

# Act II.

No 10.

CHORUS.

Allegretto vivace.

Piano.

*f*  
*Ped.*

*p*

*cresc.*

*f*

CHO. **A** *f*  
 With cards and dice, and with  
 With cards and dice, and with

CHO.  
 wine and laughter, And a lea-ven of.... love, if..... love be.... light, We  
 wine and laughter, And a lea-ven of.... love, if..... love be.... light, We

CHO.  
 care not a jot what may come here - af-ter, If..... love and laugh-ter be.....  
 care not a jot what may come here - af-ter, If..... love and laugh-ter be.....

**B**

CHO. ours to-night! Then

ours to-night! Then

CHO. scat-ter the cards as we fill the cup; Though the sun be down, and the

scat-ter the cards as we fill the cup; Though the sun be down, and the

CHO. moon be up, Our day doth on-ly be-gin! Our

moon be up, Our day doth on-ly be-gin! Our

CHO. day doth on - ly be - gin! For the com - ing of night is the

day doth on - ly be - gin! For the com - ing of night is the

CHO. dawn of day, is the dawn of day; Yet

dawn of day, is the dawn of day; Yet

CHO. tell us, we pray, What card to play, And where is the card shall

tell us, we pray, What card to.... play, And where is the card shall

CHO. win? Yet tell us, we.... pray, what card to.... play And

win? Yet tell us, we pray, what card to play And

CHO. where is the card shall win?

where is the card shall win?

C

Ho - nour and fame, and the lust of bat-tle, We yield them free-ly to

CHO. For the coin shall clink and the dice shall rat-tle When  
stur - dier Lords;

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is D major (two sharps). The vocal line begins with a rest, followed by the lyrics "For the coin shall clink and the dice shall rat-tle When stur - dier Lords;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

CHO. hon-our and fame are but emp-ty words. Then  
Then

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) at the end of the phrase "hon-our and fame are but emp-ty words." and another *f* marking for the word "Then". The piano accompaniment includes a dynamic marking of *p* (piano) and another *f* marking. The piano part features a complex texture with many beamed notes and chords.

CHO. **D** scat - ter the cards as we drain the cup; Though the sun be down, and the  
scat - ter the cards as we drain the cup; Though the sun be down, and the

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a section marked **D** (D major) and contains the lyrics "scat - ter the cards as we drain the cup; Though the sun be down, and the scat - ter the cards as we drain the cup; Though the sun be down, and the". The piano accompaniment consists of a steady bass line and chords in the right hand.

CHO. moon be up, Our day doth on - ly be - gin! Our

CHO. day doth on - ly be - gin! For the com - ing of night is the

day doth on - ly be - gin! For the com - ing of night is the

CHO. dawn of day, is the dawn of day! Yet,

dawn of day, is the dawn of day! Yet,

CHO. if as ye say, 'Tis a Heart to play, Then where is the heart shall

if as ye say, 'Tis a Heart to..... play, Then where is the heart shall

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

CHO. win? Yet, if as ye.... say, 'Tis a Heart to.... play, Then

win? Yet, if as ye say, 'Tis a Heart to play, Then

CHO. where is the heart shall win, Yet, if as ye say, 'tis.... a..... heart to play

where is the heart shall win? Where, where, where,

**E** Where, where, where,



Where, where, where,

CHO. where is the heart shall win? Yet, if as ye..... say, 'Tis a Heart to.....

where is the heart shall win? Yet, if as ye..... say, 'Tis a Heart to.....

where, is the

CHO. play, where..... is the heart shall

play, where is the heart shall

win?

CHO. win?

No 11.

SCENE.

(Saida, Philip & Chorus

with Semi Chorus of Eastern Maidens (eight girls.))

Allegro grazioso.

Piano.

The musical score consists of five systems of piano accompaniment. The first system begins with a treble and bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The tempo is marked 'Allegro grazioso'. The first system starts with a forte (*f*) dynamic. The second system includes a *dim.* (diminuendo) marking followed by a piano (*p*) dynamic. The third system features a complex texture with many beamed notes in the treble clef. The fourth system has a piano (*p*) dynamic and includes several repeat signs (double lines with dots) in the bass clef. The fifth system also contains repeat signs in the bass clef. The score concludes with a final cadence in the bass clef.

CHO. *p*  
 Though she should dance Till dawn of day, 'Twere all for  
 Though she should dance Till dawn of day, 'Twere all for

The first system of the musical score consists of four staves. The top two staves are for the choir, with the lyrics "Though she should dance Till dawn of day, 'Twere all for" written below them. The bottom two staves are for the piano accompaniment, starting with a piano (*p*) dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

CHO. naught;  
 naught;

*cresc.*

The second system of the musical score consists of four staves. The top two staves are for the choir, with the lyrics "naught;" written below them. The bottom two staves are for the piano accompaniment, featuring a crescendo (*cresc.*) marking. The system concludes with several asterisks and a *Red.* marking, indicating a repeat or a specific performance instruction.

CHO. For if per - chance His eyes should stray And find..... her  
 For if per - chance His eyes should stray And find her

The third system of the musical score consists of four staves. The top two staves are for the choir, with the lyrics "For if per - chance His eyes should stray And find..... her" and "For if per - chance His eyes should stray And find her" written below them. The bottom two staves are for the piano accompaniment. The system concludes with several asterisks and a *Red.* marking.

CHO. there, They would but glance And turn..... a - way; For all his  
 there, They would but glance And turn a - way; For all his

The fourth system of the musical score consists of four staves. The top two staves are for the choir, with the lyrics "there, They would but glance And turn..... a - way; For all his" and "there, They would but glance And turn a - way; For all his" written below them. The bottom two staves are for the piano accompaniment. The system concludes with several asterisks and a *Red.* marking.

CHO. thought..... Is o - ther - where!

thought..... Is o - ther - where!

Ad. \* Ad. \* Ad. \*

CHO.

CHO. <sup>A</sup> Yea, tho' her feet Should prove as fleet As is the

Yea, tho' her feet Should prove as fleet As is the

Ad.

CHO. wind, 'Twere all in vain;..... They know no art Where -

wind, 'Twere all in vain;..... They know no art Where -

\* Ad. \* Ad. \*

CHO. -by to find To Phil - ip's heart Their way a -

-by to find To Phil - ip's heart Their way a -

*Ped.* \* *Ped.* \* *Ped.* \*

CHO. - gain!

- gain!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

CHO. Then she may dance Till dawn of day, He will not

Then she may dance Till dawn of day, He will not

*Ped.* \* *Ped.* \* *Ped.* \*

CHO. care; He heeds her not, He heeds her not. He

care; He heeds her not, He heeds her not. He

*cresc.*

*Ped.* \*

CHO. hath for - got..... If she be fair! He hath for - got If she be

hath for - got..... If she be fair! He hath for - got If she be

*dim:*

*dim:*

*ped.* \* *p*

CHO. fair! Safe in her is-land home, whose slo-ping glades Lean sun-ward till They

fair!

**B** SAIDA.

*p* *legato.*

SAL. kiss the East-ern main,..... Hap - py she dwelt a maid a -

*ped.*

SAL. -midst her maids, Who know-ing naught of.... love knew naught of pain;..... Till,

*ped.*

SAI. west - ward steer - ing, came those knights un - bid - den, Sea - worn, and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "west - ward steer - ing, came those knights un - bid - den, Sea - worn, and". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

SAI. wea - ry of the clang of war, And one there was be -

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "wea - ry of the clang of war, And one there was be -". The musical notation remains consistent with the first system, with a treble clef for the voice and a grand staff for the piano.

SAI. - neath whose helm lay hid - den A face she knew, yet knew not, from a -

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "- neath whose helm lay hid - den A face she knew, yet knew not, from a -". The musical notation remains consistent with the previous systems.

SAI. - far..... For round a - bout her ere he came, Aye,

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "- far..... For round a - bout her ere he came, Aye,". A fermata is placed over the word "Aye". Above the vocal line, a "C" time signature indicates a change to common time. The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble. There are asterisks and a "C" above the piano part at the end of the system.

SAI. ere his feet had press'd the sand - The wood - land bloss-oms turn'd to

Ped. \* Ped. \*

SAI. flame, And Love was.... lord of all the land;.....

Ped. \* Ped. \* col Ped.

SAI. .... Till dawn'd that day his sail was set, And

Ped. \* Ped. \*

SAI. all his thoughts were sea-ward turn'd, Then one there was re - mem - ber'd



SAI. yet What love had taught and love.... had learn'd;

SAI. **D**  
One heart that knew not how to stay If Love were fain to flee a -

SAI. - way, ..... If Love were fain to

SAI. flee a way.....

**E** L'istesso tempo

MEN. Why, it is of her - self that she sings, For she

The first system of music consists of a male vocal line (MEN.) and piano accompaniment. The vocal line is written in bass clef with a 6/8 time signature. The lyrics are "Why, it is of her - self that she sings, For she". The piano accompaniment is written in treble and bass clefs, with a 6/8 time signature. The key signature has two flats (B-flat and E-flat).

SAID'A'S MAIDENS

MEN. We are dream - ing, we are  
fol - low'd him so, as we know;

The second system of music features a male vocal line (MEN.) and piano accompaniment. The vocal line is written in bass clef. The lyrics are "We are dream - ing, we are fol - low'd him so, as we know;". The piano accompaniment is written in treble and bass clefs. The key signature changes to three flats (B-flat, E-flat, and A-flat).

MAI. dream - ing of that lit - tle is - land val - ley, Where, be -

The third system of music features a female vocal line (MAI.) and piano accompaniment. The vocal line is written in treble clef. The lyrics are "dream - ing of that lit - tle is - land val - ley, Where, be -". The piano accompaniment is written in treble and bass clefs. The key signature changes to three sharps (F-sharp, C-sharp, and G-sharp).

MAI. - neath the sil - ver o - lives, at the end - ing of the

The fourth system of music features a female vocal line (MAI.) and piano accompaniment. The vocal line is written in treble clef. The lyrics are "- neath the sil - ver o - lives, at the end - ing of the". The piano accompaniment is written in treble and bass clefs. The key signature remains three sharps (F-sharp, C-sharp, and G-sharp).

MAI. *cresc:*  
 day, Sway - ing gent - ly.... to the mus - ic, .... as they

MEN. *p*  
 And his was the love that found

*cresc:*

MAI. *f* *dim:*  
 thread each wind - ing al - ley,.... Comes a troop of.... laugh - ing

MEN.  
 wings! Nay,.... hath ..... it not e - ver been

*dim:*

MAI. mai - dens danc - ing down - ward to the bay! .....

SOP. been so? e - ver been  
 Hath it not e - ver been so, e - ver been so?..... been

MEN. so? Hath it not e - ver been so, e - ver been so?..... been

SAI. *G p*  
 South blows the wind as the veil of night is fall - ing,

SOP.  
 so?

MEN.  
 so?

*p* *legato.*

SAI.  
 Warm is the wind that is blow - ing from the South;

SAI.  
 Far in the bay.... she can hear the sai - lors call - ing,....

SAI.  
 Warm lies the breath of his kiss - es on her mouth.

SAI. *cresc:*  
 South blows the wind, yet northward they are steer - ing, Love leaps a - board and the

SAI. *f*  
 North and South are one; Lo, the stars are dark - en'd, and the

SAI. *dim:* *p*  
 bit - ter gale is veer - ing, Bleak and cold, bleak and cold and

SAI. *cresc:* *H f*  
 drear lies the shore they are near - ing; Woe is the day.... when he

SAI. *dim:* *p*  
 bore her from the sun! he bore..... her from..... the sun!

SAI. *J p*  
 Love lies not here; he hath

SAI.  
 fled, and we would fol - low Where the sap - phire sea is break - ing in a

SAI. *cresc:*  
 ring of sil - ver foam; South - ward speeds his barque, for his

SAI. *f*  
 pi - lot is the swal - low - Love! could we but fol - low, thou wouldst

SAI. *p*  
 lead us safe - ly home! North blows the wind; once a -

SAI. *cresc:*  
 - gain the gale is shift - ing, The wrack of heav'n stands o - pen, and the

SAI. *K f*  
 night is past and done; North blows the wind, yet

SAI. *dim:* *p*  
 south - ward we are drift - ing; The ro - sy day is dawn - ing, and the

SAI. *f*  
 sul - len clouds are lift - ing; North blows the wind.... that shall

SAI. *rit: e dim:* *p*  
 bear us to the sun. shall bear..... us to..... the sun!

SAIDA'S MAIDENS.

L

Love lies not here;..... he hath fled,.....

*a tempo.*

*f trem:*

♩. \* ♩. \* ♩. \*

..... and we..... would fol - - low

♩. \* ♩.

CHO. Where the

Why stays she here? Love hath fled, he will not

Why stays she here? Love hath fled, he will not

♩. \* ♩.



sap - phire sea is break - - - ing in..... a

CHO. fol - - low, For his

fol - - low, For..... his

ring of sil - ver foam;

CHO. heart hath found a ha - ven and no lon - ger needs to

heart hath found a ha - ven and no lon - ger needs to

*Red.* \* *Red.*

**M**

South - ward speeds his barque, for his

CHO. roam..... to roam;

roam..... to roam;

\*

pi - - - lot is the swal - - - low - - -  
 South - - - ward, south - ward she may sail, fly - ing  
 South - - ward, she may sail,

*Ped.* \* *Ped.* \* *Ped.* \*

is ..... the swal - - low - - for his  
 south - ward with.... the swal - - low - - with the  
 fly - - ing south - - ward with the

pi - lot is the swal - low - Love! could we but fol - low, thou wouldst  
 swal - - - low..... Lord Phil - lip will not fol - low, for his  
 swal - - - low..... Lord Phil - lip will not fol - low, for his

*ff*

lead us safe-ly home!... but fol-low, thou wouldst lead us safe-ly home!

love lies near-er home!... but fol-low, for his love lies nearer home!

love lies near-er home!... but fol-low for his love lies nearer home!

Moderato.

CHORUS.

SOP. *Dolce.*

MEN

Nay, see ye not this maid is fair? What won - der then he finds her so!

SOP. *dolce*

MEN.

Yet, lit-tle maid, be-ware! beware! For love will come and love will go!

That

**P**

MEN. *f* an - gel smile, those won - dring eyes, Were ne - ver fash - ion'd

MEN. *f* here be - low! *SOP.* Yet, lit - tle maid, be wise! be - wise! For love will come and

*Recit.* PHILIP. *f* love will go! Sir Knights and Dames, now grant me, by your

*p Recit.*

PHIL. *CHORUS.* *a tempo.* leave, That I may speak with this sweet de - moiselle. Though Phil - ip's heart she

Though Phil - ip's heart she *a tempo.*

CHO. may be-guile, And wear the La - dy Sai - da's shoes, She  
 may be-guile, And wear the La - dy Sai - da's shoes, She

CHO. can - not choosc but she must lose The glo - ry of that  
 can - not choose but she must lose The glo - ry of that

*cresc.*

*cresc.*

*cresc.*

CHO. an - gel smile! Yea, well we know 'twas  
 an - gel smile! Yea, well we

*p*

*p*

*dim.*

*p*

PHIL. e - - ver so  
 know 'twas e - ver so, Yea, well we know 'twas

CHO. know 'twas e - ver so, Yea, well we know 'twas

PHIL. For love will come and.... love will go.  
 e - ver so, For love will come and go,

CHO. e - ver so, For love will come and go.

*rall:*

*rall:* *un poco piu lento.*

No 12.

DUET. (Laine & Philip.)

Allegro con anima.

Laine. Philip. Piano.

*p* *trem:* *Ped.* \*

LAI. PHIL.

Nay, nay! thou lov'st me not!

love thee! Dost thou not

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

LAI. PHIL.

My

hear? I love thee!

*Ped.*

LAI. lord, thou hast for - got Thou couldst not give me all, For,

LAI. ah! full well I know That thy fond glance doth fall On one set high a -

LAI. - bove me; Then pri - thee let me go! let me

LAI. go! PHILIP. 'Tis false! my heart is free!.... Yon

*sf*

Red. \*



PHIL.  
Heav'n may hear my vow— I..... ne'er have lov'd but

*cresc.*

PHIL.  
thee, I knew not love till now!

LAI.  
Ah, no, it may not be!

LAI.  
Thou art too high, too great; I am not fit to mate With one like

LAI.  
thee! PHILIP.  
Yet Beau - ty's star doth....

PHIL. shine A - bove all.... earth - ly state; It makes the low - liest

PHIL. great - Aye, and it makes thee mine! mine!

PHIL. mine!

Andante molto espressivo.

LAI. I too had seen a star; And now, ah, now I

LAI. know..... That shi - ning star was Love!..... And

LAI. now, ah, now I know..... That shi - ning star was

LAI. Love!..... And now, ah,..... now..... I know, now..... I know That

LAI. shi - ning star was Love! PHILIP. For here, my life's long quest To

PHIL. find the lov - liest Sweet love, doth end..... in thee, Sweet love..... in thee.....

PHIL. ..... E - ver in..... love..... for thee, for thee!

LAI. For here, up - on thy breast; My heart hath found its

PHIL. Then.... here, my life's long quest To find..... the.....

LAI. rest,..... Dear lord, in love for thee!.....

PHIL. lov - liest Doth end, sweet love, in thee!.....

LAI. In thee, for e - ver, for e - ver, for

PHIL. In thee, for e - ver, for e - ver, for

LAI. e - ver, for e - ver.

PHIL. e - ver, for e - ver.

*pp*

No 13.

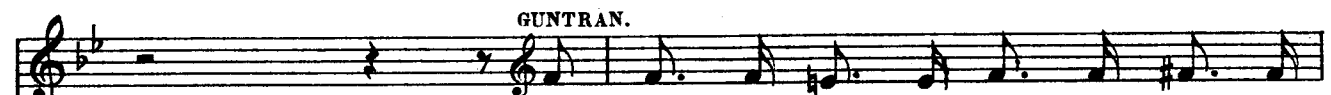
SCENA.

(Laine, Saida, Philip, The Devil, Guntran,  
Three Lords, (One Tenor, One Bar.; One Bass) & Chorus of Men.)


Allegro moderato e maestoso.


Guntran. 

Piano. 

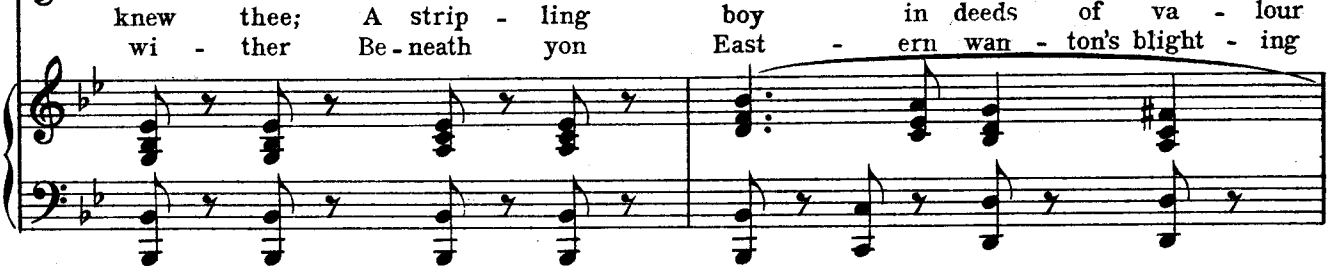
GUN. 


1. I'll tell them what thou wast when first I  
2. 'Twas not e - nough thy youth should waste and



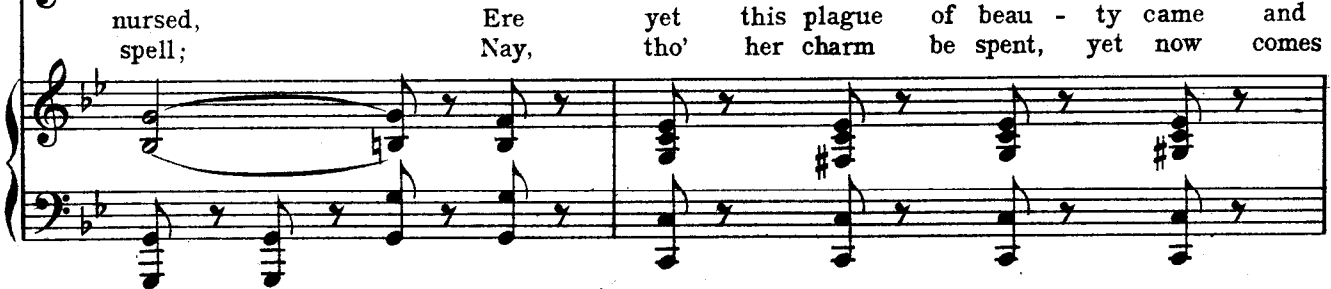
GUN. 

knew thee; A strip - ling boy in deeds of va - lour  
wi - ther Be - neath yon East - ern wan - ton's blight - ing



GUN. 

nursed, Ere yet this plague of beau - ty came and  
spell; Nay, tho' her charm be spent, yet now comes



GUN.

slew thee, And left the thing thou art\_ ac - curs'd! ac -  
 hi - ther This flax - en toy to lure thy soul to

GUN.

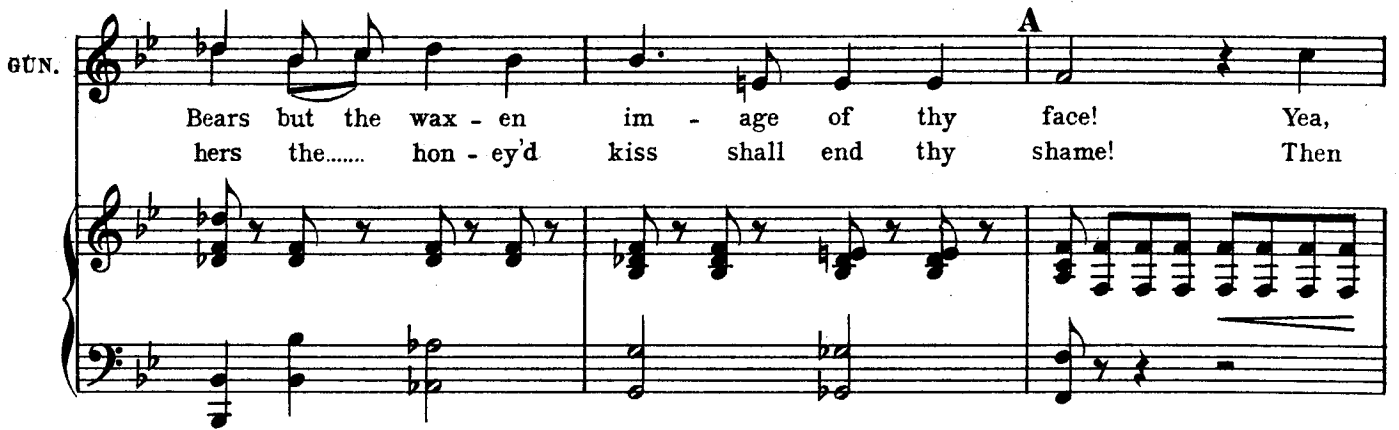
- curs'd! Aye, slew thee! for 'tis beau - ty hath be - rept us Of  
 hell! What - e'er was left of man - hood when she found thee. Ah,

GUN.

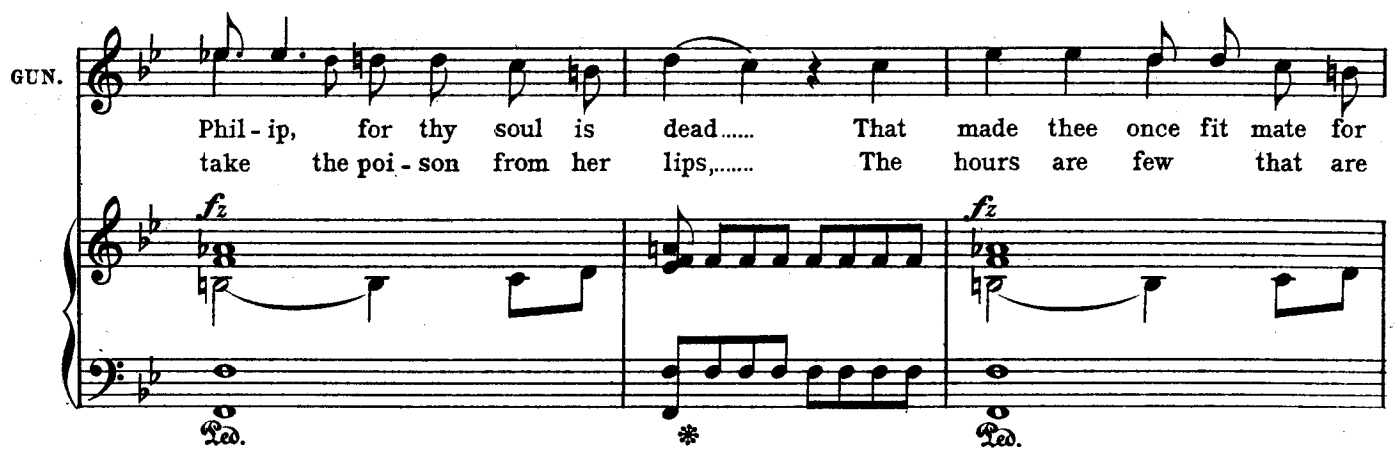
all we lov'd and he that fills thy place\_ This  
 none can say from whence her beau - ty came!\_ Is

GUN.

cra - ven knight the ru - ined years have left us\_  
 hers to win; her arms shall wind a - round thee, And

GUN.  **A**

Bears but the wax - en im - age of thy face! Yea,  
 hers the..... hon - ey'd kiss shall end thy shame! Then

GUN. 

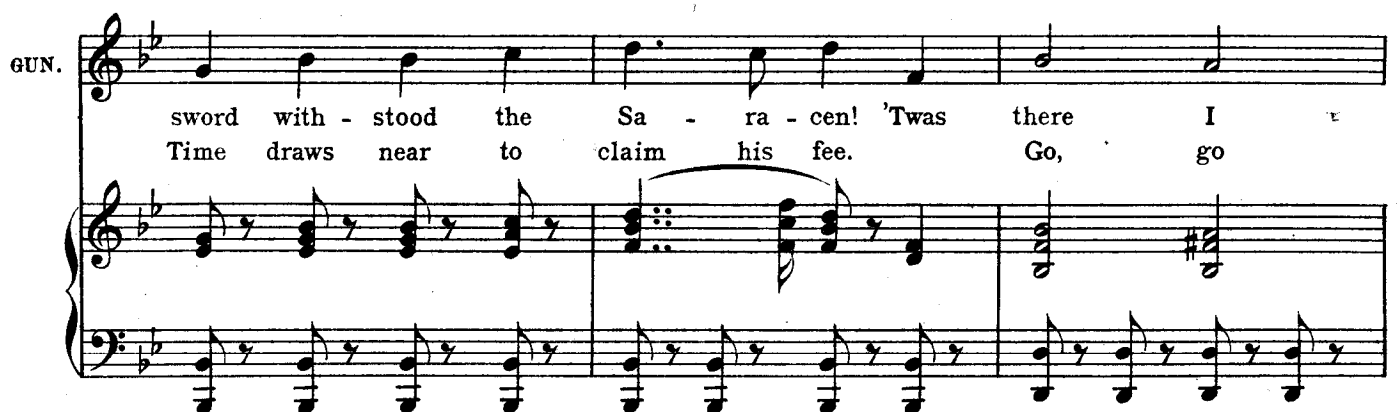
Phil - ip, for thy soul is dead..... That made thee once fit mate for  
 take the poi - son from her lips,..... The hours are few that are

*fz* *fz*

*ff* \* *ff*

GUN. 

men, As stead - fast 'midst the rout that fled Thy  
 left to thee; Yea, for thy hearts' blood drains and drips, And

GUN. 

sword with - stood the Sa - ra - cen! 'Twas there I  
 Time draws near to claim his fee. Go, go

GUN. *cresc:*

knew thee, lov'd thee, first! Be - hold thee  
 fan ye pas - sion's lin - g'ring flame, Or love him -

GUN. *f*

now!..... ac - cursed! ac - cursed!  
 - self..... shall cry thee shame!

**Allegro vivace.**

PHILIP. **B**

Re - lease me! Shame! My

PHILIP.

sword! my sword! He may not



PHIL. *LAINÉ. Recit.*

live that spake that word! Ah!..... let me hence!

\* *Ad.* \* *Ad.* \*

*Allegretto comodo.* THE DEVIL.

THE D. Heed not what this poor dot - ard cries; 'Tis

THE D. *LAINÉ*

naught to thee— thou hast Love's prize!..... Let me go

*a tempo.* SAIDA.

LAI. hence! Yet see those an - gel eyes are wet With scald - ing

PHILIP.

SAL. tears! Weep not, thy heart shall soon for - get These

LAIINE.

PHIL. pass - - ing fears! Nay, let me

LAI. go! I must! I must! My heart is stric - ken to the

LAI. dust, Each word as with a jave - lin

LAI. *cresc:*  
 thrust Did pierce it through!

LAI. **D** PHILIP.  
 Thou shalt not go. I'll

PHIL.  
 hear no more; I hold thee close! Shut fast the

PHIL. *lento.* LAINÉ.  
 door! What wouldst thou

Andante espressivo.

LAI. do?

*rall:*

LAI. Nay, wert thou more than all he said thou art, Yet e - ven

LAI. so, Some pi - ty ling - 'ring in thy fal - len heart Would

LAI. bid me go! What have I done? If love were

LAI. my of - fence, That love..... is slain; It can - not

*cresc:*

LAI. hurt thee more, then let me hence Or end..... my pain! Aye,

LAI. **F** kill me! or should beau - ty prove my fault, I'll pray..... to Heav'n to

LAI. make this bo - dy halt And lame..... a - gain, So thou wilt

LAI. let me go, from whence I came, And hide my head!

*Ad.*

LAI. Thou wilt not? Then I too do cry thee shame!

*cresc:*  
*un poco animato.*

*Ad.*

LAI. shame! 'Twas sooth he said-- This is some o-ther lord that



Red. \*

Detailed description: This system contains the first line of music for the character LAI. It features a vocal line in G major with lyrics "shame! 'Twas sooth he said-- This is some o-ther lord that". The piano accompaniment consists of a right hand with a descending eighth-note pattern and a left hand with chords. Performance markings include "Red." and an asterisk.

LAI. bears thy name; And thou art dead!



G *f*

Detailed description: This system contains the second line of music for LAI. The vocal line continues with "bears thy name; And thou art dead!". The piano accompaniment features a more active right hand with sixteenth-note patterns. Performance markings include "G" and "*f*".

LAI. PHILIP. I pri - thee



*p*

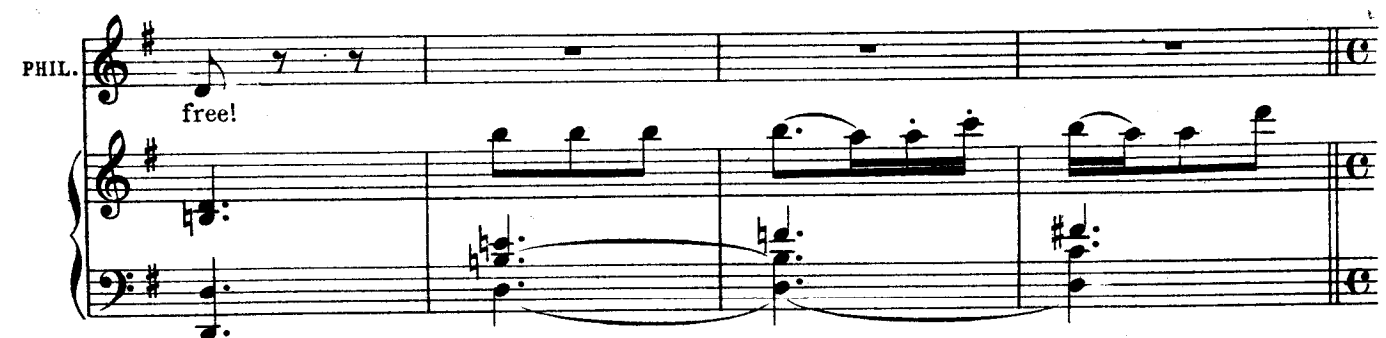
Detailed description: This system contains the third line of music for LAI. The vocal line has a long rest followed by "I pri - thee". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. Performance markings include "*p*".

PHIL. peace! Let be! Let be! Go take thy way! For thou art



Detailed description: This system contains the first line of music for the character PHILIP. The vocal line has lyrics "peace! Let be! Let be! Go take thy way! For thou art". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note pattern.

PHIL. free!



Detailed description: This system contains the second line of music for PHILIP. The vocal line has the word "free!". The piano accompaniment continues with a right hand of chords and a left hand of eighth notes. The system ends with a double bar line and repeat signs.

Allegro agitato.

SAIDA.

She's gone! My

*p*

This system shows the first vocal entry for SAIDA. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "She's gone! My". The piano accompaniment is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

THE DEVIL.

power re- turns at last! Not yet! not yet! The

This system shows the first vocal entry for THE DEVIL. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "power re- turns at last! Not yet! not yet! The". The piano accompaniment continues with the same complex, rhythmic accompaniment as the previous system.

SAIDA.

mem - 'ry of her holds him fast. He shall for -

This system shows the second vocal entry for THE DEVIL. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "mem - 'ry of her holds him fast. He shall for -". The piano accompaniment continues with the same complex, rhythmic accompaniment.

- get. Nay, grieve not; in a lit - tle

This system shows the second vocal entry for SAIDA. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "- get. Nay, grieve not; in a lit - tle". The piano accompaniment continues with the same complex, rhythmic accompaniment.

while Thine eyes shall gaze on that sweet isle Where

This system shows the third vocal entry for SAIDA. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "while Thine eyes shall gaze on that sweet isle Where". The piano accompaniment continues with the same complex, rhythmic accompaniment.

SAI. first we met! 'Tis there, where

SAI. flow - 'ring ..... val - leys smile, Love's

SAI. PHILIP. *Recit.*  
 bower is set! I see her tears: I hear her

PHIL. cry, "'Twas sooth he said!" A - way! a -

PHIL. - way! The end draws nigh, The brok - en cup of life runs



PHIL. *a tempo.*  
 dry; My heart..... is dead!

SAIDA *Recit.*  
 He will not heed! What need to stay? All, all is gone!

**K** *a tempo.* THE DEVIL.  
 Nay, nay, didst hear that maiden say, that

THED.  
 now she fain would fling a - way What scarce was won.

SAIDA. *p*  
*sempre staccato.* Think you that

THE DEVIL.

SAI. beau - ty may be mine? Yea, thou shalt

Musical score for SAI. The vocal line is in a single staff with lyrics: "beau - ty may be mine? Yea, thou shalt". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

L

THE D. taste of life's new wine! Or mag - ic spell, or

Musical score for THE D. The vocal line is in a single staff with lyrics: "taste of life's new wine! Or mag - ic spell, or". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

THE D. gift di - vine. This mai - den's beau - ty must be thine Ere

Musical score for THE D. The vocal line is in a single staff with lyrics: "gift di - vine. This mai - den's beau - ty must be thine Ere". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

SAIDA & THE DEVIL.

THE D. night be - done! Or mag - ic spell. or

Musical score for THE D. The vocal line is in a single staff with lyrics: "night be - done! Or mag - ic spell. or". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

BOTH. gift di - vine, This mai - den's beau - ty must be mine thine Ere

Musical score for BOTH. The vocal line is in a single staff with lyrics: "gift di - vine, This mai - den's beau - ty must be mine thine Ere". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

BOTH. *dim:*  
night be done!

*dim:* *pp*

*Andante moderato.*

*f con forza*

GUNTRAN.

Lords of Sir - ault, Velaines, and S<sup>t</sup> Säu -

-veur, Would seek Lord Phil - ip? Then be - hold him

now! Ye that have known him in the days that were,

Say whence hath come that brand up - on his brow?

THE THREE LORDS

Phil - ip,

3 LORDS at the dawn of day Forth we ride up - on our way: Be -

3 LORDS  
 -ware! the dawn is near! Night is spent a-wake, awake!

3 LORDS  
 Lift those lead - en eyes and say What an - swer dost thou bid us make To

3 LORDS  
 him that sent us here!.....

**P**  
 PHILIP.  
 Go hence and say my race is well nigh

PHIL.  
 run From out this breast all lust of war hath

PHIL. fled; Yea, shame and fame and glo - ry all are one;

The first system of music for the Phil. part. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "fled; Yea, shame and fame and glo - ry all are one;". The piano accompaniment is in two staves (treble and bass clefs) and features a prominent bass line with a "Ped." marking and a "\*" at the end of the system.

PHIL. Go tell him this — That lord ye sought is dead.

The second system of music for the Phil. part. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "Go tell him this — That lord ye sought is dead.". The piano accompaniment is in two staves (treble and bass clefs) and features a prominent bass line with a "Ped." marking and a "\*" at the end of the system.

*Q* Allegro vivace. GUNTRAN. E - nough, e - nough! from

The first system of music for the Guntran part. It consists of a vocal line and a piano accompaniment. The tempo is marked "Allegro vivace". The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "E - nough, e - nough! from". The piano accompaniment is in two staves (treble and bass clefs) and features a prominent bass line with a "ff" marking and a "Ped." marking. There are "\*" symbols at the end of the system.

GUN. this day forth, What - e'er my chance, I..... know thee not!

The second system of music for the Guntran part. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "this day forth, What - e'er my chance, I..... know thee not!". The piano accompaniment is in two staves (treble and bass clefs) and features a prominent bass line with a "Ped." marking and "\*" symbols at the end of the system.

GUN

These with-er'd limbs be..... lit - tle worth, Yet this right arm hath

The first system of the musical score. It consists of a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "These with-er'd limbs be..... lit - tle worth, Yet this right arm hath". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

GUN

**R**

not forgot Its..... an - - - cient ..... use.

The second system of the musical score. It features a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "not forgot Its..... an - - - cient ..... use.". A dynamic marking of *p* (piano) is present in the piano accompaniment. A section marker **R** is centered above the vocal line.

GUN

On, on, my lords! Yea,..... tho' the end of

The third system of the musical score. It features a vocal line (GUN) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "On, on, my lords! Yea,..... tho' the end of". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

GUN.

all be nigh, I'd lie - fer meet.... those re - - bel swords Than

The fourth system of the musical score. It features a vocal line (GUN.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "all be nigh, I'd lie - fer meet.... those re - - bel swords Than". A dynamic marking of *cresc:* (crescendo) is present in the piano accompaniment.

GUN. *f*  
 serve ..... with one, with one who dares not  
 colla voce.

GUN. *S* PHILIP.  
 die! A lie! my lords, a lie! What -  
*And. \* And. \**

PHIL.  
 -e'er he saith, There lives no man can boast that he hath

PHIL.  
 seen These eyes af - - fright - ed at the eyes of

PHIL.  
 death! Go, tell your liege I'll greet him at Flour -



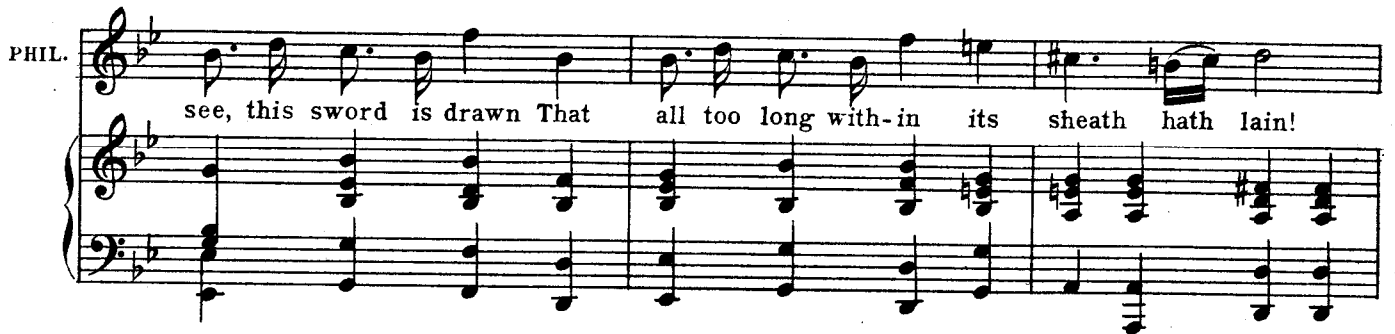
I  
Andante marziale.

PHIL. - ines! And ye who serve me,



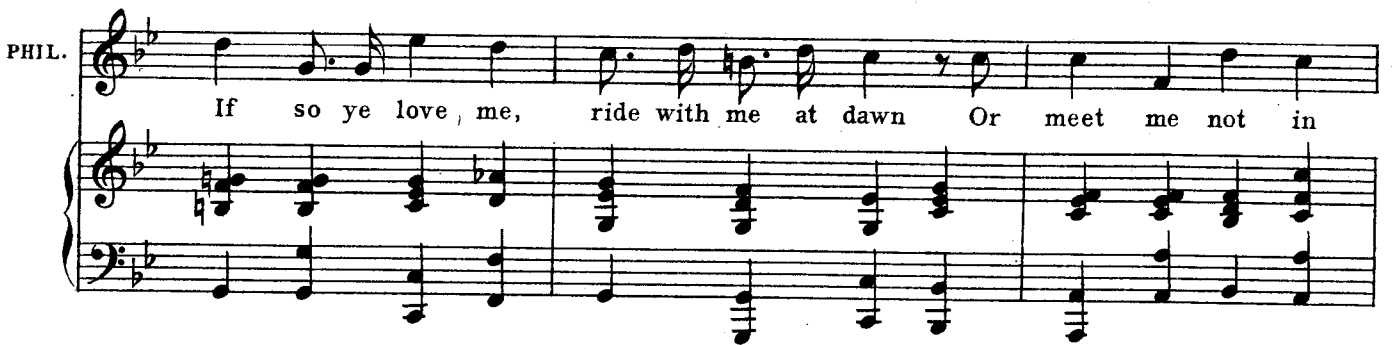
The first system of music shows the vocal line starting with a whole note rest, followed by the lyrics '- ines!'. The piano accompaniment begins with a series of sixteenth-note chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* is present.

PHIL. see, this sword is drawn That all too long with-in its sheath hath lain!



The second system continues the vocal line with the lyrics 'see, this sword is drawn That all too long with-in its sheath hath lain!'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

PHIL. If so ye love, me, ride with me at dawn Or meet me not in



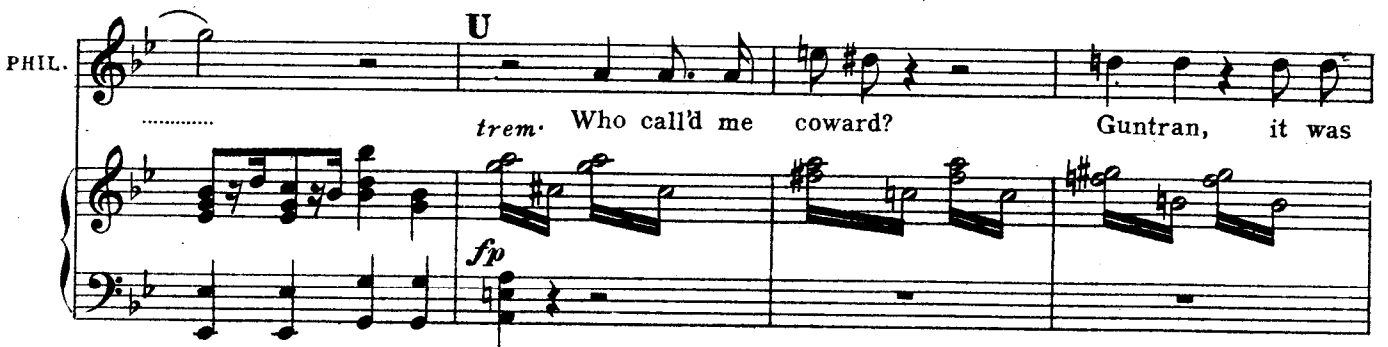
The third system shows the vocal line with the lyrics 'If so ye love, me, ride with me at dawn Or meet me not in'. The piano accompaniment continues with a steady accompaniment.

PHIL. fel - low - ship a - - gain .....



The fourth system shows the vocal line with the lyrics 'fel - low - ship a - - gain .....'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

PHIL. **U** trem. Who call'd me coward? Guntran, it was



The fifth system shows the vocal line with the lyrics '..... trem. Who call'd me coward? Guntran, it was'. The piano accompaniment features a more active right hand with sixteenth-note patterns. A dynamic marking of *fp* is present.

GUNTRAN.

Recit.

PHIL. thou! Phil - ip of Mirle - mont, I know thee

*a tempo.*

GUN. now!..... All

1st & 2nd Lord with Tenors.

TENOR. All hail to Phil - ip, Lord of Mirle - mont, of Mirle - mont! All

BASS. 3rd Lord & 1st Bass. All hail to Phil - ip, Lord of Mirle - mont, of Mirle - mont! All

GUN. hail! ..... all hail! .....

TENOR. hail! ..... all hail! .....

BASS. hail! ..... all hail! .....

Nº 14.

DUET. (Joan & Simon.)

Andante con molto tenerezza.

SIMON.

Simon.

1. I would

Piano.

The first system of music shows Simon's vocal line on a single staff and piano accompaniment on a grand staff. Simon's line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

1. see a maid who dwells in Zolden, Her eyes are soft as moonlight on the mere; The spring hath  
JOAN. 2. see a youth who comes from Freyden, He is straighter than the pine-trees grow; Gos - sips

The second system of music features Joan's vocal line on a single staff and piano accompaniment on a grand staff. Joan's line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

fled, the ri - pen'd year turns gold - en - Shall I win her ere the wa - ning of the  
say he comes to woo a maid - en, So the gos - sips say, but can they

The third system of music features Joan's vocal line on a single staff and piano accompaniment on a grand staff. Joan's line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

year? The reap - ing - folk pass home - ward by the foun - tain; What  
know? Three laugh - ing maids are in..... the..... hol - low, Yet

The fourth system of music features Joan's vocal line on a single staff and piano accompaniment on a grand staff. Joan's line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and quarter notes in the left hand.

*cresc:*

is it then that calls me from the dell,..... What bids me climb the path- be - side.... the  
 none will set him straight up - on his way;..... Nay! soft! for he hath found the path.... to

*dim:* *p*

moun - tain To the down be - yond the sheep - fold? Who can tell? Then  
 fol - low - He is com - ing! lit - tle heart, what will he say? Then

*A* *cresc:*

take it, for this ma - gic stone hath pow'r To change thee to the fair - est;  
 take it, for this ma - gic stone hath pow'r To change thee to the fair - est;

*f*

yet.... to me Thou wert fair-est as I knew thee in that hour When a maid-en dwelt in  
 yet.... to me Thou wert fair-est as I knew thee in that hour When a youth came up from

*dim.* 1. 2nd Verse. JOAN.

Zol - den! Ah, take it, Ah,..... take it, 'tis for thee! I would  
 Frey - den! Ah, take it, Ah,..... take it, 'tis for

2. *dolce.* *cresc.*

JOAN. thee! Then take it, for this stone hath pow'r To change thee to the fair-est;  
 SI. Then take it, for this stone hath pow'r To change thee to the fair-est;

*dolce.* *cresc.*

*dim.*

JOAN. yet to.... me Thou wert fair - est in... that hour When a youth came up from  
 SI. yet to me Thou wert fair - est as I knew thee in

*dim.*

*ped. \* ped. \* ped. \**

JOAN. Frey - den! Ah, take it, Ah,.... take it, 'tis for thee, for thee!

SI. Zol - den! Ah, take it, Ah, take it, 'tis for thee, for thee!


*p* *mp*



Nº 15. QUINTET. (Saida. Laine. Joan. Simon & The Devil.)


Allegretto non troppo.

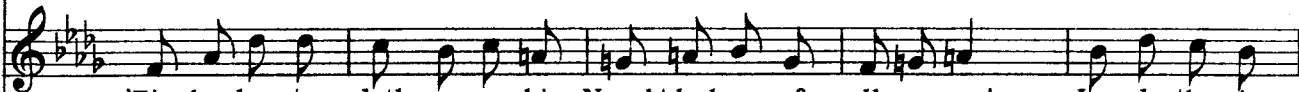
The D.  Haste thee! haste thee! Use thy cunning! Do not waste the


Piano. 

THE D.  Hours that fly! Time is running, Night is waning; Use thy feigning, Dawn is nigh!



LAI.  'Tis her beauty doth ensnare him; Naught he hears of all we say! La - dy, then in

JOAN.  'Tis her beauty doth ensnare him; Naught he hears of all we say! La - dy, then in



LAI.  pi - ty spare him, Speak, oh, speak, ..... and bid him stay! Weav - er,

JOAN.  pi - ty spare him, Speak, oh, speak, ..... and bid him stay!



SAI. hear me -- Wouldst thou wan - der Ev - er near me Till the day, Ris - ing

SAI. yon - der Through the gloaming, Finds thee roam - ing Far ..... a - way?

*ped.* \* *ped.* \*

LAI. See those eyes his eyes en - chain - ing No - thing now his heart can stir;

JOAN. See those eyes his eyes en - chain - ing No - thing now his heart can stir;

LAI. Naught he recks of our com - plain - ing, All his thought.... is bent on her!

JOAN. Naught he recks of our com - plain - ing, All his thought.... is bent on her!

*p*



**B SIMON.**

SI. 

Onward! Onward! I will fol-low, Sea-ward, sun-ward, Still thy slave;

SI. 

Though the hol-low Earth should sun-der, Tho' the thun-der Roar and rave!

**C**  
SAI. 

Wouldst thou wan-der E-ver near me, E - -

LAI. 

All in vain! He will not heark-en; Sea-ward,

JOA. 

All in vain! He will not heark-en; Sea-ward,

SI. 

On - - ward! On - - ward! I will

THE D. 

Haste! thee! Haste thee! Use thy cun-ning! Do.... not

**C**  


SAI. - ver near me Till the day,.... Ris - ing yon - der Through the gloaming,  
 LAI. sun - ward, He will roam, Day shall dawn ..... and  
 JOAN. sun - ward, He will roam, Lo! day shall dawn and  
 SI. fol - low .... Sea - ward, sun - ward, on - ward, on - ward, I will  
 THE D. waste the .... Hours that fly! ..... Time is run - ning,

SAI. Finds thee roam - ing Far a - way? *cresc:* Ris - ing yonder Finds thee roam -  
 LAI. night shall dark - en Ere his heart, his heart ..... *cresc:*  
 JOAN. night shall dark - en Ere his heart, his heart ..... *cresc:*  
 SI. fol - low, still thy slave; on - ward, on - ward, *cresc:*  
 THE D. Night is wa - ning; Use thy feign - ing, Time 'is *cresc:*

SAI. *- - ing, roam - ing Far a - way? Far..... a - way?.....* **D**

LAI. *..... shall lead..... him home. All..... in vain!.....*

JOAN. *..... his heart shall lead..... him home. All..... in vain!.....*

SI. *I.... will fol - low still..... thy slave, still..... thy slave;.....*

THE D. *run - ning, Dawn is nigh..... is nigh! Night.... doth wane. ....*

SAI. *..... Far..... a - way?* *p*

LAI. *..... All..... in vain!*

JOAN. *..... All..... in vain!*

SI. *..... Onward, onward, I will follow. Seaward, sunward,*

THE D. *..... Night..... doth wane.*

SAI. Far ..... a - way? *dim:* Far a -

LAI. All ..... in vain! *dim:* All in

JOAN. All ..... in vain! *dim:* All in

SI. still thy slave; Seaward, sun-ward, still thy slave; *dim:* still thy

THE D. Ah! ..... doth wane. Haste thee! haste thee!

SAI. - way? Far a - way? .....

LAI. vain! All in vain! .....

JOAN. vain! All in vain! .....

SI. slave; still thy slave! .....

THE D. Haste thee! haste thee! Haste! .....

Nº 16.

FINALE - ACT II.

Allegretto con brio e marziale.

Piano.

The first system of piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand begins with a forte (f) dynamic and a triplet of eighth notes. The left hand provides a steady accompaniment of quarter notes. A first ending bracket spans the final two measures, marked with a first ending sign (a circle with a diagonal line) and an asterisk (\*).

The second system continues the piano accompaniment. The right hand features a more active melodic line with eighth notes and a triplet. The left hand has a long, sustained chord in the final measure of the first ending, marked with a first ending sign and an asterisk (\*).

The third system of piano accompaniment shows the right hand playing a series of chords and a triplet. The left hand continues with a rhythmic accompaniment of quarter notes.

GUN. GUNTRAN.  
There he stands,..... that lord ye knew In the days of yore;

The piano accompaniment for the vocal line consists of a treble clef with a key signature of two sharps and a common time signature. The right hand plays a series of chords, many of which are triplets. The left hand provides a simple accompaniment of quarter notes.

GUN. Stout of heart, ..... and brave and true — See, he

GUN. dreams no more! Vain - ly now shall Beau - ty sue,

GUN. All her reign is o'er! Say ye then doth

GUN. Flan - ders need us? 'Tis Lord Philip that shall lead us,

GUN. Here as here - to - fore! Say ye then doth

GUN.

Flan - ders need us? 'Tis Lord Phil - ip that shall lead us

GUN.

Here ..... as ..... here - to - fore!

CHO.

Hail to the lord of our land! Phil - ip of Mirlemont hail!

*fp.*

Hail to the lord of our land! Phil - ip of Mirlemont hail!

*f*

Allegro alla marcia.

PHILIP.

Men of

PHIL. Mir - le - mont, no lon - ger Wrapt in heed - lees dreams of



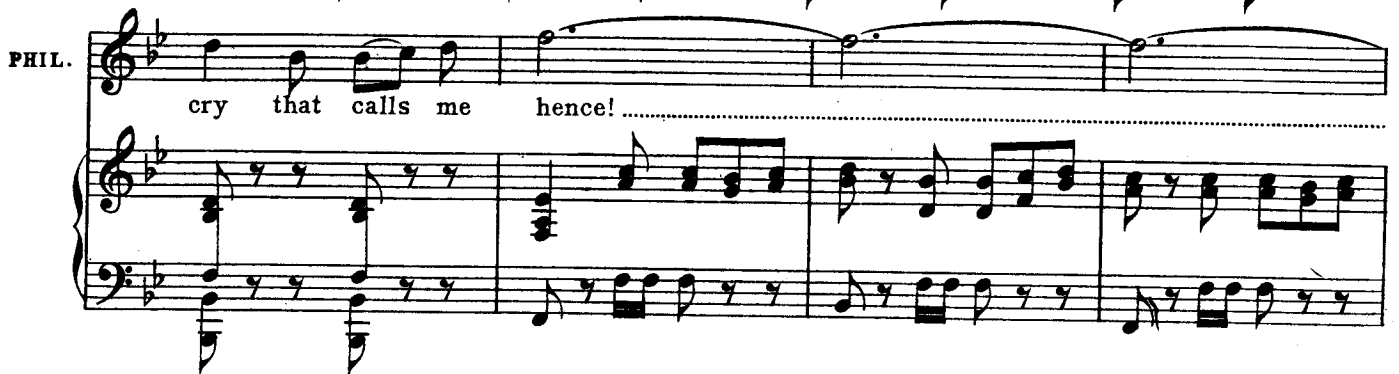
PHIL. sense Sleeps this heart; .....



PHIL. .... for clear - er, ..... stron - ger, .... Sounds the .....



PHIL. cry that calls me hence! .....



PHIL. .... Ah! Gone are Beau - ty's fond .... ca - res -

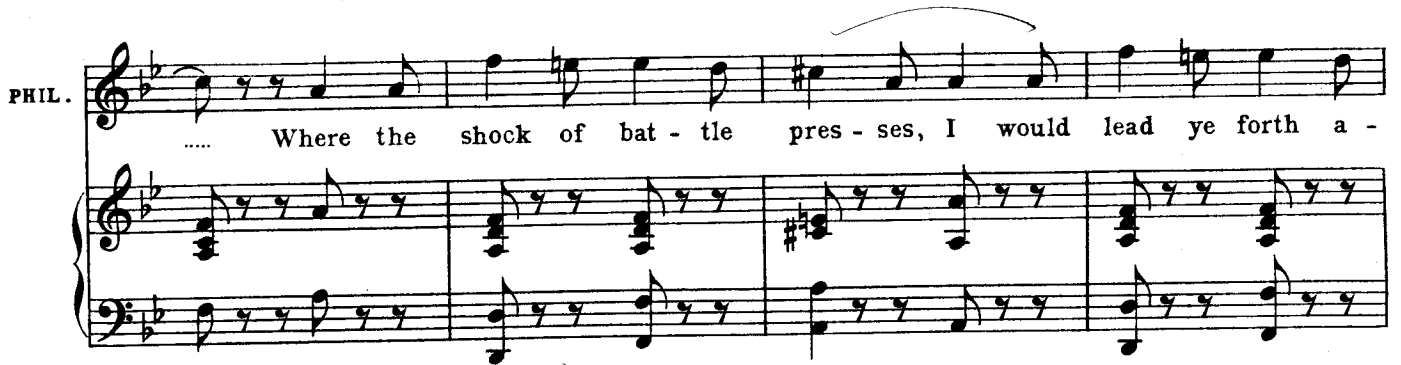




PHIL. - ses, Bro - ken..... lies Love's sil - ken chain;.....



PHIL. .... Where the shock of bat - tle pres - ses, I would lead ye forth a -



PHIL. - gain! I would lead .... ye..... forth a - gain!.....

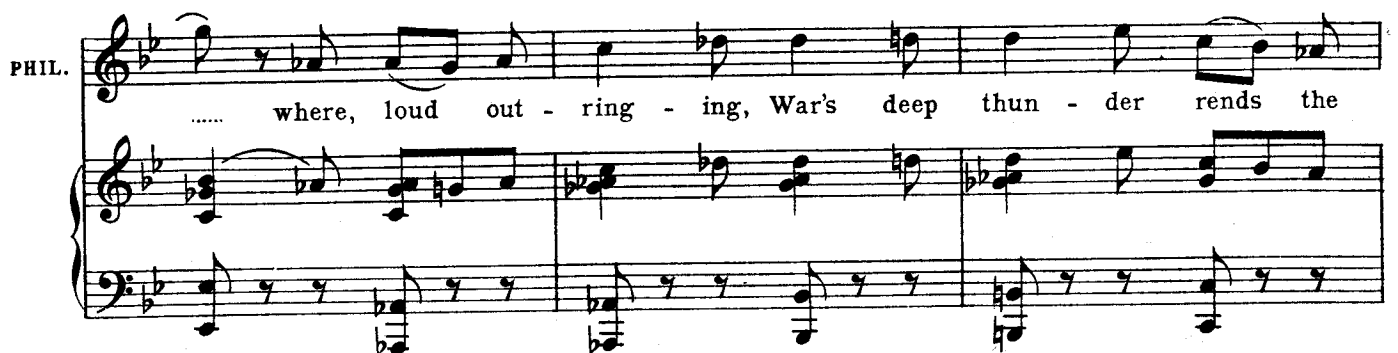
**D**



PHIL. Let us on, ..... Let us on, .....



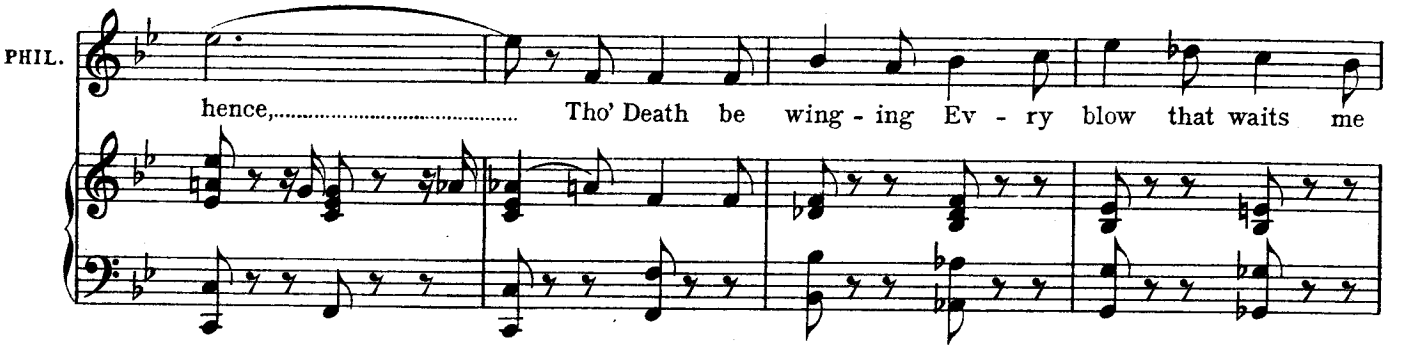
PHIL. .... where, loud out - ring - ing, War's deep thun - der rends the



PHIL. air!..... Let us hence!..... Let us



PHIL. hence..... Tho' Death be wing - ing Ev - ry blow that waits me



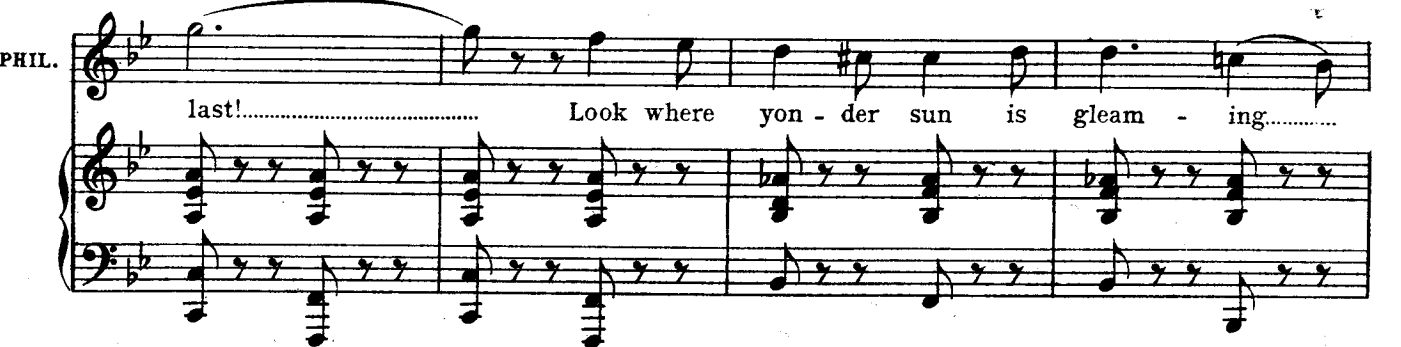
PHIL. there!..... Say..... ye..... then that I am



PHIL. dream - - ing? Nay,..... Lord..... Phil - ip wakes at



PHIL. last!..... Look where yon - der sun is gleam - ing.....



PHIL. Day..... is dawn - - ing,.....

PHIL. night is past!.....

**F** CHORUS.  
 CHO. Look where yon - der sun..... is..... gleam - - ing.....  
 Look where yon - der sun is gleam - - ing.....

CHO. Day is dawn - ing, night..... is..... past!..... Hail!.....  
 Day is dawn - ing, night is past!..... Hail!

CHO

hail..... to the lord of..... our land!.....

hail to the lord of our land!.....

CHO

Phil - ip..... of Mirle - mont, Hail!

Phil - ip of Mirle - mont, Hail!

L'istesso tempo.

LAI.

**G** LAINÉ. PHILIP.

My lord! What would you?

LAI.

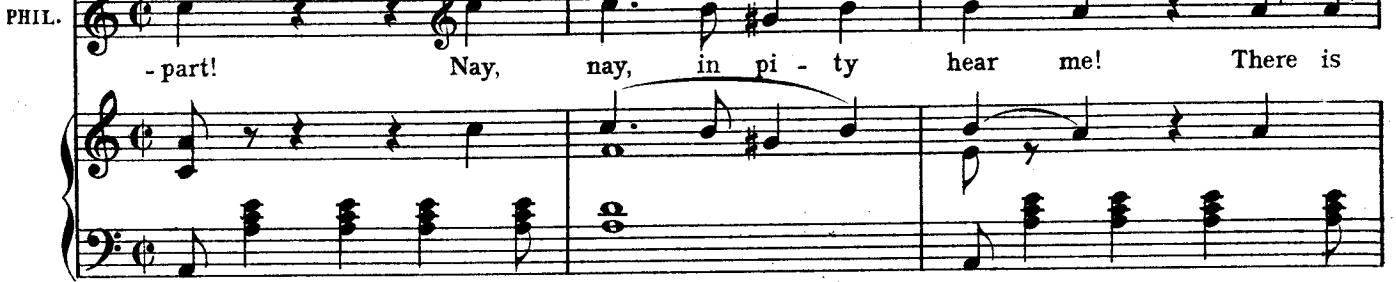
LAINÉ. PHILIP.

Good, my lord, my fa - ther! I am not he! Poor crip - ple, stand a -

Allegro agitato.

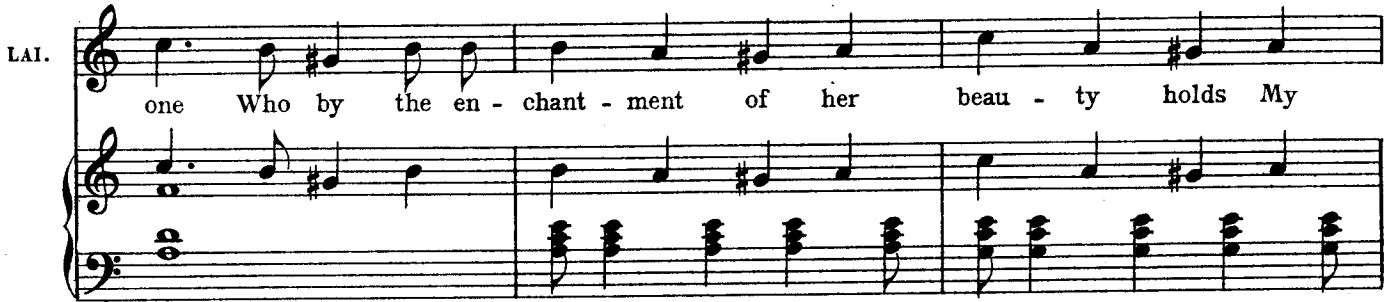
LAIENE.

PHIL. - part! Nay, nay, in pi - ty hear me! There is



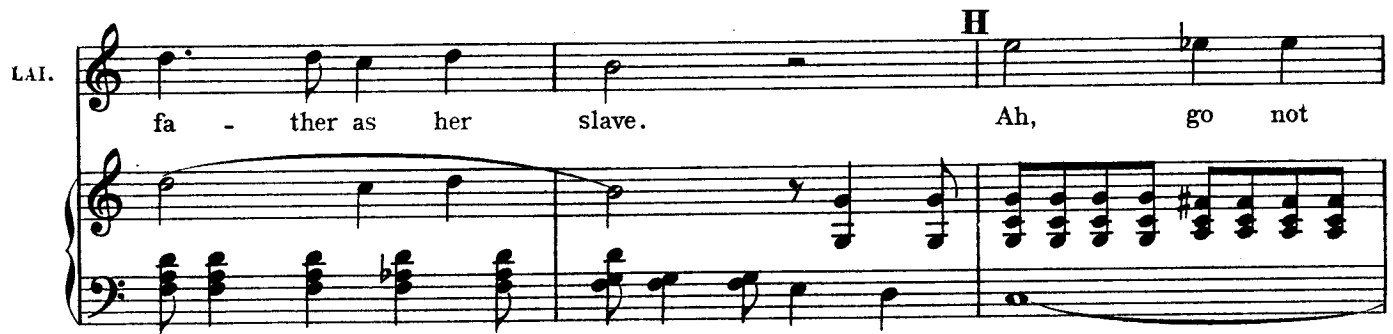
Musical score for Phil. part 1, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics '- part! Nay, nay, in pi - ty hear me! There is'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

LAI. one Who by the en - chant - ment of her beau - ty holds My



Musical score for Lai. part 1, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'one Who by the en - chant - ment of her beau - ty holds My'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

LAI. fa - ther as her slave. Ah, go not



Musical score for Lai. part 2, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'fa - ther as her slave. Ah, go not'. A fermata is placed over the word 'Ah'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

LAI. forth Till thou hast set him free! Yea,



Musical score for Lai. part 3, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'forth Till thou hast set him free! Yea,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

JOAN. give him back To them that love him!



Musical score for Joan. part 1, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'give him back To them that love him!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

LAI. **LAI.**

Look on me, my lord..... Dost thou not know me?

PHILIP. **PHILIP.** *Recit:*

Nay, not I, in faith! What gos-sip's tale is this? Go, get thee

PHILIP. **LAI.** *f dim: p*

hence And buy thee a new crutch! Ah!.....

PHILIP. **PHILIP.**

On to the mar - ket-place!

CHORUS.

CHO.

Hail!..... hail!.....

Hail!..... hail!.....

CHO.

Day is dawn - ing, night..... is..... past!..... Hail!.....

Day is dawn - ing, night is past!..... Hail!

CHO.

hail!..... to the lord of..... our land!.....

hail! to the lord of our land!.....

K

CHO.

Phil - ip... of Mirle - mont, hail! Hail to the lord of our  
Phil - ip of Mirle - mont, hail! Hail to the lord of our

This system contains the first two staves of the musical score. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The music is in a minor key and features a steady accompaniment in the piano part.

CHO.

land! ..... Phil - ip of  
land! ..... Phil - ip of

This system contains the second two staves of the musical score. The vocal line continues with a long note for "land!" followed by "Phil - ip of". The piano accompaniment continues with a steady rhythm. There are some markings like "Ped." and "\*" in the piano part.

CHO.

Mir - le - mont, hail!.....  
Mir - le - mont, hail!.....

This system contains the final two staves of the musical score. The vocal line concludes with "Mir - le - mont, hail!". The piano accompaniment continues with a steady rhythm. There are markings like "Ped." and "\*" in the piano part.



CHO. Hail! hail to the lord of our land!..... the lord of our

Hail! hail to the lord of our land!..... the lord of our

Red. \*

CHO. land!..... Hail! hail! hail!

land!..... Hail! hail! hail!

I *da qui diminuendo al fine.*

CHO. Hail! hail to the lord of our land!.....

Hail! hail to the lord of our land!.....

*da qui diminuendo al fine.*

Red. \*

CHO. Phil-ip of Mir - le - mont, hail!.....

Phil-ip of Mir - le - mont, hail!.....

CHO. Hail! hail to the lord of our land!..... the lord of our

Hail! hail to the lord of our land!..... the lord of our

CHO. land!..... Hail! hail!

land!..... Hail! hail!

CHO. hail! hail! Hail!

hail! hail! Hail!

CHO. Hail!..... to Philip!

Phil - ip of Mirle - mont,.... hail!.....

Hail!..... to Philip!