Ah! 129

Ach! wie war die Pre - digt schön!
Ah! thus should the Word be preached!

Harvey. (zum Geistlichen)
(to the Preacher)

f Ah! 129

Ach! wie war die Pre - digt schön!
Ah! thus should the Word be preached!

f *p*

Sopr.

f *p*

Ich glaubt' den
I thought that

Alt.

mf

Ach! wie war die Pre - digt schön!
Ah! thus should the Word be preached!

Ten.

mf

Ach! wie war die Pre - digt schön!
Ah! thus should the Word be preached!

Bass.

mf

Ja! wunder - schön!
A fine dis - course!

mf *f* *p*

Chor. - Chorus.

cresc.
 Teu - fel zu seh'n. Au - gen rot wie Flam -
 Sa - tan was come! Felt a breath that scorched

sf p cresc.
 Ich hab' ge - bebt wie ein Lamm. Au - gen rot wie Flam -
 I saw his horns and his tail, felt a breath that scorched

mf cresc.
 Sa - ta - nas' Hand faßt mich an,
 I felt his breath, and it scorched

f marc.
 Und bei je - dem Wort
 It is thus, it is

cresc. mf marc. cresc.

130
 - - - - - men. Sa - ta - nas' Hand faßt mich an!
 me. O what a saint be must be!

f
 - - - - - men. Sa - ta - nas' Hand faßt mich an!
 me. O what a saint be must be!

f
 me. Sa - ta - nas' Hand faßt mich an! Er -
 O what a saint be must be! he

wit-tert man Teu-fel und Höl'l!
 thus that the Word should be preached!

wit-tert man Teu-fel und Höl'l!
 O what a saint be must be!

130
mf pesante

sempre rallent. poco a poco

Ach, je - der Nerv in mir zit - tert, Sa - ta - nas' Hand — faßt' mich
 O how he shou - ted and thun - dered! I was con vic - ted of

sempre rallent. poco a poco

Ach, je - der Nerv in mir zit - tert, Sa - ta - nas'
 O how he shou - ted and thun - dered! I was con -

sempre rallent. poco a poco

schüt - ternd. Sa - ta - nas' Hand — faßt' mich
 thun - dered! I was con - vic - ted of

rallent. poco a poco

Ach, je - der Nerv in mir zit - tert, Sa - ta - nas'
 O how he shou - ted and thun - dered! I was con -

sempre rallent. poco a poco

rit. cresc. (♩. = 69.)

an, Sa - ta - nas' Hand, sie faß - te mich an!
 sin! bro - ken and crushed con - vic - ted of sin!

Hand faßt' mich an, ja, Sa - ta - nas' Hand faßt' mich an!
 vic - ted of sin, was crushed con - vic - ted of sin!

an, Sa - ta - nas' Hand, sie faß - te mich an!
 sin! bro - ken and crushed con - vic - ted of sin!

Hand faßt' mich an, Sa - ta - nas' Hand faßt' mich an!
 vic - ted of sin, bro - ken and con - vic - ted of sin!

cresc. ff dim. (♩. = 69.)

131

p tr *cresc.* *tr* *rit.*

ich zitt' - - - re! ich schaud' - - re, ich
I trem - - - bled! *I shud - - - dered,* and

p tr *cresc.* *tr* *rit.*

ich zitt' - - - re! ich schaud' - - re, ich
I trem - - - bled! *I shud - - - dered,* and

p tr *cresc.* *tr* *rit.*

ich zitt' - - - re! ich schaud' - - re, ich
I trem - - - bled! *I shud - - - dered,* and

p tr *cresc.* *tr* *rit.*

ich zitt' - - - re! ich schaud' - - re, ich
I trem - - - bled! *I shud - - - dered!* I

131

p sf p cresc. *sf* *rit.*

f sf *ff*

be - - - be! Be -
trem *bled!* O

f sf *ff*

be - - - be! Be -
trem *bled!* O

f sf *ff*

be - - - be! Be -
trem *bled!* O

f sf *ff*

be - - - be! Be -
trem *bled!* O

sf f cresc. *ff*

Moderato. (♩ = 48)

132

reu - e nur dei - ne Sün - den, er - neu' dein Herz! So wird die Gna - de dich vor
clean - sing wa - ters of Jor - dan your work be - gin! Wash white our er - ring souls - fresh con -

reu - e nur dei - ne Sün - den, er - neu' dein Herz! So wird die Gna - de dich vor
clean - sing wa - ters of Jor - dan your work be - gin! Wash white our er - ring souls - fresh con -

Moderato. (♩ = 48)

132

ff

Sa - tan be - wah - ren. Komm, Hei - land, füll' uns' - re See - len mit Glau - bens -
vic - ted of sin. Re - joice ye saints for the day of the Lord is

Sa - tan be - wah - ren. Komm, Hei - land, füll' uns' - re See - len mit Glau - bens -
vic - ted of sin. Re - joice ye saints for the day of the Lord is

sf

treu. nigh! Fluch dem, der dich ver-gißt, Wun-der bal - sam der Reu!
 Mark how the sin - ners quail, how they trem - ble and fly!

133

mf cresc. Seht, wie der Höl-len-wurm ihn verschlingt mit Ge-brül - - le! Ent - set - zen der
mf cresc. Hi-ding in bush and cave, but old Sa-tan will find them, and hell's yawning
mf cresc. Seht, wie der Höl-len-wurm ihn verschlingt mit Ge-brül - - le! Ent - set - zen der
mf cresc. Hi-ding in bush and cave, but old Sa-tan will find them, and hell's yawning

Seht, wie der Höl-len-wurm ihn verschlingt mit Ge-brül - - le! Ent - set - zen der
 Hi-ding in bush and cave, but old Sa-tan will find them, and hell's yawning

133

mf cresc. *poco rit.* *ff sostenuto*

Höl - - le, der gates - - close be - - hind - - le, der Höl - - le. them. - - le.

Höl - - le, der gates - - close be - - hind - - le, der Höl - - le. them. - - le.

Höl - - le, der gates - - close be - - hind - - le, der Höl - - le. them. - - le.

Höl - - le, der gates - - close be - - hind - - le, der Höl - - le. them. - - le.

134

(Die Menge begleitet den fortgehenden Geistlichen, Lorenz, Harvey, Tallan und Jack bleiben auf der Bühne, etwas abseits, indem sie sich beraten. Die Sonne geht unter, Gewitterwolken ziehen auf.)
 (Exit the crowd, accompanying the Preacher. Lawrence, Harvey, Tallan and Jack remain in consultation in the background. The sun goes down, storm clouds gather.)

134

accel. sempre

mf

ff

Allegro molto vivo. (♩ = 144.)

(Avis ist etwas spät aus der Kirche gekommen, hält sich in der Nähe ihres Vaters auf; dann kommt Marc ganz allein und nähert sich Avis, welche ihm den Rücken zukehrt, er zuckt die Achseln und geht ab. Kurz nach ihm kommen zwei andere Männer und schließen die Tür; sie verweilen, indem sie den Himmel betrachten.)
 (Avis is among the last to come out of the chapel, and stands near her father: presently Mark comes out alone; he approaches Avis, who turns her back. He shrugs his shoulders and exit. Then two men come out; they lock up the chapel and look up at the sky.)

Tür; sie verweilen, indem sie den Himmel betrachten.)

Ein Mann.
A man.

Sieh die schwarzen Wolken! 's gibt Sturm,
 Mark how strange the light is! that sky

136 (Die Männer ab.)
(Exit the men.)

— der Glück uns bringt! —
 — should bring us luck! —

(Ganz in der Ferne schwacher Blitzstrahl und Donner.)
(Distant thunder and lightning.)

dim. rit.

(Lorenz und die anderen betrachten Pasko, der auf der Bank sitzend vor sich ins Leere starrt.)
(Lawrence and the others are looking at Pascoe, who is still sitting on the bench, staring in front of him.)

poco a poco rall.

137

Lorenz. Andante. (♩ = 66.)
Lawrence.

Seht ihn dort im Traumver-
He is lost in thought and

Avis. marc. rit. a tempo accel.
Glaubt ihr, Freun - de, daß Gram ihn quä - let!
Or perchance some for - bo - ding haunts him?
Jack.

Tallan. cresc. p. rit.
Mir macht er Angst!
How strange he looks!

Re - det, auf euch wird er hö - ren!
Speak to him com - rades! I dare not!

Lo. lo - ren! wie im Traum ver - lo - ren!
hears not! lost in thought and hears not!
Harvey. pp. cresc. rit.

Ja, 'sist wohl die In-brunst, die ihn be - see - let!
Yea! by heav'n - ly vi - sions his soul is charm - ed!

poco cresc. dim. mf a tempo accel.

Lorenz. - Lawrence.

f *ad lib.* 138

He, Pas - ko, he! Er-wacht, er - wacht! Es gibt zu tun noch die - se Nacht!
 Hi, Pas - coe! dream no more! a - wake! there will be work u - pon the shore!

mf *f* *sost.*

Man - ches Schiff kann am Riff zer-schel - len, schwarz ist der Him - mel und
 For - eign ships home-ward bound are pas - sing, dense is the mist and, the

rit.

wild waves die See! roar!

Pasko. (wie im Traum.)
Pascoe. (as in a dream.)

Laß die Feu - er - säu - le uns leuch - ten,
 Let by night a pil - lar of fi - re

rit.

crese. 139 *pp* *3* *Avis.*

führ' uns durch sie aus uns' - rem Dun - - kel,
 mo - ving be - fore us light - en our dark - - ness,

marc. 139 *dim.*

Av. Feu - er! *fi - re!* Hast du's wohl ge -
fi - re! *Tallan.* *p* *Fa - ther, did you*

Pas. *mf* daß un - ser Fuß nicht
lest from thy path our

Harvey. *p* Ein himm - li - sches Ge - sicht hält sei - nen Geist im Ban - ne; weit,
The saint is lost in prayer, he sees us not nor hears, for his

mf *rit.* *dim.*

Av. *dim.* *pp* hört, von Feu - er!
hear? of fi - re!

Jack. *dim.* *pp* Er re - det von Feu - er!
He spoke of a fi - re!

Fal. *dim.* *pp* hört, von Feu - er!
hear? of fi - re!

Pas. *pp* strau - cheln mö - ge!
foot - steps i can - der!

Har. *dim.* *pp* weit von uns ist der Heil' - ge!
soul is steeped in a vi - sion!

pp

Tempo I. (♩ = 144.)

Lorenz (zu Pasko.)
f Lawrence (to Pascoe)

Ar - beit gibt's die - se Nacht, führ' du uns an, wir
 What of work for to - night? Your will is law, com -

rit. **ff**

Musical score for Lorenz (Lawrence) in bass clef. The melody is in G major. The piano accompaniment is in G major. Dynamics include *f* and *ff*. Performance markings include *rit.* and *ff*.

Lo. fol - gen!
 mand us!

140

Pasko (hebt sich plötzlich).
Pascoe (gets up suddenly).

f

Geht, wo - hin ihr wollt,
 Do what e'er ye will!

140

ff

Musical score for Pasko (Pascoe) in bass clef. The melody is in G major. The piano accompaniment is in G major. Dynamics include *f* and *ff*. Performance markings include *rit.* and *ff*.

Pas. *dim.* ich will al - lein sein, al - lein am
 be - gone and leave me a - lone on the

rit. *p* *più sostenuto*

p dim. *pp*

Musical score for Pascoe in bass clef. The melody is in G major. The piano accompaniment is in G major. Dynamics include *dim.*, *p*, *pp*, and *ppp*. Performance markings include *rit.* and *più sostenuto*.

(Er geht fort, wie ein Träumender.)
 (Exit, as in a dream.)

(hinter der Szene.)
 (behind the scenes)

Pas. Strand mit Gott!
 shore with God...

dim. *rit.* *ppp*

Musical score for Pascoe in bass clef. The melody is in G major. The piano accompaniment is in G major. Dynamics include *dim.*, *ppp*. Performance markings include *rit.*

Allegro vivace. $\text{♩} = 132.$

p cresc.

141 Avis. *ff*

Der Ver - rä - ter ist Pas - ko!
 The trai - tor is Pas - coe!

Harvey. *f*

141 *pesante*

Bist du
 Are you

Av. Er hat euch ver - ra -
 Tis he who be - trays

Har.

toll, Kind!
 mad, child?

cresc. *ff* *rit.*

142 *sostenuto* *rit.*

ten! Das War - nungs - feu - er am Strand hat Pas - ko ge -
 us! The man who warns off the ships is Pas - coe him -

rit. *sf* *sf*

Allegro molto. (♩ = 92)

Av

legt!
self.
Jack.

(zu Harvey)
(to Harvey) *p* >

Tallan.

(zu Harvey)
(to Harvey) *p* >

Lorenz.
Lawrence.

(zu Harvey)
(to Harvey) *p* >

Harvey.

pp

nicht so
Not so

Allegro molto. (♩ = 92)

dim. *molto leggiero* *sempre staccato*

sf *pp*

Glaub' doch, eh; küh - ne Schwätzerin, am Tag sei es Nacht,
Ra - ther say foo - lish mai - den that the night is the day

Ja.

laut!
loud!

nicht so
Not so

Tal.

laut!
loud!

nicht so
Not so

Lo.

laut!
loud!

nicht so
Not so

Har.

pp

als daß er, Gott beschütz' ihn, sol - che Tat hät' vollbracht!
than that Pas - coe our fu - ther would his chil - dren be - tray!

Avis. (zu Harvey)
(to Harvey)

143

Spricht sein Weib, ist er still, tut all-zeit, was sie will.
He is ruled by his wife, sole de-light of his life.

Ja.
laut!
loud!

Tal.
laut!
loud!

Lo.
laut!
loud!

nicht so
Not so

Har.
laut!
loud!

nicht so
Not so

143

cresc.

Ih-rem Blick un-ter-tan ist der al-ternde Mann.
and an old man's de-sire is a fierce blaz-ing fire

Ja.
laut!
loud!

Tal.
laut!
loud!

Lo.
laut!
loud!

nicht so
Not so

nicht so
Not so

cresc.

mf

Av. *pp* Zum Schlech - te - sten fä - hig, das es gibt, *cresc.* ist ein
 This stran - ger who jud - ges and con - demns us is

Tal. *laut!*
loud!

Lo. *laut!*
loud!

dim. *pp*

Av. *cresc.* Greis, der ver - liebt! Zum Schlech - te - sten fä - hig, das es
 young and fair man's faith, when his love is in the
 Harvey

p das Weib ist wohl ge - fähr - lich!
 The jede is young and most fair!

cresc.

Av. gibt, ist ein Greis, der ver liebt! *Tallan.*
 bu - lance weighs light - er than air! *mf >*

Wie ver -
 When re -

Har. *f* und sie be - herrscht ihn ganz!
 Man's faith is light as air!

f

144

Jack. *f*

Er keh- te uns den Rücken, schlug es
He ne - ver came to cha- pel and has

Tal. *cresc.* *f*

stört er uns an-blickt, habt ihr al - le ge-sehn. Er keh- te uns den Rücken, schlug es
asked him to lead us he re - fused, turned a - way! He ne - ver came to cha- pel and has

Lorenz. *f*

Lawrence. *f*

Er keh- te uns den Rücken, schlug es
He ne - ver came to cha- pel and has

144

mf *f*

Avis. *f*

Ja, She Thur - za sät' die
She turned from us his

Ja. ab, mit uns zu gehn!
shunned us all the day!

Tal. ab, mit uns zu gehn!
shunned us all the day!

Lo. ab, mit uns zu gehn!
shunned us all the day!

Harvey.

Wir ver - stehn!
All the day!

ff

Av. Saat, die-se Schlan - - - ge trieb den
 heart! it is Thir - - - za who in -

Ja. *f* Schmach! Ver - rat!
 Sowed the seed!

Tal. *f* Schmach! Ver - rat!
 Sowed the seed!

Lo. *f* Schmach! Ver - rat!
 Sowed the seed!

Har. *f* Schmach! Ver - rat!
 Sowed the seed!

ff

Av. Al - ten zum Ver - rat!
 spired him to the deed!

145

Tallan. *f* Tod ihm, wenn er's voll - bracht, nun
 Who breaks our law must die! This

Lorenz. Lawrence. *f* Tod ihm, wenn er's voll - bracht, nun
 Who breaks our law must die! This

Harvey. *f* Tod ihm, wenn er's voll - bracht, nun
 Who breaks our law must die! This

145

ff *f* *fff* *f*

(Thurza erscheint unbemerkt ganz hinten. Sie lauscht eine Weile und verschwindet wieder.)
 (Thirza appears in the background; unobserved she listens awhile and disappears.)

Tal. *3*
 kommt, ihm nach - zu - spä - hen: Wenn wir schul - dig ihn se - hen,
 night we three must watch him, find the bea - con and catch him

Lo.
 kommt, ihm nach - zu - spä - hen: Wenn wir schul - dig ihn se - hen,
 night we three must watch him, find the bea - con and catch him

Har.
 kommt, ihm nach - zu - spä - hen: Wenn wir schul - dig ihn se - hen,
 night we three must watch him, find the bea - con and catch him

poco rit. *3* *Più mosso.* (♩ = 126.)
 sterb' er noch die - se Nacht!
 lest his guilt he de - ny!

Lo. *pp* *3*
 sterb' er noch die - se Nacht! Ich durch - spä - he die Fel - sen - rif - fe, drü - ben
 lest his guilt he de - ny! Let my beat be the Witch - es' By - re, lik - ely

Har.
 sterb' er noch die - se Nacht!
 lest his guilt he de - ny!

poco rit. *3* *Più mosso.* (♩ = 126.)

Tal. *p* *3*
 Und ich hal - te
 I take for my

Lo. *3*
 schei - tern die mei - sten Schif - fe.
 spot for a bea - con fi - re.

Har.
 Ich ü - ber - nehm' die Mö - ven - bucht.
 Mine the rocks on Sil - ver Beach.

crese.

146

Tal. *Wacht an der Schlucht.
beat Smugglers Reach.*

Lorenz.-Lawrence. *mf*

146

Wer Wacht hält am Ad - ler - fel - sen, der sag' es!
Hell Point needs a man whose nerve is aye steu - dy!

(nach Jack deutend)
(pointing to Jack)

f Avis.

Kann das wohl der Jack.
What a - bout young Jack!

Jack. *f*

Ich wag' es!
Here rea - dy!

ad lib.

Lo.

Daß wir uns ver - steh'n:
Let our plan be thus:

ad lib.

frit.

(auf dem angegebenen Ton gesprochen, ziemlich schnell)
(spoken on the note, rather quickly)

147 *rit.*

Lo. *p*

Nehmt Hörner mit und von Zeit zu Zeit
blas jeder einmal — nur als Signal —
Take horns with you and blow now
and again, to keep in touch,

Doch wer das Warnungsfeuer erschaut,
but if anyone catch sight of the beacon

der blase viermal.
let him blow his
horn four times,

rit.

Andante. *f ten.*

Tempo I. *pp*

Blas' laut
Loud blasts

und lang!
and long!

Noch zwei Bur - schen wählt euch
He strove hard, may - be, to

Harvey. *pp*

Daß er hen - te uns ver -
He strove hard, may - be, to

Andante.

Tempo I.

Tallan. *p>*

Wir ver - stehn.
Who can tell?

aus, die zu schwei - gen ver - stehn.
con - quer her will, who can tell?

Den an - de - ren sagt da -
But lust of the flesh pre -

mie - den, merkt' ich heut', auf mein Wort: Nun weiß man das Ge -
thwart her, who can tell, who can tell? But lust of flesh pre -

148

Avis. *f*

Spricht sein Weib, ist er still; tut all -
T'is the work of his wife, I would

's wird ge - schehn! tut all -
And he fell! I would

von erst, wenn al - les schon ge - schehn! tut all -
vailed, he was temp - ted and he fell! I would

heim - nis, sei - ne Schuld trieb ihn fort!
vail - ing he was temp - ted and fell!

148

cresc.

Av. zeit, was sie will, das ist klar! Ih - rem Blick un - ter - tan ist der
 wa - ger my life it is so! For an old man's de sire is a *cresc.*

Tal. zeit, was sie will, das ist klar! Ih - rem Blick un - ter - tan ist der
 wa - ger my life it is so! For an old man's de sire is a

Lo. zeit, was sie will, das ist klar! Ih - rem Blick un - ter - tan ist der
 wa - ger my life it is so! For an old man's de sire is a *cresc.*

Har. *f* Ist klar! Ja,
 T'is so! The

f *cresc.*

Av. al - tern - de Mann, das ist wahr!
 fierce blaz - ing fire as we know!

Tal. al - tern - de Mann, das ist wahr!
 fierce blaz - ing fire as we know!

Lo. al - tern - de Mann, das ist wahr!
 fierce blaz - ing fire as we know!

Har. *cresc.* was sie sagt, ist wahr!
 power of love we know!

Horn (hinter der Szene).
 (Horn behind the scenes)

p *cresc.* *f*

(Ein Mann läuft über die Bühne, in ein Horn blasend; die Menge stürzt hinein; einige tragen Waffen)
(A man runs across the stage blowing a horn; enter the crowd; some carry arms)

Piano introduction for the first system, featuring treble and bass staves with a 'rit.' marking.

Chor. - Chorus.

Vocal staves for Soprano, Alto, Tenor, and Bass, with a 'ff' dynamic marking and 'I. Bass.' label.

Ein Schiff treibt der Sturm zum
A barque on the rocks is

Piano accompaniment for the second system, including treble and bass staves with a 'ff' dynamic marking.

Vocal staves for the chorus with lyrics 'Auf, Hip, auf, hip, auf hip, zum hur-' and dynamic markings 'f' and 'accel.'

Fels - her!
driv - ing!

Kanonenschuß (vom Meere).
Cannon shot (on the sea).

Piano accompaniment for the third system, including treble and bass staves with a 'ff' dynamic marking.

(Ganz in der Ferne wird ein Schiff sichtbar.)
(Far away a ship becomes visible.)

Allegro moderato. ♩ = 112

Tallan. *f*

Ne - bel
White mist

Lorenz. *f*
Lawrence. *f*

Ne - bel
White mist

Harvey. *mf*

Je - nes Schiff wird si - cher schei - tern!
Yon - der ship will sure - ly foun - der!

Strand!
ff

Strand!
ff *rah!*

Strand!
ff *rah!*

Strand!
ff *rah!*

Strand!
ff *rah!*

Strand!
ff *rah!*

Allegro moderato. ♩ = 112

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

Avis. *f*

Nacht und Ne-bel hel-fen uns zu der gu-ten
Were the moon but younger, O, what a night for

Jack. *f*

Nacht und Ne-bel hel-fen uns zu der gu-ten
Were the moon but younger, O, what a night for

Tal.

deckt das Land, Arbeit gibts noch heu - te! Nacht und Ne-bel hel-fen uns zu der gu-ten
veils the shore hides the warn-ing brea - kers! Were the moon but younger, O, what a night for

Lo.

deckt das Land, Arbeit gibts noch heu - te! Nacht und Ne-bel hel-fen uns zu der gu-ten
veils the shore hides the warn-ing brea - kers! Were the moon but younger, O, what a night for

p *cresc.*

p *cresc.*

p *cresc.*

Av. *f* *cresc.*
 Beu - te! Auf zum Strand!
wreck - ers! *Safe to land,*

Ja. *f* *cresc.*
 Beu - te! Auf zum Strand!
wreck - ers! *Safe to land,*

Tal. *f*
 Beu - te!
wreck - ers!

Lo. *f*
 Beu - te!
wreck - ers!

Chor. - Chorus.

Sopr. *f* *cresc.*
 Auf zum Strand, empfängt die Gä - ste! Auf zum Strand!
Shore wards haste, and help the stran - - ger safe to land,

Alt. *f* *cresc.*
 Auf zum Strand, empfängt die Gä - ste! Auf zum Strand!
Shore wards haste, and help the stran - - ger safe to land,

Ten. *f*
 Auf zum Strand, empfängt die Gä - ste!
Shore wards haste, and help the stran - - ger!

Bass. *f*
 Auf zum Strand, empfängt die Gä - ste!
Shore wards haste, and help the stran - - ger!

f *cresc.*

151

Av. *ff* Auf safe zum Strand!
land!

Ja. *ff* Auf safe zum Strand!
land!

Tal. *ff* Auf safe zum Strand!
land!

Lo. *ff* Auf safe zum Strand!
land!

ff Auf safe zum Strand!
land!

ff Auf safe zum Strand!
land!

ff Auf Safe zum Strand!
land!

ff Auf Safe zum Strand!
land!

151

ff

(Hier fängt ein wilder Tanz an. Aus der Schenke werden Seile, Haken, Äxte, Laternen und anderes Strandräuber-Werkzeug geholt und umgereicht. Die älteren Männer steigen auf die Bänke und singen den Choral. Donner und Blitz.)

(A wild dance begins. Ropes, hooks, axes and other wrecking tackle are brought out of the tavern and handed round. The older men mount on the benches and strike up the hymn. Thunder and lightning.)

Ar.
Ja.
Tal.
Lo.

rit.

Kommt al - le, kommt zur Ar - beit!
Come one come all and join as

rit.

rit.

Allegro molto. (♩ = 126)

Auf, denn zum Tanz die Win - de gei - gen. Seht dort am Strand der Lei - chen
 Who's for the dance? the storm is wai - ling Pale corp - ses on the wreck - age

Auf, denn zum Tanz die Win - de gei - gen. Seht dort am Strand der Lei - chen
 Who's for the dance? the storm is wai - ling Pale corp - ses on the wreck - age

Auf, denn zum Tanz die Win - de gei - gen. Seht dort am Strand der Lei - chen
 Who's for the dance? the storm is wai - ling Pale corp - ses on the wreck - age

Auf, denn zum Tanz die Win - de gei - gen. Seht dort am Strand der Lei - chen
 Who's for the dance? the storm is wai - ling Pale corp - ses on the wreck - age

Allegro molto. (♩ = 126)
leggero

152 *poco a poco cresc.*

Rei - gen. Nehmt, To - te, un - sern Dank, denn mor - gen
 sail - ing! Soon gold will line our shore and thus be

Rei - gen. Ja, neh - met un - sern Dank
 sail - ing! with gold will line our shore

Rei - gen. Ihr - To - ten, nehmt im Vor - aus un - sern Dank, denn mor - gen müßt ihr
 sail - ing with gleam - ing gold will line our bar - ren shore In Corn - wall thus we

Rei - gen. Ihr - To - ten, nehmt im Vor - aus un - sern Dank, denn mor - gen müßt ihr
 sail - ing with gleam - ing gold will line our bar - ren shore In Corn - wall thus we

152 *poco a poco cresc.*

Avis. *mf cresc.* - - - - -

Seht dort am Strand der Lei-chen Rei - gen.
 Blood and sea - wa - ter min - gle glad - ly

Jack. *mf cresc.* - - - - -

Seht dort am Strand der Lei-chen Rei - gen.
 Blood and sea - wa - ter min - gle glad - ly

Tallan. *mf cresc.* - - - - -

Seht dort am Strand der Lei-chen Rei - gen.
 Blood and sea - wa - ter min - gle glad - ly

Lorenz. *mf cresc.* - - - - -
Lawrence. *mf cresc.* - - - - -

mf cresc. - - - - -

zahlt ihr Speis' und Trank. Seht dort am Strand der Lei-chen Rei - gen.
 pay the pi - per's score! Blood and sea - wa - ter min - gle glad - ly

für Speis' und Trank. Seht dort am Strand der Lei-chen Rei - gen.
 and pay the score! Blood and sea - wa - ter min - gle glad - ly

zah - len Speis' und Trank! Seht dort am Strand der Lei-chen Rei - gen.
 pay the pi - per's score! Blood and sea - wa - ter min - gle glad - ly

zah - len Speis' und Trank! Seht dort am Strand der Lei-chen Rei - gen.
 pay the pi - per's score! Blood and sea - wa - ter min - gle glad - ly

Tromboni.

mf cresc. - - - - -

Av. Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Ja. Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Tal. Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Lo. Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

Schnee - wei - ße and Wel - len schäu - men rot. Auf zum Tanz, die Win - de
snow - white and red the foam will glance. And the bread be danc - ing

153

Av. *f* *p* *cresc.*
 gei - gen, vor - bei ist nun die Hun - gers - not, vor - bei die Hun - gers -
 mad - - - ly up - on the plat - ter while our dag - gers ri - - - sing, ful - ling

Ja. *f* *p* *cresc.*
 gei - gen, vor - bei ist nun die Hun - gers - not, vor - bei die Hun - gers -
 mad - - - ly up - on the plat - ter while our dag - gers ri - - - sing, ful - ling

Tal. *f* *cresc.*
 gei - gen, vor bei die Hun - gers - not, die Hun - gers -
 mad - - - ly, the while our dag - gers ri - - - sing, ful - ling

Lo. *f*
 gei - gen,
 mad - - - ly.

f *p* *cresc.*
 gei - gen, vor - bei ist nun die Hun - gers - not, vor - bei die Hun - gers -
 mad - - - ly up - on the plat - ter while our dag - gers ri - - - sing, ful - ling

f *p* *cresc.*
 gei - gen, vor - bei ist nun die Hun - gers - not, vor - bei die Hun - gers -
 mad - - - ly up - on the plat - ter while our dag - gers ri - - - sing, ful - ling

f *p*
 gei - gen, vor bei die Hun - gers - not, die Hun - gers -
 mad - - - ly, the while our dag - gers ri - - - sing, ful - ling

f
 gei - gen.
 mad - - - ly.

f *p* *cresc.*
 Musical accompaniment for piano, including treble and bass staves with dynamic markings and articulation.

Av. *f* *p* *cresc.*
 not! dance. Drum laßt uns froh und lu - stig sein! Es steht das Glück an
Snow white and red the foam will glance, and on the plat - ter

Ja. *f* *p* *cresc.*
 not! dance. Drum laßt uns froh und lu - stig sein! Es steht das Glück an
Snow white and red the foam will glance, and on the plat - ter

Tal. *f* *p* *cresc.*
 not! dance. Drum laßt uns froh und lu - stig sein! Es steht das Glück an
Snow white and red the foam will glance, and on the plat - ter

Lo. *ff*
 Zeig' dich, Je - ho - vah, Gott und Herr, durch -
 up then Je - ho - vah, might - y God the
Harvey. *ff* *cresc.*

Zeig' dich, Je - ho - vah, Gott und Herr, durch -
 up then Je - ho - vah, might - y God, the

f *p* *cresc.*
 not! dance. Drum laßt uns froh und lu - stig sein! Es steht das Glück an
Snow white and red the foam will glance, and on the plat - ter

f *p* *cresc.*
 not! dance. Drum laßt uns froh und lu - stig sein! Es steht das Glück an
Snow white and red the foam will glance, and on the plat - ter

f *p* *cresc.*
 not! dance. Drum laßt uns froh und lu - stig sein! Es steht das Glück an
Snow white and red the foam will glance, and on the plat - ter

ff *cresc.*
 Zeig' dich, Je - ho - vah, Gott und Herr, durch -
 up then Je - ho - vah, might - u God, the

ff

154

sempre *stringendo poco a poco*

Av. uns'-rer Schwel - le und la - det froh zum Tan - ze ein! Es steht das Glück an uns' - rer
bread is dan - cing the while our dag - gers rise and fall, the while our gleam - ing dag - gers

sempre *stringendo poco a poco*

Ja. uns'-rer Schwel - le und la - det froh zum Tan - ze ein! Es steht das Glück an uns' - rer
bread is dan - cing the while our dag - gers rise and fall, the while our gleam - ing dag - gers

sempre *stringendo poco a poco*

Tal. uns'-rer Schwel - le und la - det froh zum Tan - ze ein! Es steht das Glück an uns' - rer
bread is dan - cing the while our dag - gers rise and fall, the while our gleam - ing dag - gers

sempre *stringendo poco a poco*

Lo. bohr' des Fein - des Mark, sein Herz zer -
hea - then smite and bend them 'neath thy

sempre *stringendo poco a poco*

Har. bohr' des Fein - des Mark, sein Herz zer -
hea - then smite and bend them 'neath thy

sempre *stringendo poco a poco*

uns'-rer Schwel - le und la - det froh zum Tan - ze ein! Es steht das Glück an uns' - rer
bread is dan - cing the while our dag - gers rise and fall, the while our gleam - ing dag - gers

sempre *stringendo poco a poco*

uns'-rer Schwel - le und la - det froh zum Tan - ze ein! Es steht das Glück an uns' - rer
bread is dan - cing the while our dag - gers rise and fall, the while our gleam - ing dag - gers

sempre *stringendo poco a poco*

uns'-rer Schwel - le und la - det froh zum Tan - ze ein! Es steht das Glück an uns' - rer
bread is dan - cing the while our dag - gers rise and fall, the while our gleam - ing dag - gers

sempre *stringendo poco a poco*

bohr' des Fein - des Mark, sein Herz zer -
hea - then smite and bend them 'neath thy

154

stringendo poco a poco

Presto. (♩. = 69)

Av. *f* *ff*
Schwel-le und la - det zum Tan - zen uns ein.
ri - sing and fal - ling a wild mea - sure dance.

Ja. *f* *ff*
Schwel-le und la - det zum Tan - zen uns ein.
ri - sing and fal - ling a wild mea - sure dance.

Tal. *f* *ff*
Schwel-le und la - det zum Tan - zen uns ein.
ri - sing and fal - ling a wild mea - sure dance.

Lo. *ff*
stör! Zeig' dich, o Herr!
rod. Up Lord our God!

Har. *ff*
stör! Zeig' dich, o Herr!
rod. Up Lord our God!

f *ff* *mf*
Schwel-le und la - det zum Tan - zen uns ein. Un - ser
ri - sing and fal - ling a wild mea - sure dance. On the

f *ff* *mf*
Schwel-le und la - det zum Tan - zen uns ein. Un - ser
ri - sing and fal - ling a wild mea - sure dance. On the

f *ff* *mf*
Schwel-le und la - det zum Tan - zen uns ein. Un - ser
ri - sing and fal - ling a wild mea - sure dance. On the

ff *mf*
stör! Zeig' dich, o Herr! Un - ser
rod. Up Lord our God! On the

f *ff* *mf*
Presto. (♩. = 69)

155

Brot bringt die tan - zen - de Wel - le! Hei - ho! Und das
 plat - ter the bread dan - ces mad ly, ha! ha! at the

Brot bringt die tan - zen - de Wel - le! Hei - ho! Und das
 plat - ter the bread dan - ces mad ly, ha! ha! at the

Brot bringt die tan - zen - de Wel - le! Hei - ho! Und das
 plat - ter the bread dan - ces mad ly, ha! ha! at the

Brot bringt die tan - zen - de Wel - le! Hei - ho! Und das
 plat - ter the bread dan - ces mad ly, ha! ha! at the

(Man stampft mit den Füßen.)
(stamping with their feet.)

155

cresc.

Mes - ser tanz man - chem ins Herz noch hin -
 flash of our dag - gers that stab as they -

Mes - ser tanz man - chem ins Herz noch hin -
 flash of our dag - gers that stab as they -

Mes - ser tanz man - chem ins Herz noch hin -
 flash of our dag - gers that stab as they -

Mes - ser tanz man - chem ins Herz noch hin -
 flash of our dag - gers that stab as they -

(Man klatscht auch mit den Händen.)
(also clapping)

156

Avis.

f *mf* *cresc.* *string.*

Kommt, Tän - - - zer! Tän -
Come dan - - - cers! dan -

Jack.

Kommt, Tän - - - zer! Tän -
Come dan - - - cers! dan -

Tallan.

Kommt, Tän - - - zer! Tän -
Come dan - - - cers! dan -

Lorenz.
Lawrence.

Kommt, Tän - - - zer! Tän -
Come dan - - - cers! dan -

Harvey.

Kommt, Tän - - - zer! Tän -
Come dan - - - cers! dan -

f *mf* *cresc.* *string.*

ein. Tän - - - zer! Tän -
dance. dan - - - cers! dan -

f *mf* *cresc.* *string.*

ein. Tän - - - zer! Tän -
dance. dan - - - cers! dan -

f *mf* *cresc.* *string.*

ein. Tän - - - zer! Tän -
dance. dan - - - cers! dan -

f *mf* *cresc.* *string.*

ein. Tän - - - zer! Tän -
dance. dan - - - cers! dan -

f *mf* *cresc.* *string.*

156

Av. - - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

Ja. - - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

Tal. - - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

Lo. - - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

Har. - - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

- - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

- - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

- - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

- - zer, stoßt — zu! — Stoßt ins Herz ihn hin - ein!
 - - cers come — come — join the dance join the dance!

f *mf* *ff* 1

Poco più mosso.

157

Av. *ff* Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

Ja. *ff* Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

Tal. *ff* Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

Lo. *ff* Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

Har. *ff* Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

ff Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

ff Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

ff Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

ff Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

ff Sieh, die Wel - le tanzt und das Mes - ser auch. Ja, das Mes - ser tanzt flink aus der
 While the dag - gers flash while the dag - gers flash while the dag - gers are ri - sing and

Poco più mosso.

157

ff

Av. Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Ja. Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Tal. Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Lo. Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Har. Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

Schei - de, ho! ho! tanzt ihm ins Herz hin-
 ful - ling hur - rah O come and join the

ff

ZWEITER AKT.

Vorspiel.

„Auf den Klippen von Kornwall.“

ACT II.

Prelude.

“On the Cliffs of Cornwall.”

Adagio non troppo. (♩ = 63.)

The musical score is written for piano and consists of four systems of music. The first system is marked *pp* and features a treble clef with a key signature of one flat and a common time signature. The bass clef part has a key signature of two flats. The second system continues the piece with a treble clef and a key signature of two flats. The third system is marked *p dim.* and features a treble clef with a key signature of one flat and a common time signature. The fourth system is marked *pp sost.* and features a treble clef with a key signature of one flat and a common time signature. The piece concludes with a *rit.* section and a final *a tempo* section in 5/4, 3/4, and 5/4 time signatures, marked *p* and *sf*. A first ending bracket is present in the final section.

pp legato
mf
pp

3 3

This system shows the beginning of a piece in 5/4 time, which changes to 3/4. The right hand starts with a sustained chord, while the left hand plays a rhythmic pattern of eighth notes. Dynamics range from pianissimo (pp) to mezzo-forte (mf).

Allegretto scherzando. (♩=92)
p grazioso
espress.
poco rit.
Adagio.
sf dim.

This system features a tempo change to Allegretto scherzando (♩=92) and then Adagio. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. Dynamics include piano grazioso (p grazioso), espressivo (espress.), sforzando (sf), and diminuendo (dim.).

Andante con moto.
p
dolce
rit.

2

This system is in Andante con moto. The right hand has a melodic line with a second ending bracketed and numbered '2'. The left hand has a rhythmic accompaniment. Dynamics include piano (p) and dolce.

Adagio un poco mosso.
pp

This system is in Adagio un poco mosso. It features a long, sweeping melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is pianissimo (pp).

This system continues the melodic line from the previous system, featuring a triplet in the right hand. The left hand has a rhythmic accompaniment.

poco a poco string. e cresc.

This system continues the melodic line, with a dynamic marking of poco a poco stringendo e crescendo (poco a poco string. e cresc.).

3 *f*

mp

f *cresc.*

4 *ff*

dim. *rall. poco a poco*

Tempo I. (♩ = 84.)

5 *poco rit.*

espress.

mf *dim.* *p*

Andantino (♩ = 92.)

più f

marc. la melodia *poco a poco rall.* *pp* *tr*

espress. molto *mf* *cresc.* *dim.* *rit.*

Adagio.

6

rit.

p *mf* *sf*

Tempo I. (con moto)

First system of the musical score. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lower staff begins with a bass clef, the same key signature, and a common time signature. The music features a piano (*p*) dynamic and includes a trill (*tr*) with a crescendo (*cresc.*) marking.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The lower staff has a bass clef, the same key signature, and a 2/4 time signature. The music features a forte (*sf*) dynamic and includes a crescendo (*cresc.*) marking. Triplet markings (*3*) are present in both staves.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef, a key signature of one sharp, and a 2/4 time signature. The lower staff has a bass clef, the same key signature, and a 2/4 time signature. The music features a *molto rit.* marking, a forte (*ff*) dynamic, and a tempo change to *a tempo*. It includes trills (*tr*) and a *more.* marking.

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The lower staff has a bass clef, the same key signature, and a 3/4 time signature. The music features a *cantabile* marking, a *dim.* marking, and a *tr* marking. Triplet markings (*3*) are present in both staves.

Fifth system of the musical score. It consists of two staves. The upper staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The lower staff has a bass clef, the same key signature, and a 3/4 time signature. The music features a *cresc.* marking, a *more.* marking, and a forte (*f*) dynamic. Triplet markings (*3*) are present in both staves.

Sixth system of the musical score. It consists of two staves. The upper staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The lower staff has a bass clef, the same key signature, and a 3/4 time signature. The music features a *poco rit.* marking, a *poco più animato* marking, and a forte (*ff*) dynamic. It includes a *cresc.* marking and a *V³* marking.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a series of chords and melodic lines, with a fermata over the first measure and a triplet of eighth notes in the final measure.

Second system of musical notation. It continues the piece with a dynamic marking of *dim.* (diminuendo) and a triplet of eighth notes. The notation includes various chordal textures and melodic fragments.

Third system of musical notation. It begins with the tempo marking *tranquillo* and the dynamic marking *p* (piano). The system features a long, sweeping melodic line in the treble clef and a more active bass line.

Fourth system of musical notation. It starts with a measure number box containing the number 11, followed by the dynamic marking *p*. The system concludes with a *poco rit.* (poco ritardando) marking and a sixteenth-note triplet.

Fifth system of musical notation. It begins with the tempo marking *Andante* and the dynamic marking *mf* (mezzo-forte). The system is characterized by a more expressive (*espress.*) melodic line in the treble clef.

Sixth system of musical notation. It starts with a measure number box containing the number 12 and the dynamic marking *mf*. The system includes a *dim.* (diminuendo) marking and concludes with a *poco rit.* marking and a *pp* (pianissimo) dynamic.

Allegretto scherzando. *espress. rit. molto* Adagio. *rit. molto*

p *mf dim.* *trmm* *trmm*

a tempo *espress.*

pp

poco cresc. *poco rit.* *pp* 13

pp dolce *rit.*

espress. *dim.*

I Szene. (Der Vorhang geht auf; Felsiger Strand, rechts eine steil abfallende Klippe. Es ist Nacht, Wind, Wolken, verschleierter Mond, der im Laufe des Aufzuges hell leuchtet. Im Hintergrunde das Meer.)

I. Scene. (The curtain rises. A desolate part of the seashore; on the right, a high cliff with a rugged path leading up it; on the left, boulders; in the distance, the sea. A moonlight night obscured with fog, which gradually clears, the nearly full moon becoming visible in the course of the Act.)

Jack (hinter der Szene).
(behind the scenes)

Allegro.

f *f* *f*

Halt
Stop

14

Ja. da! Halt da!
knaue! stop knaue!

cresc.

Ja. Halt da! Halt da!
Stop knaue! stop knaue!

f

Jack (von der Klippenspitze).
(from the cliff)

f

Bist er - kannt, Ban - dit!
Caught at last at last.

15

Ja.

poco a poco cresc.

(Jack erscheint, scheinbar die Klippe hinuntergleitend.
(Jack, arrives, scrambling down the cliffs, with a thud.)

accel.

f *cresc.*

mit einem Sprung ankommend) 16 Jack. (er sieht erstaunt ringsumher)
(looking round him with astonishment)

(Sprung!) (thud!) *tr* *a tempo*

Ich ver - folg' ihn ver - ge - bens! 's ist ein
T'was a ghost! he has vani - shed! Not a

Ja.

Höl - len - geist, der mich neckt! Ü - ber - all seh' ich's
soul in sight far or near! Ev' - ry where do I

Ja. flie - hen, bald rechts, bald links, bald nah, bald fern!
 see him, now left now right, then far, then near.

Ja. Der, den man sucht, schläft fest zu Haus. 's ist al - les
 This man they seek is safe in bed the mist is

Ja. still und ru - hig! O weh, O
 gone the night clear; ah me! ah

Ja. weh, Jack, du bist ein Narr, den ein Mäd - chen
 me! what a fool am I led, be-guiled by

(Avis erscheint hinten).
 (Enter AVIS at back.)

Avis (wütend).
(angrily).

Schlingel, hast ihm immer noch nicht!
Laggard he has slipped through your hands!

foppt!
her!
marcato

17 Jack (boshaft)
(sarcastically)

„Lauf und such,“ spricht sie mit süßem Ton, und ich renn' und hoff' auf mein
Come, she says, and walk a-long the shore! off I go and hope for some-thing

Avis (für sich).
(aside)

Was ist das?
What is this?

Lohn! Doch will ich das Kind umarmen, schreit sie zum Gott-erbar-men:
more but oh if I ven-ture near her speak of the love I bear her

(beiseite)
(aside)

(Avis will seinen Arm nehmen; er wendet.)
(Avis tries to take his arm; he pulls it away.)

Er ist böse.
He is au-gry!

„Lauf, der Verräter ist dort!“ Und schnell wie der Blitz ist sie
„There goes the traitor“ she cries, and off like lightning she

18

sich von ihr ab).

(einschmeichelnd)
(coarngly)

Av. Jack, ver - giß den Harm, ver - zeih' mir! Gib
Jack, I meant no harm! for - - give me come

Ja. fort!
flies!

18

Av. mir den Arm!
take my arm.

(nicht auf sie achtend)
(ignoring her)

(deutend)
(pointing)

Ja. *pp* *f*

„Sieh
„See!

am Fel - sen o - ben ihnschreiten,
be - hind the rocks he is hi - ding

cresc. *f* *p*

Ja. un - ten am Strand hin - glei - ten! Lauf' doch, mein Fretund, tu's für mich!
o'er the sand he is gli - ding! Jack you must run like the wind!

cresc.

Avis. **f**

Ver - gib mir, sei wie - der
For - give me, I meant no

Ja. Süß wird dein Lohn, si - cher - lich!^{ca} Mein
Ti - red and hot? ne - ver mind!" Our

19 **mf** (einschmeichelnd)
(coar.ingly)

gut!
good. Komm, gib mir den
Come give me an

Ja. Rück - ken schmerzt, die Fü - ße sind mir wund und
cliffs are steep and jag - ged are our stones! my

19 **p** **f** **tr**

Av. Arm!
arm! Den Arm!
Your arm!

Ja. wei - ter lauf' und such ich wie ein Hund!
clothes are rag - ged ach - ing are my bones. Ich bin müd, mich so zu pla - gen,
Mid - night walks do not a - muse me!

f **mf** **mf** **tr**

Avis. (für sich) *pp* *rit.*

Ich darf ihm nicht erzürnen, denn ich
I must soothe him for I

Av. *Andante.* (♩ = 80) *rit.*

brauch ihn! (laut) Mein Freund du brauchst nicht klagen, hier ist dein Lohn,
need him (aloud) You say I have not thanked you? thus I re-ply

Av. *sosten.* *a piacere* *Andante grazioso.* (♩ = 54) (sie küßt ihn kokett.) (she gives him a kiss)

komme zu mir!
Jack! come near!

mf *p dolce* *espress.*

(Marc erscheint hinter den Felsen, wo er sich verborgen hält.)
 (Mark enters behind the rocks, where he remains hidden.)

Avis. *pp* *resc.* *rit.* *dim.*

Bö-ses Kind, du quälst mich. die doch für dich den schönsten Plan er-dach-te.
Wicked boy to tease me! stand still and hear what I had planned for. longed for.

A-vis, sei lieb und küß' mich, küß' mich!
A-vis be kind and kiss me, kiss me.

rit. *mf* *dim.*

Allegro.

Av. *pp*
 Jack muß späh'n, wo Pas - ko sich ver - steckt.
 Jack to hit u - pon the trai - tors track.

Ja. *mf*
 Mein Herz schlägt für dich so
 My heart beats for you a -

Mark. *p*
 (für sich) *(aside)*
 Sie küßt den Bu - ben, hab' ich recht ge -
 Ye Gods! tis Jack with A - vis all a -

Allegro.
pp *cresc.* *mf*

Av. *cresc.* *mf* 3
 Nur durch ihn wird der Ver - rat ent - deckt und ein
 Pas - coe led in chains by litt - le Jack! the

Ja. *mf*
 warm, schling' r'm den Hals dei - nen
 lone! A - vis, my dar - ling my

Ma. *mf*
 sehn, lone! und He. strei - chelt ihm die
 lone! He. calls the child his

pp *mf* *p*

Av. 3 3
 je - der wird ihn prei - - sen, ich werd mich dank - bar er - wei - sen!
 he - ro of the sto - ry! A - vis to share the glo - ry!

Ja. *f*
 Arm. own!

Ma. *f*
 Wang! own! Mir

f

Av. *mf dim.* Dann flink vor-an, *mp* fang' den Ver-rä - ter,
Then let us start dodg - ing and hi - ding

Ja. Gut! - ich fol - ge dei - nem Plan! *mp* Auf, fang' den Ver-rä - ter,
Come for Jack will do his part now dodg - ing then hi - ding

Ma. bang - te, es bräch' ihr das Herz! *mp* Mir scheint, 's war nicht all - zu
feared I had bro - ken her heart! It seems I have played a

mf *mp*

Av. her mit dem Ü - bel - tä - ter! Lau - fe nur, Jack, und ge -
o - ver the shin - gle gli - ding! sly as a fox and as

Ja. her mit dem Ü - bel - tä - ter! Lau - fe nur, Jack, und ge - schwind.
o - ver the shin - gle gli - ding! sly as a fox and as fast,

Ma. tief - ihr Kum - mer! s'ist ja noch ein
fool - ish part! far too grave - ly

sempre pp

Av. schwind. Auf dem und fort. wie der Wind, fort wie der
fast, cer - tain to catch him at last, catch him at

Ja. Auf dem und fort. wie der Wind. Küß' mich noch - mals ge -
cer - tain to catch him at last. sure to catch him at

Ma. hal - bes Kind, trö - ste - te sich ge -
viewed the past! thought that her love would

2. Szene. (Jack und Avis laufen weiter. Marc sieht ihnen lächelnd nach.)
II. Scene. (Jack and Avis run off: Marc looks after them, smiling.)

Av. Wind. last.

Ja. schwind. last.

Ma. schwind. last.

pp *leggiero*

23 *poco a poco*

rall. e dim. *sostenuto*

pp

24 Marc. - Marc.
animato ad lib.

p *mf* *3*

Ja, so geht's in die-ser Welt! Das Mäd-chen ist fast ein
Thus we come to know our worth! This mai-den is but a

Ma. *poco rit.* Kind noch, und ein Kind ist leicht ge-trös-tet. Ach, wie
child yet chil-dren's woes are soon for-got-ten! *Yet 'twas*

poco rit. *pp* *rit.*

Ma. *poco sostenuto* weh hat's mir ge-tan, dies We-sen, das mich lieb-te, zu quä-
sad to see her weep, her litt-le pride laid low her love re-

poco sostenuto *mf* *espress.* *3* *rit. molto* *3*

Ma. 25 *mf a tempo* len, da mel-det sich ein Jack! Und Marc kann sich em-pfeh-
vealed! O va-ni-ty of men! the wound was slight, and soon

a tempo *p*

Ma. len!
healed!

pp *cresc.*

26

Ma. *f* *>*

Was träum' -
no dream -

Ma. *p*

ich!
ing!

wie - der flamm' auf
once more our flame,

(Aus den Spalten der Felsen zieht Marc trockenes Holz hervor, dann eine alte Tonne etc. aus welchem Material er ein Leuchtfeuer errichtet; von Zeit zu Zeit, eh' (Mark collects out of the clefts of the rocks drift-wood, an old tar-barrel, and other rubbish, and begins building up a bonfire; from time to

Ma. *rit.*

mein Feur - sig - nal!
shall blaze and die!

Meno mosso. ($\text{♩} = 108.$)

er zu singen beginnt, bleibt die Bühne leer.)
time, until he begins to sing, the stage is empty.)

rit.

Andantino. (♩. = 69.)

27

a tempo
p
ten.

tr
a tempo
pp
pp
ten.

tr
a tempo
poco rit.
rit.
Andante.
mf
3

largamente
ff
poco rit.

28 *agitato senza accel.*
a tempo
sff
sff

dim.
f
dim.
pp

Ballade von der Asche.
Ballad of the bones.

(Indessen arbeitet Marc an der Errichtung des Leuchtfuers weiter.)
(Mark goes on building up the bonfire.)

Andante. (♩ = 78.)

29

Marc.—Mark.

Wann gibst du Frie-den mei-ner See - - le Pein, bleibst du mir
When wilt thou give me peace from vain de - sire? since ne'er a -

Ma.
fern und stillst du nie mein bitt' - res Leid, wann wird dein
las! my lo - - ver thou mayst be? "When thou thy

Ma.
gold-nes Herz mein ei - gen sein? Ach, und wann des schö - - nen Lei - bes Herr-lich-
gent le heart of gold tried by fire, thy fair bo - dy's trea - - sure dost yield to

Ma.
keit? me!" O wie so
me!" Though ne'er to

Ma. mü-de ward mein Herz zu strei - ten, die sünd-ge Lie-be kämpft und
sweet for bid - den love con - sen - ting my heart is in thy keep - ing

31 Ma. siegt, die Ehr er-liegt, ach, wie so sehn-lich harr' ich nun der
now, thine past re - turn, but my poor beau - ty I can mar un - re -

Ma. Zei - ten, da der Tod die Lie - he und Ehr' be - siegt,
lent - ing, so shall then per - chance thy love less fiercely burn.

32 Ma. doch löscht der Tod auch dei-ner Schön - heit
T'were vain, for seek - thee, pur - sue thee I

Ma. *cresc.* *dim.* *3*

Licht, brennt nur die Seh-sucht hei - ßer; die mich quält,
must pur - sue with tire - less ar - dour ne'er ta - king breath

Ma. *pp* *cresc.* *3*

bis beid' uns ei-nes Gra-bes Nacht um - flicht und still und kalt die Lieb -
and if thy flesh ere joined to mine be dust then my bones at last shall

Ma. *poco rit. f* *a tempo* *pp* *33*

- clasp thy - ste mir ver - mählt, still und kalt
bones in death! then my bones

Ma. *cresc.* *rit. molto* *Adagio.* *f* *dim.* *3*

- die Lieb - ste im Gra - be mir ver -
shall clasp, shall clasp thine in

Andante.

Ma. mählt. death.

ten.

34 rit. Sostenuato.

(Marc hört auf zu arbeiten, verfällt ins Träumen.)
(Mark stops working, and falls to dreaming.)

dim. pp

Andante (♩ = 72)

Marc.
Mark. pp

Ach, um - fing' des To - des Nacht Leib und See - le.
Ah, could I but cease to be soul and bo - dy!

Ma. o Lust, o Lust in
My love, my love could

Ma. *pp* *3* *3* *3*

Staub zu ver-geh'n wie hier die-ses Holz, ster-bend ver-glüh'n wie die - se
va - nish like smoke as spent em-bers die, Burn like these flames to sleep in

Ma. *poco a poco cresc.* *3*

Flam - men, ein Schlaf oh - ne Traum
si - lence, and sleep - - - ing for - get

Ma. *f* *poco accel.* *cresc.*

— vor - bei die Welt, vor - bei die Welt,
no more be I, no more be I,

Ma. *rit.* *ff a tempo*

— vor - bei die Welt,
no more be I!

Ma. *mf*

Doch wollt' ich mich
But e'en if to

Ma. *pp*

tief in die Er - de bet - ten, du
si - lence my pain - thy to - ken at

Ma.

rie fest den Lenz zu mir dann hin - ab,
length in the grave I pri - son it deep

Ma. *p*

— dein Kom - men, dein Ruf spreng-te mei-ne Ket - ten, der A - tem der
— at word from thy lips thoughtficesoft-ly spo - ken, at sound of thy

dim. *pp* *pp* *cresc.*

37

Ma. *Lieb' wird vom Schla - fe mich wek - ken, ich müß - te er - stehn aus tief stem*
step ev' - ry chain would be bro - ken and love would a - wake from death's long

Ma. *Grab, er - stehn gleich hol - den Blu - men im*
trance a - rise, as flow'rs in spring time a -

Ma. *Len - - - ze durch Lie - be er - weckt.*
wa - - - ken and rise - from sleep!

38

3. Szene. (Marc ist im Begriff das Holzschicht anzuzünden; man vernimmt die Stimme von Thurza: er wirft die Fackel von sich.)
III. Scene. (Mark is about to light the beacon with a torch when Thirza's voice became audible; he throws down the torch.)

(hinter der Szene.)
(behind the scenes)

Allegro. ♩ = 144

Thurza.

Marc!
Mark!

löscht das
not to

pp *marcato*

p *cresc.*

Thu.

Licht.
night!

Marc!
Mark!

sf pp *cresc.* *accel. e cresc.*

39

rit.

ff a tempo

Thu.

Marc!
light

zündet
not

nicht
the

an.
fire!

f *ff rit.* *f* *sf* *sfp*

(Thurza erscheint oben an der Klippe.)
(Thirza appears on the cliffs above.)

Marc.
Mark.

rit. molto

Lieb
Thir

ste!
za!

cresc. *f cresc.* *rit. molto*

Largamente.

40

Ma. *ff*

End Thir - - - lich!
Thir - - - za!

End Thir - - - lich!
Thir - - - za!

ff *dim.*

Thurza. *mf*

Glück! Ich komm!
Love! I come!

poco rit. *a tempo* *f*

Die Lieb - - ste naht!
t'is she at last!

Her come zu mir!
come to me!

poco rit. *a tempo* *mf* *cresc.* *f*

Thu. *f* *mf* *rit cresc.*

Nah mich dir um - schlin - - ge dich
Love I come my arms o - pen

Ma. Her come zu mir!
come to me!

mf *cresc.* *rit.*

Thu. Ant - litz - sah, seit sich mein
eyes - held - thine, since last thy -

Ma. Seit ich dein - hol - des Ant - litz - sah,
since last thy - lips were pressed to mine.

p *cresc.* *cresc.*

6 6 6 3 3

p *cresc.*

Thu. Mund zu dei - nem fand,
lips were pressed to mine.

Ma. dein hol - des Ant - litz, o Leid der
our sun - was hid - den but lo! the

f *p* *cresc.*

Thu. o Leid der Tren - nung, das nun schwand!
But night is o - ver, day doth shine!

Ma. Tren - nung, das nun ent - schwand!
night is o - ver day doth shine!

f *ff* *3* *ff* *3* *ff*

43 43

f *cresc.* *ff* *mf*

(Sie küssen sich.)
(embrace)

Sostenuto.

Thurza.

Und führt uns der Him - mel
And thus too may Heav'n o'er

44

Thu. Lei - dens - pfa - de und
dark pla - ces lead - ing, our

Und prüft der Him - mel
May - be that Heav'n our

44

Thu. prüft uns schwer! Das
souls to prove yet

Ma. uns auch schwer!
souls would prove

Poco meno mosso.

Thu. *cresc.* *mf*

En - de der Wand' - rung ist hoch ge -
 bid us one day, naught but our love's voice

Thu. *p dim.*

seg - - net! Nur der
 heed - - ing. Nur live and
 Marc. - Mark. *p dim.*

Ist hoch ge - seg - - net! Nur der
 all else un - heed - - ing live and

45

Thu. *rit. - - - pp*

Lie - be ge - weiht!
 die but for love!

Ma. *rit. - - - pp*

Lie - be ge - weiht!
 die but for love!

rit. - - - pp

Moderato. (♩ = 108.) ad lib.

Thurza (befreit sich aus seinen Armen.)

Thirza (frees herself from his embrace.)

mf

Mare! du ahnst nicht, wes - halb ich ge-kom-men? Es quält mich ei-ne neu-e
 Mark! you know not what wind blew me hi - ther what dark for - bodings fill my

46 Sostenuto.

rit. *pp* *molto rit.*

Thu. Pein, doch an dei-ner Brust schweigen al-le Sor-gen undschlafen lä - cheind
 heart though in these dear arms ter - rors droop and wi - ther, like ghosts at dawn de -

Poco andantino. (♩ = 68.)

(nach dem Hintergrund gehend, betrachtet sie das Meer.)
 (going to the background she gazes sea-wards)

mf cresc.

Thu. ein!
 part!

p marc. il basso *cresc.*

rit. *sost.* *f ad lib.*

Thu. Ar - men ihr, de - ren Fahrt euch hie-her wird füh - ren, arg - los wie der
 doomed ones! Wand - rers from far. öer a strange sea sai - ling, e'en as bird by

47

Thu. Vo - gel geht ihr ins Netz. Wen der Sturm ver-
 fow - ler lured to our shore! When the waves run

Thu. schlägt, den schütz' nun der Him - mel! Thun-zas Hand hilft kei - nem mehr!
 high may kind Hea - ven guard you! Thir-za's hand can help no more!

48

Thu. Zün-den darf ich nim - mer - mehr die Flam - me, die so fröh - lich im wil - den
 Neer a - gain our friend - ly flame shall greet you, laugh - ing sea - wards by night and

Thu. Win - de ge - tanzt. Dort am Ad - ler -
 dan - cing for joy! Mare.-Mark. pp Nay, t'was e - vil

Hat ein Schult uns ver - ra - ten?
 Has a spy be - trayd us?

pp sost.

Adagio.

Thu. fels; chance führ-te sie zum Fels, wo das Feu'r ver-glüht! (trotzig, froh) *f* (joyously defiant)

Ma. Doch fand man den Mann Their prey will es-cape

f rit.

Allegro. (♩=144.) *p*

49

cresc.

Thu. A-ber sei-ne Spur, heim-lich durch die Nacht zieht's nä-her und

Ma. stealing on his track swift-ly through the night the wild pack drags

nicht. yet!

Allegro. *sf*

49

Thu. späht, bald tönt schon ihr Horn und das Wild bist

Ma. near, hark, hark! t'is their horn they will find the

cresc.

Thu. du, Mare! Mir hangt für dich, komm: flie-he von

Ma. bea-con! Will fol-low you! Come lin-ger not

f accel. *p*

50

Thu hier, here.

Marc.-Mark. *f* *rit.* *sost.*

Ah! die Meu - te bellt? doch
Hounds of hell come on! Yet

50

f *cresc.* *ff* *rit.* *sost.*

Ma. *rit.*

eh' sie noch beißt, be - vor man den Strang mir legt um den Nak - - ken.
ere I am caught in chains dragged a - long to swing at the cross - - way.

f *rit.*

a tempo (♩ = 144)

(Marc erfaßt von neuem die Fackel.)
(Mark once more siezes the torch.)

Ma. *mf*

Noch Once ein - - mal vom
more öer the

ff *dim.* *p*

51

Ma. ho - - hen Fels, soll dein
wild dark sea shall thy

mf

Ma. Feu - - - er - - - gruß je - dem Schif - fer zur War - nung
 ban - - - ner - - - float, one last mes - sage of mer - cy

poco a poco cresc.

pp 3

52

Ma. flam - - men, Solk- dein Pa -
 fla - - ming- thy glo - rious

mf cresc.

3

(Marc will die Fackel anzünden, Thurza
 (Mark is about to light the torch, Thirza

Ma. nier stolz hin - auf zum
 flag stream oer the sky, of

f

3

wirft sich ihm entgegen um ihn daran zu hindern.)
 holds him back.)

Ma. Him mel loh'n!
 night make day!

ff

3

Thurza.

f
 Leuch - test wohl den Weg dir zum Tod?
 Wouldst thou light thy way then to death?

53

Thn.
 Marc.-Mark. *f* *rit.*
 Nein, es sei mein Gruß,
 Nay! 't is my fare - well!

53

Ma.
 Maestoso. (feierlich) (solemnly)
 mein Ab-schieds - gruß an
 to Corn-walls shores in

See

Ma.
 54 *rit.* *Tempo I.* *ff*
 Korn - walls Strand, mein Le - be - wohl!
 speech of fire I bid good - bye!

Thurza (entsetzt)
(horrified)

mf

Willst mich ver - las - sen, Marc,
Wilt thou for - sake me,

mf *cresc.* *f*

Tho.

und ich blei - be hier al - lein?
leave me here to weep a lone,

dim. *p* *mf*

55

ein - sam die Ket - ten schlep - pen, al - lein mit
drag - ging my chain - in si - lence un - blessed by

p *dim.* *pp*

(schmerzvoll)
(with pain)

Tho.

ihm, des Lie - be mir Schmach, mir Qual ist!...
love save his which is shame and an - guish!

p *cresc.* *pp* *cresc.* *cresc.*

Marc (grimmig.)
Mark (fiercely)

(leidenschaftlich)
(passionately)

f *p* *f*

Schweig! sag' nicht mehr. Das
Nay! that is past. Cut

dim. *p* *f*

Ma. **56** *accel.*

Le-ben oh-ne dich wä-re Tod, wär' Höll' und Tod.
off from thy dear love I were lost, in hell, and lost!

f pesante *p accel.* *f*

Ma. *rit.* *ad lib.* **57**

— Nein, du bist mein, mir al-lein ge-hörst du, würd' lie-ber dich tö-ten!
— but since thou'rt mine Thir-za, soul and bo-dy, no more will I share - thee!

rit. *mf* *sfz* *sfz* *ff*

(Er faßt sie roh an, läßt sie wieder los, dann auf einen Felsenblock sich niederlassend verbirgt er das Gesicht in den Händen. Sie betrachtet ihn mit tiefer Zärtlichkeit.)
(He seizes her fiercely, then releases her, and sitting down on a rock, buries his face in his hands. She watches him with infinite tenderness.)

Ma. *p* *rit.*

als dich noch tei - - - len!
but ra - ther slay - - - thee!

f *rit. dim.* *p* *pp*

Andante. (♩ = 144.)

(Der Mond scheint hell.)
(The moon shines forth.)

Thurza.

sostenuto
pp

Die Lie - be ist
To love is to

espress. *rit.*

58

rit.

Adagio.

Thu.

Tod, dem neu wir ent - bli - hen.
die and new to a - wa - ken.

pp *rit.*

Andante non troppo. (♩ = 72.)

Thu.

War ein wil - des Kind — und stolz war mein Herz, das nun dir in
I was but a child - my will hard to bend. Lo! the paths I

p dolce

59

rit.

Thu.

De - mut sich hat er - ge - - ben, des - sen einz' - ger Stolz nun
wan - dered are now for - sa - - ken, and my heart's — one pride to

mf *p* *cresc.* *rit.*

Meno mosso. (♩ = 63.)

Thu. ward zu lie - ben den Freund. Mag der Mor - gen
 love, to love — my friend! When the lark - a
espress.

Thu. nah'n, — der A - bend sich nei - gen, mag des Himmels Licht — er - strahlen auf's
 wakes — and climbs in - to hea - ven, When the day - light fails — and sha - dons des -

Tempo I.

60

Thu. neu - die Welt liegt um
 cend. Lapped close in sweet

Poco più lento. (♩ = 88.)

Thu. mich in se - - li - gem Schwei - - gen, es rau - nen die
 dreams from dawn un - to eve - - ning, In si - lence my

poco rit. dim. mf a tempo

espress. molto

Thu. *dim.* Wel - - - len von e - wi - ger *pp* Treu!
 spi - - - rit com - munes with my friend!

Thu. *pp* Von e - wi - ger Treu.
 Com - munes with my friend.

(Sie nähert
 (She gradu-
pp Am
 The

61 sich allmählich dem Felsblock und legt ihren Arm um seine Schulter; sein Kopf ruht an ihrer Brust.)
 gilly approaches the rock and puts her arm round his shoulders; he leans his head against her bosom.)

Thu. Him - mel er - glüh'n die gol - de - nen Ster - ne, sie
 stars are a - light, they trem - ble and qui - ver, *espress.* like

Thu. *cresc.* zit - tern beim Wort, das ich flü - stre scheu.
 hearts at the mes - sage that love doth send.

Thu. *mf* Es klingt aus der Fern', es taut mir vom Him - mel
And down on my soul the kis - ses rain e - ver, *poco sostenuto*

62 Thu. *mf* wie des Freun - des Gruß, wie sein Kuß der Treu.
 kis - ses thrice di - vine from the soul of my friend!

Thu. *pp* Ich To
 Marc. Mark.
 Wie ein Kuß der Treu.
 kis - ses thrice di - vine.

Thu. *cresc.* *poco rit.* 63
 seh'n' mich nach dir, doch fürcht' ich dein Kom - men:
 see thee I yearn, yet fal - ter and fly thee,

Tempo I.

Thu. *p* poco a poco cresc.

Se-lig bin ich nun, — da dir ich ver-eint. Marc, fühlst du es wohl, ich
 Vain-ly stri-ving yet - my heart to de-fend, what should I with-hold? what

Thu. *f* rit. - - - - - *dim.*

ster - be vor Lie - be, du mein Freund, mein Lieb, mein
 to - ken de - ny thee? thou, my life, my death, my

poco a poco - - - - - *mf* *dim.*

64 Adagio. *pp*

Thu. Tod, mein Freund, mein
 lo - ver my friend, my
espress.

(In der Ferne ertönt das Horn der Strandräuber. Beide horchen.) (Mit Nachdruck)
 (The wrecker's horn is heard in the distance: they listen.) (with intention)

Thu. *mf* *molto sostenuto* *p* (Marc steht auf) (Mark gets up)

Tod, mein Tod, du mein Freund!
 life, my death, my friend!

più f *sf* *rit.* *dim.* *p* *pp* *a tempo*

Allegro. (circa ♩ = 132)

Thu. *pp* Mehr als die Se - lig -
 More than all the

Marc (erregt).
 Mark (with agitation)

p Liebst du mich so tief, dann laß mich's er - pro - ben!
 Thir - za is it true? so dear - ly you love me?

Allegro. (circa ♩ = 132)

p

marc.

65

Thu. keit, als Gott da dro - ben.
 world, than God a - bove me!

Ma. *mf* *cresc.*

So komm mit mir weit ü - bers Meer!
 Then fly with me far o'er the sea

65

p *cresc.*

Thu. *pp* Dir fol - gen ü - bers Meer, ent - fliehn?
 Fly with you to a hap - pier land?

Ma. *mf*

— in ein fer - nes Land! Ent -
 — to a hap - pier land. — A

sf *p*

66 *pp* *sostenuto*

Thu. *rit.* *p* Mare, ich wag's nicht!
Mark! I dare not!

Ma. flieh'n zu - sam - men...
hap - - - pier land!

rit. *p* *pp* *sostenuto*

rit. molto *mf* *pp* **Allegro non troppo** ♩ = 116

Thu. Ge - lieb - ter, flie - hen mit dir in ein schön'-res
Be - lov - ed, für oer the sea there on sun - lit

Ma. Ge - lieb - te, flie - hen mit dir in ein schön'-res
Be - lov - ed, für oer the sea there on sun - lit

rit. molto *p* *sf* *pp* **Allegro.**

cresc.

Thu. Land; flieh'n zu - sam - men weit,
shore. Love shall join us to

Ma. Land; flieh'n zu - sam - men weit,
shore. Love shall join us to

cresc.

Thu. weit, *part* ü - bers Meer! *p*
 ne - ver more!

Ma. weit, *part* ü - bers Meer!
 ne - ver more!

67
 Thu. Glück, mit dem Ge - lieb - ten fort zu neu - em Le - ben
 joy oer yon - der sea to fly with my be - lo - - ved!

cresc. *poco accel.*

Thu. flied'n von hier!
 far from here!

Thu. Marc. O Marc, ich wag's nicht!
 Mark. My weak heart fails me!

Komm mit mir!
 Thir - - za comel!

sf *mf* *f* *ff* *string.* *sf*

Meno mosso.

68

(Das Horn ertönt wieder.)
(Again the horn sounds.)

Marc.
Mark.

Allegro. (Tempo I.)

69

Hörst du je-nes Horn? Dein Werk ist zu En - - de, die
Here thy work is done, thy tra - vail of mer - - cy! The

Ma.

se-ge-n-spen-den-de Hand von nun an er-lahmt; nie mehr darf das war-nen-de
hand that wrought for the doomed is chained to thy side! No more shall thy flame through the

Thurza.

rit. molto -

mf

ff

Hilf - - - los, o Marc, al -
Help - - - less! O, Mark! a -

Feu'r er-hel - lendie Nacht. Thur - za, al -
night lost wun - der-ers guide! O child! a -

Allegro non troppo

mf a tempo

70

Thu. lein, ganz al - - lein in mei - nem Un - glück,
lone, all a - - lone sad watch - es keep - - ing!

Ma. lein, ganz al - - lein in dei - nem Un - glück,
lone, all a - - lone sad watch - es keep - - ing!

Allegro non troppo

mf a tempo

70

espress.

Thu. *più f* kann die Hän - de nur des - rin - gen im -
Torn by love and des - - pair, hope - less and

Ma. *più f* kannst die Hän - de nur des - rin - gen im -
Torn by love and des - - pair, hope - less and

Thu. Schmerz -
weep - ing!

Ma. Schmerz - *p* Ein Schiff fährt beim Voll - mond vom
weep - ing! When full yon - der moon is a

71

Ma. *poco string.* *f*

Ha - fen ab. Trägt mich ü - bers Meer, weit ü - bers
 ship doth sail. Bears me far a - way far òer the

poco string. *f*

Ma. *cresc.* *rall.* *ff* *a tempo*

Meer. O komm,
 sea. Ah come!

mf *cresc.* *rall.* *ff* *a tempo*

72

Ma. *string.*

komm mit mir!
 Thir - za come!

largamente *mf*

73

Ma. *rall.* *a tempo*

Thur - za, komm!
 Thir - za come!

cresc. *ff* *rall.* *sf* *a tempo* *ff*

(er merkt, daß sie nachgibt)
(he sees she is yielding)

(gesprochen)
(spoken)

Ma.

Musical score for Marcia (Ma.) in G major, 4/4 time. The vocal line begins with a rest, then enters with the lyrics "Sie weicht! / She yields!". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamics including *rit.*, *mf*, and *dim.*

(Thurza hebt die Fackel vom Boden und hält sie feierlich dem Marc entgegen, er zündet sie an.)
(Thirza picks up the torch and deliberately holds it out; Mark kindles it.)

Allegro. (♩ = 160.)

Thurza. *poco a poco cresc.*

Musical score for Thurza in G major, 4/4 time. The vocal line begins with the lyrics "O Lie - bes - ge - / That barque be our". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamics including *p* and *mp*. There are markings for *Sea* and asterisks in the piano part.

74

Thu.

Musical score for Thurza (continuation) in G major, 4/4 time. The vocal line begins with the lyrics "walt, dir preis - ge - ge - / fate! dead soul a - wa -". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamics including *poco a poco cresc.*

Thu.

Musical score for Thurza (continuation) in G major, 4/4 time. The vocal line begins with the lyrics "ben, fass' gleich dem Sturm - wind nun mein / ken! Look not be - hind, the step is". The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamics including *cresc.*

75

Thu. *f* Le - - - - - ben, *p* o, ver -
 ta - - - - - ken! what if

Thu. *poco a poco cresc.*
 ach - tet mich, ihr Men - schen, nur da - für!
 wo - men point in scorn, and men de - ride!

cresc.

Thu. *f* O schmäht, O lä - stert! seht mein
 I care, I care not! if my

mf cresc.

76

Thu. Kö - ntg, mein Hei - land, er ist bei
 he - ro, my Sa - viour be at my

ff *mf*

(Sie schwingt die Fackel.)
(She brandishes the torch)

Thu. *mir!*
side! **Marc. Marc.** *f*

Flammt auf, ihr Ge-
Dead leaves brave - ly

Flammt auf, wel - ke Blät - ter!
Then burn wi - thered bran - ches!

ff 3 3 3 3 3 3

77 Thu. *f*

äst!
burn!

0 Feür.
of fire!

Ma. *mf*

Leuch - te, wo der Fels - droht,
stream a - broad, wild pen - - non

0 Feür.
of fire!

77 *mf* *f*

Thu. *f*

Flammt auf, dür - re Blät - ter, flamm'
stream forth o'er the o - cean! leap

Ma. *f*

Flammt auf, dür - re Blät - ter, flamm'
stream forth o'er the o - cean! leap

(Sie zündet das Scheit an, welches zuerst nur schwach brennt.)
 (She lights the beacon which burns low at first.)

78

Thu. *hoch* und *kühn* him -
high, *bold* *flame!* *stab*

Ma. *hoch* und *kühn* him -
high, *bold* *flame!* *stab*

crese. *crese.*

pesante

Thu. - mel - wärts!
 the sky!

Ma. - mel - wärts!
 the sky!

Thu. *flammi auf* wie mein Herz zum Him - mel schlag
Leap high *as our hearts* *and* *stab* *the dark*

Ma. *flammi auf* wie mein Herz zum Him - mel schlag
Leap high *as our hearts* *and* *stab* *the dark*

79 *accel.*

Thu. hoch! Loht,
sky! sky! Blaze

Ma. hoch! Loht,
sky! sky! Blaze

79 *accel.* *cresc.* *pp* *cresc.*

(Das Scheit leuchtet auf.) *Adagio maestoso.* (♩=66.)
(The beacon shoots into flame.)

Thu. *f rit.* Flam - men! Lo - dert em - por, Flam - men der Lie -
bea - con! Bea - ze, fire of love in death - less splen -

Ma. *f rit.* Flam - men! Lo - dert em - por, Flam - men der Lie -
bea - con! Bea - ze, fire of love in death - less splen -

Adagio maestoso. (♩=66.)

sf rit. *mf* *ff*

80 *poco animato* *cresc.* *rall.*

Thu. be, auf zum Him - mel steigt, ver - lacht das Ver - bot!
dour! brave the night, and shine for - bid though thy ray!

Ma. be, auf zum Him - mel steigt, ver - lacht das Ver - bot!
dour! brave the night, and shine for - bid though thy ray!

80 *poco animato* *cresc.* *rall.*

marcato la melodia *p*

f a tempo

Thu. Strahlt durch die Nacht, zeigt uns die Pfa - de!
 Con - quer t'ie gloom, flame fierce and ten - der!

Ma. Strahlt durch die Nacht, zeigt uns die Pfa - de!
 Con - quer the gloom, flame fierce and ten - der!

ff a tempo

[81] *p rall.* *Sostenuto.*

Thu. Leuch - tet dem Schif - fer in - der Nacht, leuch - tet, leuch - tet ihm
 Shine for the lost and light their way shine - forth! shine - forth, and

Ma. Leuch - tet dem Schif - fer in - der Nacht, leuch - tet, leuch - tet ihm
 Shine for the lost and light their way shine - forth! shine - forth, and

[81] *p rall.* *cresc.* *f* *f* *Sostenuto.*

Thu. hell in sei - ner Not. *agitato* *Sostenuto.*
 shew the lost their way!

Ma. hell in sei - ner Not. *agitato* *Sostenuto.*
 shew the lost their way!

accel. agitato f f cresc. mf rit. molto ff

82

mf a tempo

Th. *mf a tempo* *p cresc.*

Her-zen in Pein, sor-gend und za - gend, folgt wie des Schick-sals Hand euch führt, wie fern
 Hearts that have known sin, shame and sor - row, Sad lo - vers, when the hour has come fear naught!

Ma. *mf a tempo* *p cresc.*

Her-zen in Pein, sor-gend und za - gend, folgt wie des Schick-sals Hand euch führt, wie fern
 Hearts that have known sin, shame and sor - row, Sad lo - vers, when the hour has come fear naught!

82

a tempo

p cresc.

Th. *molto rit.* *f*

auch das Ziel mag sein! Pil - ger auch wir, nach fer - nem, heil - gem
 Love is at your side! Pil - grims are we, tho' dark looms the mor -

Ma. *molto rit.* *f*

auch das Ziel mag sein! Pil - ger auch wir, nach fer - nem, heil - gem
 Love is at your side! Pil - grims are we, tho' dark looms the mor -

f molto rit. *sf f*

Th. *p* *cresc.*

Schrein, auf dunk - len Pfa - den zie - hen wir da - hin, zieh'n da -
 row, At Love's com - mand we seek a far off land Fa - ring

Ma. *p* *cresc.*

Schrein, auf dunk - len Pfa - den zie - hen wir da - hin, zieh'n da -
 row, At Love's com - mand we seek a far off land Fa - ring

mf *cresc.* *espr.*

Th. *ff rit.* *a tempo* (Sie halten sich umfassen.)
 (Long embrace.)
 hin, wo die Lieb' die Lieb' uns führt!
 forth hand in hand with Love our guide! (Unbemerkt erscheint Pasko
 oben an der Klippe)
 Ma. *ff rit.* *a tempo* (Unseen, Pascoe appears on
 the cliff above)

hin, wo die Lieb' die Lieb' uns führt!
 forth hand in hand with Love our guide!

ff rit. *mf* *ffa tempo*

84

(Ein Mondstrahl beleuchtet Thurza's Gesicht)
 (A moonbeam illumines Thirza's face)

accel. *ff*

(Ab Marc und Thurza)
 (Exit Mark and Thirza)

sempre ff *sf*

85

Pasko.
Pascoe. *ff*

Thur - - - - - za!
Thir - - - - - za!

86

(Er stolpert den Pfad herunter)
(He stumbles down the path)

(Er stürzt besinnungslos neben dem Scheit
(He falls senseless near the fire.) zusammen.)

Thur - - - - - za!
Thir - - - - - za!

Poco adagio (♩ = 69)

4. Szene. (Lorenz, Tallan, Harvey, Avis und Jack treten auf und nähern sich auf den Fußspitzen dem Feuer, welches fast ausgelöscht ist.)

IV. Scene. (Lawrence, Harvey, Tallan, Avis and Jack enter, and approach the fire, which has nearly died down, on tiptoe.)

Più adagio *pp* Lawrence. (er kniet hin und betastet Pasko's Herz) 87

Hier liegt ein Mann. Nein, er lebt noch!
Here lies a man No, he breathes yet!

Harvey. *mf* (mit einer Laterne wirft Tallan einen Lichtstrahl auf Paskos Gesicht)

Più adagio

Ist er tot? (Tallan throws a ray of light on Pascoe's face from his lantern) 87

Avis. (mit grausamem Triumph)
(with cruel triumph)

Sostenuto

f *rit.*

Va - - - ter, ich kenn ihn wohl!
Fa - - - ther this face ye know!

Av. *ff* *rit.*

Ja! 'sist Pas - ko!
Ha! 'tis Pas - coe!

Jack. *ff* *rit.*

Gott! 'sist Pas - ko!
God! 'tis Pas - coe!

Tallan. *ff* *rit.*

Gott! 'sist Pas - ko!
God! 'tis Pas - coe!

(Vorhang)
(Curtain)

Lorenz./Lawrence. *ff* *rit.*

Gott! 'sist Pas - ko!
God! 'tis Pas - coe!

Harvey. *ff* *rit.*

Gott! 'sist Pas - ko!
God! 'tis Pas - coe!

ff *rit.* *ff pesante* *sf*

Ende des zweiten Aktes.
End of the II. Act.

DRITTER AKT.

ACT III.

I. Szene. Die Bühne stellt das Innere einer Riesenhöhle dar, welche, sich nach hinten verengend, eine kleine Aussicht auf das Meer gewährt. Als der Vorhang aufgeht, ist die Menge, in der sich **Avis** and **Jack** befinden, im Begriff, von oben durch einen Spalt, welcher mit einem Gittertor versehen ist, in die Höhle hinunter zu steigen. Es ist frühe Morgendämmerung:

I. Scene. *The interior of a huge cave, opening through a narrow arch in the background on the sea. The crowd, including **Avis** and **Jack**, are descending into the cave by a cleft in the rocks on the left, in which rough steps are hewn, and which leads to the cliff above. This egress is furnished with a strong iron gate. It is the break of dawn.*

Allegro non troppo. (♩ = 120)

f pesante

dim. *p marc.*

1 Der Vorhang geht auf.
The curtain rises.

dim.

2 Sop.

Nichts! und wie - der nichts! Ja, man könnt' ver - zwei feln.
Naught, and e - ver naught *yea!* *our for - tune fails* *us*

2 p Alt.

Nichts! und wie - der nichts! Ja, man könnt' ver - zwei feln.
Naught, and e - ver naught *yea!* *our for - tune fails* *us*

Tenor.

Baß.

Chor.-Chorus.

2

p

pp

Ward nicht schon ge - sagt, je - mand üb' Ver - rat? Nein, ein Geist soll
Ru - mors are a - float of a trai - tors work! Some have talked of

pp

Ward nicht schon ge - sagt, je - mand üb' Ver - rat?
Ru - mors are a - float of a trai - tors work!

mf

Ward nicht schon hier laut:
Naught and e - ver naught

pp

marcato il basso

um - gehn.
witch-craft!

p
Gift
or

und Ra - che
the e - vil

tat!
eye,

p *cresc.*

Sa - tan sel im Spiel
Or the e - vil eye,

Ein Geist soll
The e - vil

Ein Geist soll
The e - vil

dim.

je - mand übt Ver - rat,
yea! our for-tune fails,

ein Geist geht um!
our for-tune fails

cresc.

um
eye!

um
eye!

gehn.

gehn

mf

mit
what

Höl
help

le und
then a

Teu
vails

felh.
us?

p

mit
what

Höl
help

le und
then a

Teu
vails

felh.
us?

mf

dim.

pp

Teu - feln. us?

Nichts! und wie - der nichts!
Naught and e - ver naught!

pp

Nichts! und wie - der nichts!
Naught and e - ver naught!

pp

Nichts! und wie - der nichts!
Naught and e - ver naught!

pp

tr

4

dim.

Ja! man könnt' ver - zwei - feln.
yea! our for - tune fails us

dim.

Ja! man könnt' ver - zwei - feln.
yea! our for - tune fails us

dim.

Ja! man könnt' ver - zwei - feln.
yea! our for - tune fails us

dim.

Ja! man könnt' ver - zwei - feln.
yea! our for - tune fails us

dim.

pp

Alt. *pp*

Ten.

1. Baß. *pp*

2. Baß. *pp*

Wißt ihr schon von der Tat?
have you heard what is said?

Hoch auf
that the

Wißt ihr schon von der Tat?
Have you heard what is said?

Wißt ihr schon?
what is said?

pp

Alt.

Ten. *cresc.*

1. Baß.

2. Baß.

fel - si - gem Riff warnt ein Feu - er das Schiff, ein Frev - ler übt Ver - rat,
cliff e - ver hig - her is lit by a fire, and thus we are be - trayed!

mf

Je - mand
thus we

mf

Je - mand
thus we

cresc.

5

Sop. *f*
Ver - rat!
be - trayed!

Alt. *f*
Ver - rat!
be - trayed!

Ten. *f*
übt Ver - rat!
are be - trayed!

1. Baß. *f*
übt Ver - rat!
are be - trayed!

2. Baß. *f*
übt Ver - rat!
are be - trayed!

pp
's ist ein höl - li - scher
Tiwere a co - ward - ly

pp
's ist ein höl - li - scher
Tiwere a co - ward - ly

pp
Geist.
act.

Höl - - len -
Shame - - ful

5

Sop. *pp*
Sa - ge, wer wagt es nur?
What are the proofs to show?

Alt. *pp*
Man ent - deck - te die Spur.
is it cer - tain - ly so?

Ten. *pp*
Man ent - deck - te die Spur.
is it cer - tain - ly so?

Geist. *mf*
act.
Wer es sah, der er -
Who can swear to the

2. Baß. *mf*
Wer es sah, der er -
Who can swear to the

geist. *mf*
act.

cresc.

cresc.

Sop. *f* zäh - le!
fact?

Alt. *f* zäh - le!
fact?

Ten. *f* zäh - le!
fact?

1. Baß. Ihr glaubt so ein dum-mes Ge - rücht?
These tales are but gos - sip, say I!

2. Baß. *f* glaubt's nicht, glaubt's
And I and

Wer glaubt *mf* so ein dum-mes Ge -
Mere tales han - ded round as a

Glaubt's *mf* nicht, glaubt's
And I and

f marc.

mf

6

rücht?
war - ning!

rücht?
war - ning!

Man hat die Wahr - heit ü - ber -
That it was ru - mored none de -

nicht!
I!

nicht!
I!

Man hat die Wahr - heit ü - ber -
Chil - ly and sad the day is

Man hat die Wahr - heit ü - ber -
Chil - ly and sad the day is

trie - ben.
ny!

Glaubt's *p* nicht, glaubt's
nor I! nor

Glaubt's *p* nicht, glaubt's
nor I! nor

6

f

p

trie - ben. ben. Wie kalt
 daw - ning. daw - ning. tis cold

trie - ben. ben.
 daw - ning. daw - ning.

mf *p*
 Das Meer dringt bald in die - se Höh - le!
 The tide will flood the cave ere mor - ning,

nicht!
 I!

nicht!
 I!

mf

Sop. *dim* 7
 ist's! here!

Alt. *mf* *dim.*
 's ist kalt und schau - rig hier!
 The dawn is chill and grey.

1. 2. Baß. *p* *dim.*

7
 's ist kalt und
 The dawn is

dim. *p* *dim.*

Sop. *pp*

Es ist noch Nacht.
tis *not* *yet* *day.*

Alt. *pp*

Es ist noch Nacht.
tis *not* *yet* *day.*

Ten. *pp sempre*

Es ist noch Nacht,
tis *not* *yet* *day,*

1.2. Baß. *pp* *pp sempre*

schau - rig hier!
chill and grey.

Es ist noch Nacht,
tis *not* *yet* *day,*

pp *cresc.*

p

Heu - te kam Be - fehl,
Say, why are we here?

p

Heu - te kam Be - fehl,
Say, why are we here?

es ist noch Nacht!
tis *not* *yet* *day.*

es ist noch Nacht!
tis *not* *yet* *day.*

mf

dim. 8

hier Ge-richt zu hal - ten?
 in this ca-vern throug- ing?

hier Ge-richt zu hal - ten?
 in this ca-vern throug- ing?

pp

War-um nur rief man uns hier-her zur
 Be-cause the court was called at break of

8

dim. *pp*

Neuangekommene treten hinzu.
 A fresh group enters.

mf *f*

Schau-rig heult der Wind, dun- kel ist's und kalt!
 Sad- ly moans the wind bit- ter is the cold!

Sagt, was geht hier
 What is in the

Schau-rig heult der Wind, dun- kel ist's und kalt!
 Sad- ly moans the wind bit- ter is the cold!

Sagt, was geht hier
 What is in the

Nacht? War- um ist Lo-renz nicht da?
 day. The rea- son why is not told!

p *f*

mf *dim.* *f*

Sagt, was
 What is

Chor der Neuangekommenen.
Chorus of the later arrivals.

9
ff

Ten. *ff*

Baß. *ff*

Sop. Tod! Death.

Alt. vor? air? Sagt, tell was geht hier us if you vor? can! Tod! Death.

Ten. vor? air? Sagt, tell was geht hier us if you vor? can!

Baß. Sagt, What was geht hier is in the vor? air? Sagt, tell was geht hier us if you vor? can!

geht happ' hier ning vor? here? Sagt, tell was us geht if you can!

9

Chor der Neuangekommenen.
Chorus of the Newcomers.

Alt. *ff*

Ten.

Baß.

Tod dem Ver - rä - - - - ter!
and death by hang - - - - ing!

Tod dem Ver - rä - - - - ter!
and death by hang - - - - ing!

Tod dem Ver - rä - - - - ter!
and death by hang - - - - ing!

5

10 *cresc.*

Sop. *mf*
 Hört die ruch-lo - se Tat! Hoch auf fel - si - gem Riff warnt ein
Did you hear what they said? He was caught in the act and the

Alt. — — — — —

Ten. *mf* — — — — —

1. Baß. *mf*
 Hört die ruch-lo - se Tat! Hört die ruch-lo - se Tat!
Did you hear what they said? Did you hear what they said?

2. Baß. *mf*
 Hört die ruch-lo - se Tat! Hört die ruch-lo - se Tat!
Did you hear what they said? Did you hear what they said?

Hört doch zu!
what they said?

10 *cresc. -*

* *f*
 Feu - er das Schiff. Ein Frev - ler übt Ver - rat. — — —
gos - sip is fact, we are, we are be - trayed. — — —

Ein Frev - ler übt Ver - rat. — — —
we are, we are be - trayed. — — —

Ein Frev - ler übt Ver - rat. — — — Das Feu - er sah Lo - renz zu -
we are, we are be - trayed. — — — But who is the mon - ster of

Ein Frev - ler übt Ver - rat. — — — Das Feu - er sah Lo - renz zu -
we are, we are be - trayed. — — — But who is the mon - ster of

Ein Frev - ler übt Ver - rat. — — —
we are, we are be - trayed. — — —

ff

* Von hier ab singen die Neuangekommenen mit den anderen.
 * From here the later arrivals sing with the rest.

11

mf

Er sprach neu-lich vom Ü - bel - tä - ter,
 The name Lawrence a - lone can tell us!

mf

Er sprach neu-lich vom Ü - bel - tä - ter,
 The name Lawrence a - lone can tell us!

erst!
 hell?

Er fand in ent - le - ge - nem
 He fol - lowed and tack - led him

erst!
 hell?

Er fand in ent - le - ge - nem
 He fol - lowed and tack - led him

Er fand in ent - le - ge - nem
 He fol - lowed and tack - led him

11

f

die Spur vom höl - li - schen Ver - rä - ter.
 will hang the knave who dared to sell us!

die Spur vom höl - li - schen Ver - rä - ter.
 will hang the knave who dared to sell us!

Ort,
 well

Ort,
 well

und bringt — uns jetzt den Mis - se -
 will hang — the knave who dared to

Ort,
 well

und bringt — uns jetzt den Mis - se -
 will hang — the knave who dared to

Lorenz, Harvey, Tallan und Pasko
treten auf.
Enter Harvey, Tallan, Pascoe and
Lawrence.

f Er kommt, — er kommt! — Gott sei Dank, sie sind
They *come* — *they* *come!* — *tell* *the* *news* *you* *have*

f Er kommt! — Gott sei Dank, sie sind
they *come!* — *tell* *the* *news* *you* *have*

1. 2. Baß.
tä - ter. Gott sei Dank, sie sind
sell *us.* *Tell* *the* *news* *you* *have*

cresc.

12

da, Gott sei Dank, sie sind da, ihr Män-ner er - zählt!
brought, *tell* *the* *news* *you* *have* *brought,* *and* *whom* *you* *have* *caught*

da, Gott sei Dank, sie sind da, ihr Män-ner er - zählt!
brought, *tell* *the* *news* *you* *have* *brought,* *and* *whom* *you* *have* *caught*

da, Gott sei Dank, sie sind da, so sprecht! Män - ner,
brought, *tell* *the* *news* *you* *have* *brought,* *and* *whom* *you* *have*

da, Gott sei Dank, sie sind da, so sprecht! Män - ner,
brought, *tell* *the* *news* *you* *have* *brought,* *and* *whom* *you* *have*

12

stringendo

wer üb - te Ver - rat?
and whom you have caught?

wer üb - te Ver - rat?
and whom you have caught?

sprecht, wer üb - te Ver - rat?
caught, and whom you have caught?

sprecht, wer üb - te Ver - rat?
caught, and whom you have caught?

stringendo

Andante sostenuto. (♩ = 76.)

Lorenz (sehr ernst)

13 Lawrence (very gravely)

Män - ner von Corn - wall, euch ruf ich nun
Men here as - sem - bled, bound by se - cret

Andante sostenuto. (♩ = 76.)

13

Av. *hum - bled in the dust? that here in this cave ere*

Ja. *know that his pride will be hum - bled?*

*Pasko (für sich)
Pascoe (aside)
mf*

"Ven - geance is mine," saith the Lord, is

Sopran. *pp cresc.*

Kaum noch Dawn is

Alt. *pp cresc.*

Kaum noch Dawn is

Tenor. *Was ist wohl ge - schehn?
fraught their looks with gloom!*

Bass. *Was ist wohl ge - schehn?
fraught their looks with gloom!*

dim. pp marcato

Av. *cresc.* *mf* *dim.*
cresc. *mf* *dim.*
 day break with be pub - lished his shame and hers!

Sopran.
mine *I* *will re - pay*
dringt ein Schim - mer durch das Ne - bel - meer.
scarce - ly break - ing, dark the sha - dows loom
 Alt.
dringt ein Schim - mer durch das Ne - bel - meer.
scarce - ly break - ing, dark the sha - dows loom
 Tenor. *p*

And the
cresc. *dim.* *p*

Av. 16 *mf* *p*

Alt. *pp*
 His shame and
 Tenor. *cresc.* *dim.* *pp*
 E'en as in a
 tor - ches wink, bur - ning dim - ly, E'en as in a

16 *cresc.* *dim.*

Lorenz bleibt auf den Stufen des Einganges stehen, in seiner Nähe Tallan u. Harvey; das Volk reiht sich ihnen gegenüber im Halbkreis. Pasko nimmt auf einem Felsenblock Platz, welcher sich im Vordergrund, dem Eingang gegenüber, befindet. Er steht erst beim Auftritt von Marc auf.

Lawrence remains on the steps of the entrance; near him Tallan and Harvey; the crowd groups in a half circle opposite them. Pascoe seats himself upon a rock in the foreground opposite the entrance and remains sitting until Mark enters.

Adagio.

Av. *hers!*

Ja. *hers!*

Pas. *mine*

Lorenz.
Lawrence.

mf
In Gnad' er - leucht' uns, o Herr.
Pray God for gui - dance and light!

Sopran.
fest.
tomb.

Alt.
fest.
tomb.

Tenor.
fest.
tomb.

Bass.
fest.
tomb.

Adagio.

sf

Die Männer nehmen ihre Hüte ab
The men take off their hats.

Largo. (♩ = 63. tempo rubato a piacere.)

Avis. *p* *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

Jack. *p* *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

Tallan. *p* *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

Lorenz. *p* *cresc.*
Lawrence. Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

Harvey. *p* *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

p *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

p *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

p *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

p *cresc.*
Leit' uns, Herr, in der Nacht, dein Arm be-
Wand'-ring Lord, in the night Thy shelt'-ring

Largo. (♩ = 63. tempo rubato a piacere.)

p *cresc.*

Av. schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

Ja. schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

Tal. schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

Lo. schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

Har. schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

schütz' uns al - le, zeig' uns den Weg, o Herr, daß un - ser Fuß
 arm stretch öer us, guide Thou our steps a - right guide thou our steps

8

f *dim.*

18

Av. *rit.*
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

Ja. *rit.*
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

Tal. *rit.*
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

Lo. *rit.*
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

Har. *rit.*
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

rit.
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

rit.
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

rit.
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

rit.
 wand - le auf dei - nen We - gen.
 make plain Thy way be - fore us!

18

rit. *pp* *pp*

(Lorenz, mit einer Handbewegung, befiehlt Ruhe.)
(Lawrence commands silence with a gesture.)

Lo.

Beu - te.
bea - con!

Sopr.

Ein Sig - nal?
Shame! O shame!

Alt.

Ein Sig - nal?
Shame! O shame!

Ten.

Ein Sig - nal?
Shame! O shame!

Baß.

Ein Sig - nal?
Shame! O shame!

Chor.-Chorus.

f

Lorenz.
Lawrence.

mf

Dies Feu - er fan - den wir auf ohn - mäch - tig da - ne - ben lag
The smould'ring fire was scarce lit, and swoo - ning be - side it lay

ten. 3

f (Sensation)
(sensation)

mf

Pas - ko!
Pas - coe!

wir frag - ten ihn, doch er er - wi - dert' nicht ein
We ques - tioned him, but not a word would he re -

ten.

cresc.

Lo. *poco rit.* *mf a tempo*

Wort. *ply!* Wenn's euch ge-nügt, daß er al-lein den Na-men des Schuld'gen
 There-fore I call the se-cret court! Com-mand him, if such your

f poco rit. *p a tempo*

Lo. *sostenuto*

wis-se, wohl-an! Wenn nicht, wird der Mann hier ver-
 will be, to speak! Let all things be brought to the

f *mf*

Lo. *Adagio.*

hört!
light!

Sopran. *f* *rit.* Auf zum Ver-hör! Pas-ko, sprich!
 Yea! he must speak! Pascoe speak!

Alt. *f* *rit.* Auf zum Ver-hör! Pas-ko, sprich!
 Yea! he must speak! Pascoe speak!

Tenor. *f* *rit.* Auf zum Ver-hör! Pas-ko, sprich!
 Yea! he must speak! Pascoe speak!

Baß. *f* *rit.* Auf zum Ver-hör! Pas-ko, sprich!
 Yea! he must speak! Pascoe speak!

Adagio.

sf *f* *rit.* *ff* *marcato*

21

Pasko. (stolz)
Pascoe. (proudly)
Moderato.

mf ad lib.

Wer darf es wa - gen, mir Be - feh - le zu ge - ben! Ich bin ein Haupt und Got - tes - hand
I am not one to whom his fel - lows give or - ders! I march in front, by grace of God

Pas.

lenkt mei - ne Bahn. So nur kennt ihr mich al - le und so steh' ich hier, wer mich zu zwingen
head of this flock; thus my com - rades have known me, thus I stand to - day! who thinks to bend my

Lorenz.
Lawrence.

Allegro agitato. (♩ = 92)

's ist tis gut! Eu - er
hear gour

denkt, kann sich die Müh' er - spa - ren!
will, that man has yet to know me!

Allegro agitato. (♩ = 92)
sempre stacc.

22

Lo.

Pa - stor, der uns pre - digt von Got - tes Hand, die die Not uns zur Stra - fe ge - sandt, —
pas - tor! who has told us that God in wrath has de - creed that His peo - ple shall die —

Lo. *f* er selbst schuf uns die Not, *ff* hat uns sel - ber - ver - ra - - -
0 cun - ning of the saint! he him - self is the trai - - -

Lo. - - - ten!
 - - - tor!

Sopran. *f*
 Pas - - - ko wär' selbst - - - der Ver -
 Man - - - thou art mad - - - to be -

Alt. *f*
 Pas - - - ko wär' selbst - - - der Ver -
 Man - - - thou art mad - - - to be -

Tenor. *f*
 Pas - - - ko wär' selbst - - - der Ver -
 Man - - - thou art mad - - - to be -

Baß. *f*
 Pas - - - ko wär' selbst - - - der Ver -
 Man - - - thou art mad - - - to be -

23

Avis.
 Ja, da steht er ent - larvt. Der Be-trug ist zu
 Let him say if he dare what he did on the

Jack.
 Ja, da steht er ent - larvt. Der Be-trug ist zu
 Let him say if he dare what he did on the

Tallan.
 Ja, da steht er ent - larvt. Der Be-trug ist zu
 Let him say if he dare what he did on the

**Lorenz.
Lawrence.**
 Ja, da steht er ent - larvt. Der Be-trug ist zu
 Let him say if he dare what he did on the

Harvey.
 Der Be-trug ist zu
 what he did on the

23

rä - ter?
 liebe it!

rä - ter?
 liebe it!

rä - ter?
 liebe it!

rä - ter?
 liebe it!

23

f

f

Av. *End! shore!*

Ja. *End! shore!*

Tal. *End! shore!*

Lo. *End! shore!*

Har. *End! shore!*

f *cresc.*

Nein, _____ die Un - schulds - pro - be be -
Who _____ shall stand if Pas - coe should

f *cresc.*

Nein, _____ die Pro - be der Un - schuld, die be -
Who _____ shall stand if he fail us if he

f *cresc.*

Nein, _____ die Pro - be be -
Who _____ shall stand if he

f *cresc.*

Nein, die Un - schulds - pro - be be - steht er, die be -
Who shall stand if Pas - coe should fail us? if he

f marc. *cresc.*

24

Av.

Ja.

Tal.

Lo. *mf* Er tut Un - recht zu
Yet he breaks not his

Bar. *mf* Er tut Un - recht zu
Yet he breaks not his

24

ff steht er!
fail fail us?

ff steht er!
fail fail us?

ff steht er!
fail fail us?

ff steht er!
fail fail us?

Baß II. *pp* Und wo - zu
What should tempt

24

m.s.

m.d.

fp

Av. *f*
 er muß spre - chen so - gleich
 Lo! the pro - phet at bay!

Ja. *f*
 er muß spre - chen so - gleich
 Lo! the pro - phet at bay!

Ta. *f*
 er muß spre - chen so - gleich
 Lo! the pro - phet at bay!

La.
 schwei - gen.
 si - lence!

Ha.
 schwei - gen.
 si - lence!

f
 Und war - um tät er's?
 Tell us why Pas - eoe

f
 War - um
 Tell us

f
 War - um
 Tell us

tutti f

nützt es?
 Pas - eoe

Und war - um
 to be - tray

cresc.

f

Ja, war-um, war-um?
should be-tray his flock? Sagt!
Why? sagt!
why?

tät er's, war-um, war-um?
why he be-trayed his flock? Sagt!
Why? sagt!
why?

tät er's, war-um, war-um?
why he be-trayed his flock? Sagt!
Why? sagt!
why?

war-um, war-um?
be-tray his flock? Sagt!
Why? sagt!
why?

Moderato.
Avis. ad lib.

Ihr fragt, war-um er's tat? Er folg-te dem Wort des Wei - bes als fei - ler
This man be-trayed his flock at the bid-ding of one who hates us whose hum-ble

colla voce

rit. *ad lib.* Allegro appassionato. (♩ = 104)

Av. Sklav, der blind ge - höret!
 slave, whose tool he is!

sf rit. *sf* *ff*

25

Av. Je - ne Frau, die sein Herz re - giert, wißt, sie haßt uns und
 Von - der wo - man who rules his hearth, well we know her: the

mf *cresc.*

Av. Pasko ist sie teu - rer als sein Gott. Wenn Freu - de uns lacht, dann
 apple of his eye! his child! his toy! When Heav'n sends us luck she

p *f* *p*

Av. flucht sie, trifft Un - glück uns, dann lacht sie höh - nisch auf. Kann we - der
 cur - ses, and when our for - tune fails she laughs for joy! We kneel in

cresc. *f* *f* *cresc.*

26

Av. Psal - menoch Ge - be - te ver - tra - - gen! Laßt mich den wah - ren Grund euch
 prayer, Thir - za the pure will not join us! Strange that a wo - man should dis -

mf *f* *dim.* *p*

Av. sa - gen: weil un - ter from - men Leut? im - mer den He - xen graut! Ja!
 dain us of whomsome folks a - ver. Church is no place for her! that

pp sostenuto *cresc.* *a tempo*

sostenuto *pp* *pp* *cresc.*

Av. He - xe ist sie, die Fal - - sche, die Schlan - -
 prayers affright her; that bad deeds de - light

ff

f

Av. - - - ge. Mit Kün - sten der Höt - le ver - traut,
 her! File pries - tess of dark e - vil arts

mf *cresc.*

ff dim. *p*

27

Av. *(wild) (wildly) rit.*

ge - hei - me Ge - trän - ke sie braut, ich hab' sie durch-
 with ma - gic true lo - vers she parts and chan - ges their

poco a poco cresc. rit.

Av. *f rit. molto a tempo f*

schauf, mit höl - lischen Trän-ken kirrt sie die Män - ner, wie
 hearts! Rank poi - son - ous phit - tres in se - cret bre - wing their

f rit. molto a tempo sf mf

28

Av. *p*

Ne - bel bei der Nacht trübt sie ihr Aug. Auch Pas - ko ver - fiel den
 sen - ses to be - cloud like mists at night! Thus Pas - coe your saint, was

f pp

Av. *cresc.*

Kün - sten der Fal - schen, kein Wun - der, wenn der Greis, in
 lured and en - tan - gled and struggling in her toils at

cresc.

Av. *f* *cresc.* *rit.* *ff*

Lieb' zu ihr ent-brannt, die Man-nes-ehr' ver-gaß, sich ge-gen uns ge-
 length betrays the right and strug-gling in her toils at length be trays the

29

a tempo

Allegro agitato

Av. wandt! right! Je-ner Mann dort spre-che Bid your ho-ly pro-phet

iv. *cresc.*

jetzt, laßt ihn ge-stehn die Schuld, als Lüg-ner sonst geh' er zum
 speak! let him con-fess the crime or, lie on lips. face his Cre-

cresc.

33

Av. *f* *ff*

To - - - de. Er ver-schweigt sei - ne
 a - - - tor! yes, de - ny if you

Jack. *f*

Er ver-schweigt sei - ne
 yes, de - ny if you

Tallan. *f*

Er ver-schweigt sei - ne
 yes, de - ny if you

Lorenz. *f*
 Lawrence. *f*

Er ver-schweigt sei - ne
 yes, de - ny if you

Harvey.

ff

Pas - - - ko, schwör' ab die Schuld.
 Pas - - - coe de - ny your guilt!

Sop. *ff*

Pas - - - ko, schwör' ab die Schuld.
 Pas - - - coe de - ny your guilt!

Alt. *ff*

Pas - - - ko, schwör' ab die Schuld.
 Pas - - - coe de - ny your guilt!

Ten. *ff*

Pas - - - ko, schwör' ab die Schuld.
 Pas - - - coe de - ny your guilt!

BaB. *ff*

Pas - - - ko, schwör' ab die Schuld.
 Pas - - - coe de - ny your guilt!

33

f marc.

Av. Schuld. dare. Fort mit dem Frev - - ler,
Nay, he is guil - - ty

Ja. Schuld. dare. Fort mit dem Frev - - ler,
Nay, he is guil - - ty

Tal. Schuld. dare. Fort mit dem Frev - - ler,
Nay, he is guil - - ty

Lor. Schuld. dare. Fort mit dem Frev - - ler,
Nay, he is guil - - ty

Har. Re - - de, schwör' ab die Schuld.
Pas - - coe, de - ny your guilt.

Re - - de, schwör' ab die Schuld. Ver -
Pas - - coe, de - ny your guilt. is

Re - - de, schwör' ab die Schuld. Ver -
Pas - - coe, de - ny your guilt. is

Re - - de, schwör' ab die Schuld. Ver -
Pas - - coe, de - ny your guilt. is

Re - - de, schwör' ab die Schuld. Ver -
Pas - - coe, de - ny your guilt. is

f

ff

string.

34

Av. zum Tod, zum
E - nough this

Ja. so führt den Fei-gen,
this man is guil-ty

Tal. zum Tod, zum
E - nough this

Lor. so führt den Fei-gen,
this man is guil-ty

Har. so führt den Fei-gen,
this man is guil-ty

string.

rä - - - - ter,
guil - - - - ty!

string.

rä - - - - ter,
guil - - - - ty!

string.

rä - - - - ter,
guil - - - - ty!

string.

rä - - - - ter,
guil - - - - ty!

zum Tod, zum
E - nough! this

so führt den Fei-gen,
this man is guil-ty!

zum Tod, zum
E - nough! this

so führt den Fei-gen,
this man is guil-ty!

string.

34

pesante

2. Szene.
II. Scene.

Molto sostenuto.

Ma. *rit.* 35

Ich, Marc, war der Ver-rä-ter! der Mann ist frei von Schuld!
t'is I who have be-trayed you! this man has done no wrong!

(Marc steigt hinunter in die Höhle. Pasko steht auf und schreitet mit drohender Miene auf ihn zu.)
 (Pascoe gets up, and steps threateningly towards Mark who now comes down into the cave.)

(mit fürchterlichem Nachdruck.)
 (with terrible passion.)

Adagio. ♩ = 52

Pasko. *pp*

rit. molto

ff

Du Marc!
 You, Mark!

war - um?
 why?

Andante. (♩ = 63.)

Marc (ruhig).
 (quietly). *p*

36

Du fragst war - um?
 You ask me why?

rit.

wer weiß denn je, war -
 who then can know or

sost. rit.

Andante tranquillo. (♩ = 138.)

um?
 say?

Lebt in
 E'en as

Freu-den der ei - ne, der and're in Harm,
 one keeps the path, so his com rade will stray

dolce

cresc.

Ma. wie das Schick-sal ihm bie - tet, muß er schlür - fen den Trank!
 and the cup must be drain - ed, be it bit - ter or sweet

p *cresc.* *mf*

37 und muß fol - gen dem Ruf je - ner in - ne - ren lei - sen Stim - me,
 From ho - ri - zons a - far comes a voice that we needs must fol - low

p *p*

Ma. welch ein Pfad ist es, der vor ihm liegt?
 down a road that is strange to our feet

dim. *p* *dim.* *pp* *poco rit.*

Ma. Sieh! da naht das Ge - schick und er - faßt sei - ne
 Lo! a fate un - for - seen draws nigh, takes our

a tempo *p* *cresc.* *a tempo* *mf* *dim.*

Ma. *ritard.*

Hand und er schrei - tet ru - hig da -
 hand, un - for - seen Fate draws

Ma. **38** *pp* *ritard. molto* *a tempo*

hin, da hin. Ob durch
 nigh draws nigh! Leadsthrough

Ma. *cresc.*

blü - hen - de Au - en im Son - nen - glanz o - der auf düst' - rem Pfa - de, ins
 flow - er - ing fields to a sun - shin - y land Or by roads steep and sto - ny to

Ma. **39** *espress.*

Dun - kel hin - ein! Was auch das Los be - stimmt, ob uns
 dark things un - known - What if the end be shame, or our

Ma. *dim.* *p rit.* *sostenuto mf*

Leid o - der Freud be - schie - den, 's war nur ein Traum wir wer - den
 brief - day close in ho - nor? dreams! i - dle dreams! Soon we shall

sostenuto espress.

Ma. *rit.* *ad libit.*

ai - le ru - hen bald - in glei - cher Erd', ob in Ehr' o - der
 all a - like be sleep - ing our last long sleep, in the earth, or be -

Ma. **Allegro.** (geht auf Lorenz zu.) (confronts Lawrence.) *f*

Schand' be - gra - ben! Tö - tet mich!
 neath the - wa - ter! Strike me down!

Ma. **40** *rit.*

'sist eu - er Recht! Tö - tet mich wie ei - nen
 since 'tis the game! like a dog a mad dog

cresc. *rit.*

Sostenuto.

Moderato. (Thurza erscheint am Eingang der Höhle)
(Thirza appears at the entrance of the cave)

Ma. Schur - ken! A - ber wißt, ich tra - ge froh die Last mei - ner
kill me! But know this! I glory in my crime to the

Sostenuto

Moderato

41 *cresc.*

Ma. Schand! Setz - te der höh - ren Freud? mein Le - ben zum
last! Well I fore - saw the end, well coun - ted the

Sostenuto

Andante.

ad lib.

Ma. Pfand. Mein Ab - scheidswort: Ich tat's und ich be - reu' es
cost. And un - re - gret - ting pass! hap - py and proud I

Allegro. (♩ = 92)

Avis (wie eine Verrückte).
(beside herself).

Toll bist du, toll, wer dir glau - bet!
Mad thou art! mad who be - lieves thee!

Allegro. (♩ = 104.)

Ma. nicht!
die!

42

Av. *Mare! Sag, daß du logst!*
Mark— take back thy word!

Thurza (*stolz.*)
(*proudly.*)

Wahr ist's, er ver - riet euch,
Tis he who be - trayed you!

42

cresc.

Avis. *animato mf*

(*jauchzend.*) *He - xe, du lügst!* *Wißt all, er*
(*exultingly*) *Witch! thou dost lie!* *none has he*

(*steigt hinunter in die Höhle*)

Thu. *mein doch ist die Schuld!* (*steps down into the cave*)
Mine, mine is the guilt!

f *mf* *animato*

43

Av. *cresc.*

liebt mich! mein! mein ist sein Herz!
loved but me! his heart is mine

cresc.

(Lorenz mit einer drohenden Bewegung will sie zum Schweigen bringen)
 (Lawrence endeavours with a gesture to silence her)

Av. *f* O Freun - de glaubt's nicht! Nein, ich schwei - ge
 O friends be - lieve not! Nay! but I will

Jack. *f* Er hat's ein - ge - stan - den,
 he him - self has told us

Marc. *f* Ich ge - stand es,
 I have told you

Tallan. *f* Er ge - stand es,
 he has told us

Harvey. *f* Er ge - stand es,
 he has told us

Sopran. *f* Er hat's ein - ge - stan - den,
 he him - self has told us

Alt. *f* Er ge - stand es,
 he has told us

Tenor. *f* Er ge - stand es,
 he has told us

Baß. *f* Er ge - stand es,
 he has told us

Chor. - Chorus. *f* *cresc.*

44

Av. *nicht!*
 speak! *f*
Ich
will

Ja. *f*
daß er es selbst ge - tan.
that he has done the deed!

Ma. *f*
daß ich es selbst ge - tan.
That I that did the deed!

Tal. *f*
daß er es selbst ge - tan.
that he has done the deed!

Hav. *f*
daß er es selbst ge - tan.
that he has done the deed!

daß er es selbst ge - tan.
that he has done the deed!

daß er es selbst ge - tan.
that he has done the deed!

daß er es selbst ge - tan.
that he has done the deed!

daß er es selbst ge - tan.
that he has done the deed!

44

ff

Av. *rit. molto* *ad lib.*
p
 Sags her - aus! He swears he lit the fire
 speak or die! *a*

rit. molto *(suivre)*
fff f = p *f* *fp*

Av. *lie, a foo - lish lie! and I can prove it!*

fff *fp cresc.* *ff*

Av. 45. *for Mark was with me he is my lo - -*

fp *mf* *cresc.*

Av. *- - - ver spent last night in my arms, stayed with me*
Mark (with horror and amazement) *p* *cresc.*

A - vis! You are

p *cresc.*

Av. *ff* *no.* 46

till dawn! *Thurza.* *ad lib.* *f* *3* *3*

Ma. *ff* *Wild words float in the air and none believes them!*

dream - ing, a - wake! 46 *sostenuto colla voce* *ff* *sf* *sf*

Th. *(with contempt)* *a tempo* *mf*

your fool - ish boast could almost make me

Thir - - za!

a tempo *sf* *mf* *sf*

Th. *cresc.* *f* *p* *cresc.*

smile! No child! his on - ly love

Pas. *Will thou publish thy shame?*

f *p* *sf*

47 *f* (passionately)

Th. — am I — — — — — torn by wolves he found me, on his

Mark. *f* *p*

Pas. Come — — — — — be - lov - ed! wel - - - - - come

woe — — — — — is me — — — — —

Th. *f* *p* *mf cresc.*

breast — — — — — he ten - ded, healed me, 'twixt ye — and

Ma. *f* *p*

death — — — — — death who shall join us!

Pas. *fp*

Love — — — — — and ho - - - - - nor are — — — — —

48

Th. *f* *cresc.* - *ff*

me o mur - d'ers

God be judge!

Ma. *mf* *cresc.* - *ff*

Jack.

in our midst this sin!

Ma. *f* *ff*

shall your God be judge!

Ma. *f* *ff*

Tallan.

Pas. *mf* *cresc.* *ff*

Lawrence.

in our midst this sin!

Pas. *f* *ff*

here in our midst a - las! this sin!

Pas. *f* *ff*

lost!

Harvey. *mf* *cresc.* *ff*

in our midst a - las! this sin!

Pas. *ff*

Chor. - Chorus. Sopran. *ff*

Chor. - Chorus. Alt. *ff*

Chor. - Chorus. Tenor. *ff*

Chor. - Chorus. Bass. *ff*

48

f *ff*

49

shame - less one false and faith - less! si - lence

shame - less one false and faith - less! si - lence

shame - less one false and faith - less! si - lence

shame - less one false and faith - less! si - lence

shame - less one false and faith - less! si - lence

49

si - lence her lest she pol - lute us!

si - lence her lest she pol - lute us!

si - lence her lest she pol - lute us!

si - lence her lest she pol - lute us!

si - lence her lest she pol - lute us!

Avis. (In mad fury.)

(In Thirza's face.)

ff *Kill — them. Kill!*

f rit. cresc. 50 ff a tempo

Kill — the man and his whore.

pp rit. fff a tempo

(Lawrence seizes Avis and flings her towards the egress of the cave with such violence that she falls.)

rit. - - molto

Lawrence (to Avis). *ad lib.* 51 *rit.*

mf *f* *p*

ff *f* *p* *sf p*

Lest that same doom on thine own head fall, be-gone! thou art my child no

(Exit Avis weeping bitterly followed by Jack. No one shows sympathy with her, for the first time the sea is heard dashing against the mouth of the cave. The crowd looks round uneasily. From this point the bearing of the crowd is otherwise grave and contained.)

Largo. (♩ = 50)

La. *more!* *pp*

Andante.

Sopr. (nervously) *pp*

Hark

molto rit.

pp *ppp*

Sopr.

dim.

the ri - - - - - sing

Alt. *p*

dim.

Hark the ri - - - - - sing

52 Lorenz. Lawrence. Più mosso.

Bass line for the first system, starting with a triplet of eighth notes.

rit. pp Years a - go a com - rade was ac - cused of this crime his black guilt

Piano accompaniment for the first system, including treble and bass staves.

rit. pp

52 Più mosso.

Piano accompaniment for the second system, including treble and bass staves.

rit.

Bass line for the third system, including the vocal line for 'Lo. Law.' with lyrics.

mf proved; Da schloß man in die - ser Höh - le ihn ein; and here in this cave they left him to die; das Meer the sea

Piano accompaniment for the third system, including treble and bass staves with triplets and octaves.

p 3

cresc.

rit. -

f

53 sostenuto (ad lib.)

Bass line for the fourth system, including the vocal line for 'Lo. Law.' with lyrics.

sucht' ihn und fand ihn! Nun wißt ihr den Grund, warum man euch ri - sing en - gulphed him Mc. thinks you can guess why now ere the

Piano accompaniment for the fourth system, including treble and bass staves with octaves and triplets.

rit.

f

sostenuto colla voce

Sostenuto.

Lo. Law. *rit.* *3* *3* *rit. molto*

her-be-rief, wo das Ur-teil wir fäl-len!
 tide be full— I hold court in this ea-vern?

Sopr. *gravely mf*
 Alt. *mf*
 Ten. *mf*
 Baß. *p rit. molto*

Wir wis-sens wohl!
 We un-der-stand!

Wir wis-sens wohl!
 We un-der-stand!

Wir wis-sens wohl!
 We un-der-stand!

Wir wis-sens wohl!
 We un-der-stand!

rit. *f* *dim.* *rit. molto*

Baß. *pp a tempo*

wohl!
 stand!

pp a tempo

Lawrence. *p* *54 rit.* *mf* *Più mosso.* *cresc.*

Wollt ihr nun hier durch Volksbeschluf be-sie-geln die-ser beiden Los?
 Tell me if now it be your will that this shall be the fate of these

Soll jetzt der Tod in die-ser who have con-spired against their

rit. *f* *3* *cresc.*

Lo.

Höh - - - le Ver - rat und Eh-bruch stra - - - fen?
 breth - - - ren. a - - - dul - - - le-rers and trai - - - tors?

55

Lo.

Chor.-Chorus.

Sopran. *f* *rit.* *ff*

Wir stimmen bei! Das sei ihr Los!
It is our will! Thus let them die!

Alt. *f* *rit.* *ff*

Wir stimmen bei! Das sei ihr Los!
It is our will! Thus let them die!

Tenor. *f* *rit.* *ff*

Wir stimmen bei! Das sei ihr Los!
It is our will! Thus let them die!

Baß. *f* *rit.* *ff*

Wir stimmen bei! Das sei ihr Los!
It is our will! Thus let them die!

55

Maestoso. (♩ = 54.)

Tallan.

Musical staff for Soprano with lyrics: Closed is the court and sealed the doom of those who have sto - len our

Harvey.

Musical staff for Alto with lyrics: Closed is the court and sealed the doom of those who have sto - len our

Tenor.

Musical staff for Tenor with lyrics: Closed is the court and sealed the doom of those who have sto - len our

Baß.

Musical staff for Bass with lyrics: Closed is the court and sealed the doom of those who have sto - len our

Closed is the court and sealed the doom of those who have sto - len our

Maestoso. (♩ = 54.)

Piano accompaniment for the first system, including bass and treble clefs with dynamic markings like 'f' and triplet figures.

Tal.

Musical staff for Soprano in the second system with lyrics: chil-dren's bread and de - filed the hearth where pure mar-ried love held its

Har.

Musical staff for Alto in the second system with lyrics: chil-dren's bread and de - filed the hearth where pure mar-ried love held its

Musical staff for Tenor in the second system with lyrics: chil-dren's bread and de - filed the hearth where pure mar-ried love held its

Musical staff for Bass in the second system with lyrics: chil-dren's bread and de - filed the hearth where pure mar-ried love held its

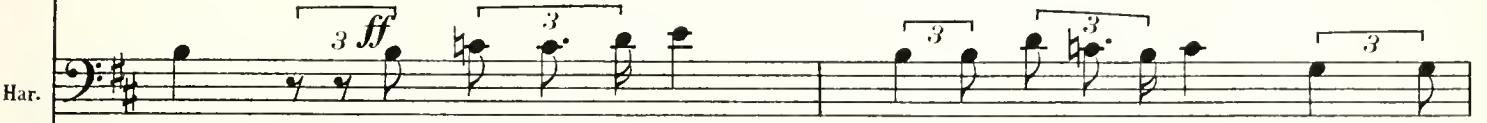
chil-dren's bread and de - filed the hearth where pure mar-ried love held its

Piano accompaniment for the second system, including bass and treble clefs with dynamic markings like 'cresc.' and 'sost.' and triplet figures.

56

Tal. 

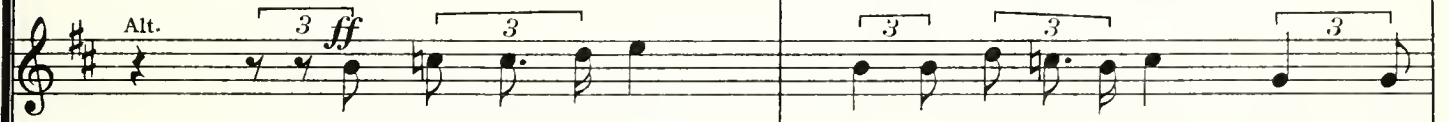
rites! The gulls mourn-ful cry, wai-ling high o'er the waves, pierce their

Har. 

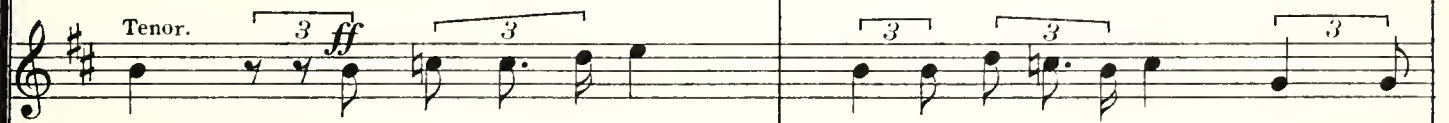
rites! The gulls mourn-ful cry, wai-ling high o'er the waves, pierce their

Sopran. 

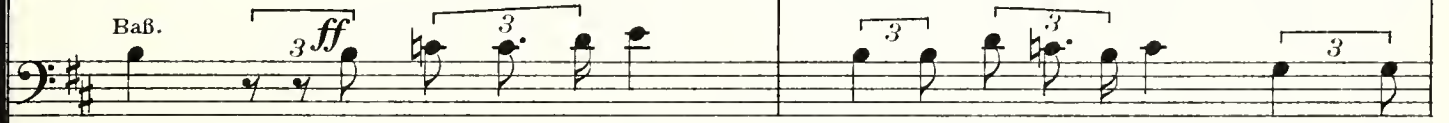
The gulls mourn-ful cry, wai-ling high o'er the waves, pierce their

Alt. 

The gulls mourn-ful cry, wai-ling high o'er the waves, pierce their

Tenor. 

rites! The gulls mourn-ful cry, wai-ling high o'er the waves, pierce their

Baß. 

rites! The gulls mourn-ful cry, wai-ling high o'er the waves, pierce their

56



Tal. *ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -*

Har. *ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -*



ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -

ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -

ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -

ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -



ears like a curse!— our sharp Cor-nish rocks tear their flesh, rend their vile mem-bers a -



Tal. *Allegro. ♩ = 144*

sunder, and thus shall their name pass from our land.

Pascoe (rousing from silent conflict with himself suddenly intervenes.) *ff* *(violently)*

Nay! die she shall

Har. *Allegro. ♩ = 144*

sunder, and thus shall their name pass from our land.

Allegro. ♩ = 144

sunder, and thus shall their name pass from our land.

sunder, and thus shall their name pass from our land.

sunder, and thus shall their name pass from our land.

sunder, and thus shall their name pass from our land.

Allegro. ♩ = 144

57 Thurza. *f* ^(wildly)

Pas. *mp* ^(imploring) *p* I

57 *not!* *comrades spare her! 'tis but a child!*

f *p* *pp*

Th. 58

ask to die

Pas. *f* ^(with agitation) *p*

thou art not fit! turn and re-pent thee

58

f *ff* *fp* *mf*

Pas. *p* *cresc.* *f* ^{(Thurza laughs aloud).}

from fire sem - pi - ter - - nal go save thy soul

p *mf* *sff*

Thirza.

f *ff* *p*

Think ye that I re - pent? When

The first system features a vocal line in treble clef and piano accompaniment in two staves. The vocal line begins with a half note 'Think', followed by a quarter note 'ye', and then a dotted quarter note 'that'. The piano accompaniment consists of chords and single notes, with dynamic markings *f*, *ff*, and *p*. The lyrics 'Think ye that I re - pent? When' are written below the vocal line.

Th. up the hill the stream be flow - ing

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'up', a quarter note 'the', a dotted quarter note 'hill', a quarter note 'the', a dotted quarter note 'stream', a quarter note 'be', and a dotted quarter note 'flow - ing'. The piano accompaniment includes triplet patterns in the right hand and a melodic line in the left hand. The lyrics 'up the hill the stream be flow - ing' are written below the vocal line.

Th. or dead wood green with sap hath proved

cresc. *f* *cresc.* *p*

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'or', a quarter note 'dead', a dotted quarter note 'wood', a quarter note 'green', a dotted quarter note 'with sap', and a dotted quarter note 'hath proved'. The piano accompaniment features a dense texture with many chords and triplets. The lyrics 'or dead wood green with sap hath proved' are written below the vocal line.

Th. Then see my heart re - pen - tance show - - -

59

p *f* *mf*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'Then', a quarter note 'see', a dotted quarter note 'my heart', a quarter note 're - pen - tance', and a dotted quarter note 'show - - -'. The piano accompaniment includes a melodic line in the left hand and chords in the right hand. The lyrics 'Then see my heart re - pen - tance show - - -' are written below the vocal line. A box containing the number '59' is located above the piano staff.

Th. *cresc.* *p*
 ing that I have lived ————— that I have

Th. *p*
 loved! ————— Ere that shalt be though your eur - ses

Th. 60 *cresc.*
 thun - - - der. und wärs der See - - le mir zum - Ge -
 though I be tost, cast to vul - tures a

Th. *f* *mf*
 winn. ————— In the pride —————
 prey, —————

Th. *poco a poco* *cresc.*

of Love's great won - - - der I would

Th. yield to that love here to - day!

61 *p* *cresc.*

here 'neath your eyes to his love would yield to -

Th. *f largamente, rit.* *ff*

day! would yield to his love here to -

Poco più allegro. (♩ = 132.)

Th.

day!

Mark. *f*

She scorns you! asks not for mer - cy!

Tallan. *f*

Shall such as these find mer - cy? Nay, t'were sin to spare her!

Lawrence. *f*

Who spake of mer - cy? Nay, t'were sin to spare her!

Poco più allegro. (♩ = 132.)

Sopr. *f*

Who spake of mer - cy? Nay, t'were sin to spare her!

Alt. *f*

Who spake of mer - cy? Nay, t'were sin to spare her!

Ten. *f*

Shall such as these find mer - cy? Nay, t'were sin to spare her!

Bass. *f*

Who spake of mer - cy? Nay, t'were sin to spare her!

Poco più allegro. (♩ = 132.)

ff a tempo

ff

sf

Chor. - Chorus.

Pascoe (fiercely).
p *cresc.*

cresc.

(He takes hold of her)

Here with your to - ver death shall not find you!

She has scorned and de -

She has scorned and de -

She has scorned and de -

She has scorned and de -

Pas.

fied us, re - pents not, then leave her here to die!

fied us, re - pents not, then leave her here to die!

fied us, re - pents not, then leave her here to die!

fied us, re - pents not, then leave her here to die!

(Pascoe tries to drag Thurza out of the cave; she resists with all her force. Mark struggles with men who prevent him going to her aid)

Allegro agitato. ♩ = 120 63 Thurza. *f*

If you drag me hence,

Pas.

Musical score for Pascoe (Pas.) in 3/4 time, key of D major. The score consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The tempo is marked 'Allegro agitato' with a quarter note equal to 120 beats. The dynamic is 'f' (forte). The score includes a measure number '63' in a box. The lyrics 'If you drag me hence,' are written below the staff.

here!

Allegro agitato. ♩ = 120
poco a poco cresc.

mf

63

Musical score for Piano accompaniment in 3/4 time, key of D major. The tempo is 'Allegro agitato' (♩ = 120) and the dynamics are 'poco a poco cresc.' and 'mf'. The score features triplets in both hands. A measure number '63' is boxed. The piano part is written on a grand staff with treble and bass clefs.

Th. *mf*

part my dear love and me my

Musical score for Thurza (Th.) in 3/4 time, key of D major. The dynamic is 'mf'. The score is on a single staff with a treble clef. The lyrics 'part my dear love and me my' are written below the staff.

Chor. - Chorus.

Sopr. *f* leave her!

Alt. *f* leave her!

Ten. *f* leave her!

Baß. *f* leave her!

Musical score for the Chorus in 3/4 time, key of D major. It consists of four staves for Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Baß). Each part has a treble clef. The dynamic is 'f' (forte). The lyrics 'leave her!' are written below each staff. The Soprano part includes the word 'Sopr.' above it.

f

mf

Musical score for Piano accompaniment in 3/4 time, key of D major. The dynamics are 'f' and 'mf'. The score features triplets in both hands. The piano part is written on a grand staff with treble and bass clefs.

Th. *last dy - ing curse, like a bolt of flame shall*

Sopr. *f* *loose her!*

Alt. *f* *loose her!*

cresc. *f* *f* *p*

Th. *strike this land — lay low you and your chil - dren!*

Tallan. *ff*

Lawrence. *Leave ff*

Pascoe. *Leave ff*

Harvey. *Come! ff*

cresc. *ff*

64

(Her free hand raised heavenwards)

ff *sostenuto*
ad lib.

Th.

Thou before whom I shall soon ap.

Tal.

her!

La.

her!

Pas.

Har.

her!

Sopr. *f*

sostenuto

Fast the tide is ri - sing!

Alt. *f*

Fast the tide is ri - sing!

Ten. *f*

Fast the tide is ri - sing!

Bass. *f*

Fast the tide is ri - sing!

sostenuto

ffp

Chor. - Chorus.

a tempo *Andante.*
ad lib.

Th. *pear!* *In Hell or in high Heav'n give*

Tal. *ff* *loose her! leave her!*

La. *ff* *loose her! leave her!*

Har. *ff* *loose her! leave her!*

a tempo (alarmed) ff *Andante.*

E - nough! blas - pheme not!

(alarmed) ff *E - nough! blas - pheme not!*

(alarmed) ff *E - nough! blas - pheme not!*

(alarmed) ff *E - nough! blas - pheme not!*

(alarmed) ff *E - nough! blas - pheme not!*

a tempo *Andante.*

ff *f*

poco string. **66** *p* *rit.* *molto sostenuto*

Pas. *breathe not those words ac - cursed, but die, die as thou wilt*
colla voce (ad lib.)

f *mf*

(Exit Pascoe with uncertain step. For some time the sea has been gradually invading the cavern.)
 Andante sostenuto. (♩ = 60)

Pas. *0 thou lost one!*

f *p* *dim.*

Lawrence. *p* *rit.*

pp *pp*

Now in solemn ca-dence, sing the psalm for the passing of souls, and may God shew them mer -

67 *a tempo*

la. *ey!*

Chor. - Chorus. *Sopr. f* *Alt. f*

Hark the trump of doom! lo! the dread-ful day

67 *a tempo* *dim.* *f*

Hark the trump of doom! lo! the dread-ful day

mf **Tallan.** *dim. - - - ten.* *p*

Earth and Hea-ven pass, shrin-king like a parched scroll

mf **Lawrence.** *dim. - - - ten.* *p*

Earth and Hea-ven pass, shrin-king like a parched scroll

mf **Harvey.** *dim. - - - ten.* *p*

Earth and Hea-ven pass, shrin-king like a parched scroll

mf **Tenor.** *dim. - - - ten.* *p*

Earth and Hea-ven pass, shrin-king like a parched scroll

mf **Bas.** *dim. - - - ten.* *p*

Earth and Hea-ven pass, shrin-king like a parched scroll

f **Sopr.**

In the an-gel's hand see the ba-lance sway—

f **Alt.**

In the an-gel's hand see the ba-lance sway—

Thurza. *p*

Tallan. *ff* *ten. p* *pp poco rit.* *a tempo* *On*

Lawrence. *ff* *ten. p* *pp poco rit.*

weig-hed and reject - - ed soul af - ter soul!

Harvey. *ff* *ten. p* *pp poco rit.*

weig-hed and reject - - ed soul af - ter soul!

Sopr. *ff* *ten. p* *pp poco rit.* *a tempo*

weig-hed and reject - - ed soul af - ter soul!

Alt. *ff* *ten. p* *pp poco rit.*

weig-hed and reject - - ed soul af - ter soul!

Ten. *ff* *ten. p* *pp poco rit.*

weig-hed and reject - - ed soul af - ter soul!

Baß. *ff* *ten. p* *pp poco rit.*

weig-hed and reject - - ed soul af - ter soul!

weig-hed and reject - - ed soul af - ter soul!

ff *ten.* *p* *pp poco rit.* *a tempo*

Th.

me, whose lo - nely tears thou saw - est, On him whose pity-ing hand sought

p

Th. *mine,* **Mark.** *p poco cresc.* *on all sin-ners who have sinned through love shed the*

on all sin ners who have sinned through love shed the

poco cresc.

Th. *dim.* **69**

Mar. *mer - cy of love di - vine!* *dim.*

mer - cy of love di - vine! **Tallan. f**

Lawrence. f Too

Harvey. f Too

Chor. - Chorus.

Sopr. **f Too**

Alt. **f Too**

Ten. **f Too**

Baß. **f Too**

69 **f Too**

dim. *pp*

(All go, leaving Mark and Thurza alone)
a tempo Mark. *f*

Tal. *ff* *f poco rit.* *a tempo* Turn ou me those eyes

La. *late ff* *tis too late! a tempo*

Har. *late ff* *tis too late! a tempo*

Sopr. *late ff* *tis too late! a tempo*

Alt. *late ff* *tis too late! a tempo*

Ten. *late ff* *tis too late! a tempo*

Bas. *late ff* *tis too late! a tempo*

late ff *tis too late! poco rit.* *a tempo*

Thurza. *mf*

Mar. *dim.* *Sweet* *3*

full of sea and sky — where in - death uu - dy - ing love will

dim. *3*

70

Th. Treble clef, key signature of two sharps (F# and C#). The melody begins with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note.

Mar. Treble clef, key signature of two sharps. The accompaniment consists of quarter notes and rests.

heart all is vain save thy love and mine

70 Treble and Bass clefs, key signature of two sharps. The piano part features a melodic line with triplets and a bass line with quarter notes. Dynamics include *p* and *cresc.*

shine! Now we two may die to -

Th. Treble clef, key signature of two sharps. The melody continues with quarter notes and rests.

Mar. Treble clef, key signature of two sharps. The accompaniment includes a *f* dynamic marking.

now we two, O bliss, may die to - geth -

Mar. Treble clef, key signature of two sharps. The accompaniment includes a *f* dynamic marking.

geth - er, now we two may die to - geth -

Treble and Bass clefs, key signature of two sharps. The piano part includes a *p cresc.* and *f* dynamic marking.

Th. Treble clef, key signature of two sharps. The melody includes a rest and a note.

(the iron gate clangs to)

Mar. Treble clef, key signature of two sharps. The accompaniment includes a *er!* dynamic marking.

er! Vic - to - ry!

Chor. - Chorus. Treble clef, key signature of two sharps. The chorus part includes Soprano and Alto lines.

Sopr. *ff* (behind the scenes)

Alt. *ff* Hark the trump of doom, lo! the dread-ful day!

Hark the trump of doom, lo! the dread-ful day!

Treble and Bass clefs, key signature of two sharps. The piano part includes a *ff* dynamic marking.

71

Th. *sosten.*

Ma. *p* shall be sleep - ing as so oft we longed in vain to *sosten.*

Soon mouth to mouth we two shall be sleep - ing as so oft we longed in vain to

71

mf *mf* *dim.* *sosten.* *tr*

Th. *sleep!*

Ma. *sleep!*

Sopr. *mf (from far)* *sleep!*

Chor. - Chorus. *It is too late*

Alt. *It is too late*

p dim. *pp*

72

Thurza. *pp* *crese.*

Hear the bri-dal song, see the wild waves leap — her-ald of the kiss that ends no

crese.

Th.

more!
Mark.

High sweet voi-ces of the wind wail and qui-ver,

dim. *p*

Ma.

73 *f*

Spi - rits that sing and dance as they

cresc. *f*

Thurza. *mf* *cresc.* *f*

Be - low them the o - ceans might - y roar

soar
dim. *mf* *cresc.* *f*

Th. *f cresc.* *ff* *p*

Ma. *like f cresc.* *an* *ff* *or* - - - - - *gan,* *like* - *an*

like an or - - - - - *gan,* *like* - *an*

f cresc. *ff* *p*

Più mosso.

(The sun streams through a fissure in the rocky roof.)

Th. *p*

Ma. *p*

or - - *gan* *whose* *loud* *thun* - *drous* *peal* *rolls*

or - - *gan* *whose* *loud* *thun* - *drous* *peal* *rolls*

Più mosso. *p* *mf*

74

Th. *cresc.*

Ma. *e* - - - *cresc.* - *choing* *e* - - - - *choing* *on* - - - *for*

e - - - - *choing* *e* - - - - *choing* *on* - - - *for*

p cresc. *mf* *f*

(A wave breaks in the cavern: thunder, spray.)

Th. *ff* *bs.* *f*

Ma. *ff* *aye* *bs.* *f* Sun! light our dy - - - ing!

mf *ff* *ff*

Th. 75 *p* *bs.* *Se!* on thy breast bear - - - us!

Ma. *p* *bs.* *Se!* on thy breast bear - - - us!

ff *p* *cresc.*

Th. 76 *f* Our last ec - sta - cy thy em - brace 0

Ma. *f* Our last ec - sta - cy thy em - brace 0

f *f* *f*

Th. *p rit. e cresc.* - - - - - *molto*

Ma. *sea!* *Thy* *em - - brace* *O*
p rit. e cresc. - - - - - *molto*

sea! *Thy* *em - - brace* *O*
rit. e cresc. - - - - - *molto*

77 *ff* (A final wave, bigger than before.) *Curtain*

Th. *sea!*

Ma. *sea!*

77 *ff sost.*

8va rit.









