



THE TROUBADOUR. A. C. WACKENZIE

THE TROUBADOUR

NOVELLO'S EDITION.

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1564



NOVELLO'S ORIGINAL OCTAVO EDITION.

*Wm. G. Gillman  
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WRITTEN AND COMPOSED EXPRESSLY FOR THE CARL ROSA OPERA COMPANY.

# THE TROUBADOUR

A LYRICAL DRAMA IN FOUR ACTS

BY

FRANCIS HUEFFER

AUTHOR OF "COLOMBA"

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 33.)

THE PIANOFORTE ARRANGEMENT BY  
BATTISON HAYNES.

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## THE ARGUMENT.

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MARGARIDA, the wife of Count Raimon, a great Provençal noble, has, before the beginning of the opera, met Guillem de Cabestanh, a famous troubadour, and has been inspired by his songs with a half-confessed feeling of love. When Guillem appears at her husband's court she gives a sudden start, which rouses the suspicion of Count Raimon. A vintage feast is going forward, and the peasants present Margarida with a grape of the wine called "blood of the poet"—"*Sanh del trobador.*" Requested to sing a song in praise of wine, Guillem introduces a passionate address to the "priceless pearl of his heart"—Margarida in Provençal meaning "pearl." When, carried away by the passion of his own words, he kneels before Margarida, her sister, Azalais, betrothed to Count Robert, another great noble, stands close by her side, so that it appears doubtful for whom the poet's homage is intended. In the second act a hunt has been arranged by Count Raimon, who is anxious to discover the secret of Guillem's love. He asks the Troubadour to meet him in the wood, and places a retainer in hiding, commanding him to pierce Guillem's heart with an arrow from his crossbow at the moment when he (Count Raimon) breaks a branch from an overhanging tree. Guillem, meeting him, declines to reveal the name of his beloved, and Raimon is about to break the branch from the tree when Margarida, who has overheard the conversation, steps forward and holds his hand. Azalais, who enters at the same moment, avows a guilty passion for Guillem to save her sister's life. Raimon, baffled but not convinced, proposes a visit to the Count Robert's Castle, Liêt, there to watch the further development of the intrigue. The scene of the third act is laid at Castle Liêt. Margarida, stung by her sister's and her lover's apparent faithlessness, expresses her sorrow in a soliloquy, but is overheard by Guillem, who stands under her balcony, hidden by the darkness of the night. He explains the secret, and the speedy reconciliation of the lovers ensues. The next morning Count Raimon and Count Robert meet, and the former taunts the latter with the passion of his betrothed for Guillem. Robert does not believe in any such passion, the word Margarida—pearl—in the poet's song having long ago revealed to him the true state of the case. At the same time, being of a careless and impulsive disposition, he is quite willing to act upon Raimon's suggestion, and to punish Guillem for a wrong inflicted upon either of them. As he and the Troubadour engage in single combat, Count Raimon rushes up the steps leading to Margarida's room and calls out, "Help, help! they kill our poet," and then hides himself to watch the issue. Margarida throws herself between the combatants and avows her love. Henceforth the fate of the lover is sealed. In the last act Guillem is taking leave of Margarida before setting out on a hunting tour to which Count Robert has invited him, so as to lull Raimon's suspicion. The lovers do not know that they have been discovered, but their hearts are filled with evil forebodings. As Guillem disappears, Count Raimon enters and pledges the health of the absent poet in a goblet of the wine called *Sanh del trobador*. From his manner and from the hints he throws out, Margarida knows that her lover is killed. Looking at the goblet, she sees the scene of his murder as in a vision, and taunts the assassin with it. At the same moment a procession of hunters bring in a bier covered with a black cloak. Raimon, throwing back the cloak and discovering Guillem's body, exclaims: "Behold the poet whose blood in guise of wine you have drunk to-night." Margarida replies:—

"No meat or earthly drink shall touch these lips,  
Nor take from them the sweetness which the blood  
Of Guillem there has left;"

and before any one can prevent her she throws herself from a window into the depth below.

# THE TROUBADOUR.

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## DRAMATIS PERSONÆ.

<i>Count Raimon</i>	...	...	(Lord of Rossilho)	...	MR. LESLIE CROTTY.
<i>Margarida</i>	...	...	(His Wife)	...	MADAME VALLERIA.
<i>Azalais</i>	...	...	(Her Sister)	...	MISS MARIAN BURTON.
<i>Count Robert of Tarascon, Lord of Liêt</i>	}		(Betrothed to Azalais)	...	MR. BARRINGTON FOOTE.
<i>Guillem de Cabestanh</i>	...	...	(A Troubadour)	...	MR. BARTON MCGUCKIN.
<i>A Peasant</i>	...	...	...	...	MR. H. BEAUMONT.
<i>A Peasant Girl</i>	...	...	...	...	MISS VADINI.

*Knights, Ladies, Retainers, Huntsmen, Mummers, Peasants, &c.*

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CONDUCTOR—MR. A. C. MACKENZIE.

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MISE EN SCÈNE BY MR. AUGUSTUS HARRIS.

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*First produced by the CARL ROSA OPERA COMPANY, at the  
THEATRE ROYAL, DRURY LANE, JUNE 8, 1886.*

# THE TROUBADOUR.

## ACT I.

### THE VINTAGE.

*The stage represents an orchard with an open landscape of sunlit vineyards and gentle hills in the background. To the right the battlemented walls of a mediæval castle are seen at a little distance. Excited groups of retainers, serving-maids, &c., are moving to and fro. They look and point towards the castle-yard.*

*Men.*

See, he descends from his steed, a high-stepping palfrey.

*Women.*

Behold!

Upright and tall he stands, a noble knight and a bold.

See, his doublet and cloak are made of samite fair,

And a silken hood is loosely set on his flowing hair.

*Men.*

A page bears his helm and sword! His lute another carries!

*Women.*

Lo! he is striding this way, he comes, let us meet him!

*Men.*

He tarries,

Stroking the neck of his steed and loosening its saddle-girth.

*Women.*

His mien is gentle, his bearing betokens a noble birth.

*Men.*

Perchance he has come with our knights to break in the lists a lance.

*Women.*

A gay troubadour, he has come to gladden our feast, to enliven our dance.

*[Enter Raimon and Robert (from R.), followed by knights and esquires; the crowd give way and bow respectfully.]*

*Raimon.*

Go, bid the stranger knight approach our court!

*[Enter Guillem (from R. back). A page carries his helmet and sword, another his lute. Enter simultaneously Margarida and Azalais, with ladies and pages (from L.). As Margarida sees Guillem she gives a sudden start, which is observed by Raimon. Guillem comes forward and bows low.]*

*Raimon.*

*[With dignified courtesy.]*

Be welcome to our midst, thou noble singer,  
To us a fount of honour is thy name;  
The hero's guerdon is thy song, the bringer  
Of beauty's worship, of the coward's shame.

*Margarida.*

*[In the same manner.]*

Without thy mighty art our courtly pleasure  
Was but an idle show, an empty dream.  
The poet has appeared, and lo! his presence  
Has lit our laughter with a sunray's gleam.

*All.*

*[To Guillem.]*

Be welcome to our midst, thou noble singer,  
To us a fount of honour is thy name;  
The hero's guerdon is thy song, the bringer  
Of beauty's worship, of the coward's shame.

*Guillem.*

To thank you for such welcome on my way,  
What can I say?  
How find in words for all that moves my heart  
A counterpart?  
I call no castle mine, no broadening measure  
Of bounteous fields;  
Nor wine, nor ripening corn's abundant treasure  
My autumn yields.  
A cloak, a sword, a hollow lute, a steed  
Are all I need.  
Take then the only treasure that belongs  
To me—my songs.

*[Signs of admiration amongst the crowd]*

Raimon.

No richer price the mightiest king could pay ;  
But ere we ask you to redeem your pledge,  
We would that you should seek repose and  
comfort,  
Such as this house affords, after your journey.

[Guillem bows, and exit attended.]

Raimon.

[Aside to Robert.]

Saw you the lady Countess give a start  
And tremble when he entered? I opine  
That they met before this.

Robert.

[Unconcernedly.]

Very like,  
There's many a castle in our fair Provence  
Where ladies and a lovesick troubadour  
May congregate.

Raimon.

Lovesick! on whose behalf?

Robert.

Who cares or knows, not I, perhaps not he.  
If Margarida be, or Azalais,  
The burden of his song, what matters it  
To him, or me, or you? One name, I trow,  
Is fully as harmonious as the other  
To finish off a stanza with.

Raimon.

The Countess  
Of Rossilho, I trust, will think it meet  
To guard her honour from a rhymester's fancy.

Margarida.

[Simultaneously whispers to Azalais.]

I knew that he would come! My heart foretold  
That I should see him once again; that he  
Would strive to follow me e'en to this court.  
But now that he is here, a sudden tremor  
Creeps o'er me, and the wings of coming ill  
Are icy on my temples.

Azalais.

Dearest sister,  
Keep silence, we are watched, all will be well!  
Trust in your sister's guidance; to the cautious  
There is no danger, to the brave belongs the  
world.

[Movement amongst the crowd. Enter an old Peasant.]

Old Peasant.

[To Raimon.]

Right noble Count, great Lord of Rossilho,  
May we, your faithful and most humble liege-  
men,  
Present the first-fruits of the bounteous season  
To your good lordship and your lady Countess?

Raimon.

Break off your parley, and begin the feast.

[Exit Peasant. Raimon, Robert, and the two ladies seat themselves on chairs placed by pages; knights and ladies in attendance grouped behind them, leaving the stage free for the masque. Shouts and rustic music behind. Re-enter Peasant, leading by the hand a young girl. They bow low before Margarida.]

Peasant.

Great lords and ladies, lend a gracious mind  
To our rude show and simple rhymes, which we  
Repeat as our forefathers taught us. Ho!  
begin!

[Enter girls dressed in white, and crowned with vine leaves. They perform a graceful dance, symbolic of the vintage.]

The Peasant Girl.

[To the spectators on the stage, explaining the action.]

See, they move  
In harmonious measure,  
Reaping and dancing,  
Receding, advancing,  
Glowing with pleasure,  
Garnering their treasure,  
Dreaming of love.

[Enter two men dressed in goats' skins. The girls scream and run away. The men discover the baskets and devour the grapes. Enter St. George in armour and Hercules carrying his club, timidly followed by the girls. The wild men are killed after a short fight, and the girls offer wine and fruit to their deliverers.]

Peasant.

[Accompanying the action.]

While thus the dance they vary,  
Two woodmen wild and hairy  
Approach from darkest shade.  
The garnered fruit they scatter;  
With growling voice and clatter  
Of hoofs they scare each maid.

The Peasant Girl.

See, to their rescue come the noble twain,  
Sir Hercules and good St. George the bold;  
With club and sword they soon their foes have  
slain;  
And to their thirsting lips the maidens hold  
Cups filled with wine that glows like  
burnished gold,  
Whereof they drink and find their strength  
again.

Both.

For wine gladdens the heart of man;  
With its potency blended  
Our sorrow is ended  
Before it began.  
Its fragrance we taste and our heart rejoices,  
And loud in its praises we lift our voices,  
Singing together, "Viva la joya  
Alavia, alavia, tristessa!"



*Chorus.*

Viva la joya,  
Alavia, alavia, tristessa!

*Robert.*

St. George and Hercules, a goodly pair  
To toy with pretty maidens in such guise.

*Raimon.*

Who would not turn a paynim or a saint,  
And slay wild woodmen by the score, to be  
Thus tenderly rewarded?

*Azalais.*

There are plenty  
Of caitiff knights in fair Provence, and monsters  
Jealous and cruel, frightening tender ladies,  
And never a saint to slay them? What say  
you, fair saint?

*[To Margarida, who all along has sat silent,  
taking little notice of the masque.]*

*Robert.*

She dreams and says not what. But lo! whom  
have  
We here? Another saint, but of such mien  
As would beseem Dan Cupid or god Bacchus,  
Rather than Christian martyr. Father Dominic  
Must see to this.

*[Enter St. Medardus, a youth dressed in a white  
tunic, and crowned with ivy. His head is  
surrounded by a halo. He blesses the crowd,  
after which he approaches Margarida, and  
offers her a large bunch of grapes.]*

*Peasant.*

*[To Margarida.]*

Lo! the good saint Medardus,  
The patron of our vineyards, proffers you  
Their noblest fruit. The wine it yields inspires  
The heart of him who drinks with thoughts of  
valour  
And love, his lips with song. We call it  
"Blood of the poet"—*sanh del trobador*.

*[Margarida starts at the last words, but recovering  
herself, graciously accepts the gift. Enter at  
the same moment Guillem, splendidly attired.]*

*Azalais.*

A noble name for a noble gift!  
And here, as if moved by a secret call,  
Our poet arrives, his voice to lift  
In the praise of wine, and our hearts to  
enthrall;  
Like the bringer of joys, the slayer of pains;  
Let his song pour forth, let him prove withal  
That the "blood of the poet" flows in his veins.

*[Guillem looks at Margarida, who bows her head  
in sign of approval. He then beckons to a  
page, who brings him his lute.]*

*Guillem.*

The sunray's shine,  
The richness of the earth,  
In love combine  
To give triumphant birth  
To purest wine.  
In joy we pour it forth.  
Lo! from the flask it flows,  
And in the crystal glows  
Redder than any rose  
The spring unfurls,  
Or dark pomegranate blossom;  
And on its purple bosom  
Shine sparkling pearls.

*[The crowd listen attentively, growing more and  
more inspired as he continues his song.]*

*Guillem.*

*[With increasing fire.]*

The deep desire  
Which dwells within my heart,  
Its living fire  
Must to my songs impart.  
They never tire  
To seek thee where thou art.  
With full harmonious sound  
They hover thee around,  
And with a wreath have bound  
Thy silken curls.  
To crown thy beauty's splendour,  
My songs to thee I tender,  
My priceless pearls.

*Margarida.*

*[Aside.]*

His words with sweetest message strike my soul,  
The music of his voice is in mine ear;  
Triumphant joy, the pangs of darkest fear,  
Alternately my trembling heart control.

*Guillem.*

*[With passionate fervour.]*

Brighter than sparkling wine,  
Purer than song of mine,  
My thoughts a pearl enshrine,  
All pearls above.  
Be it my heart's endeavour  
To win and hold for ever  
My pearl!—my love!

*Chorus.*

Crown him with blossoms, with leaves of the  
vine,  
The singer of love, the singer of wine.

*[The girls surround Guillem, and strew flowers  
at his feet. He heeds them not, and slowly  
approaches Margarida.]*

\* Margarida in Provençal means pearl.

Margarida.

[With a sudden impulse.

I crown thy brow with a wreath of the blossoming vine;  
Be thy thought as pure as the bloom and the fruit thereof.  
The crown of fame and the wreath of love be thine,  
Thou singer of Provence, thou troubadour of love!

[She takes a wreath from one of the girls. As Guillem is about to kneel before her, Azalais hurriedly steps to her side, so that it seems doubtful for whom his homage is intended.

Robert.

[To Raimon.

Behold, a mystery!

Raimon.

Which I shall fathom.

Chorus.

[Promiscuously.

Hail! Guillem!

The singer of Provence, the troubadour of love!

END OF ACT I.

## ACT II.

### THE HUNT.

An open glade in the forest. In the background a grassy mound. In the foreground a large tree (L.), whose overhanging branches form a natural bower. In it Guillem and Margarida are seated on the trunk of a tree, almost entirely hidden from the rest of the stage. They are reading from an old manuscript which is resting on Guillem's knee.

Guillem.

[Reading.

"And Launcelot, as one whose eyes had been steeped in love's brightness, gazed upon the Queen.

'My lady and my queen, my love,' he spake,  
'Fighting or praying, dreaming or awake,  
Still must my heart to thine its message take.'  
Whereat the Queen by deep desire distraught—  
Answering the words he spake, the thoughts he thought—  
No longer battled nor refused him aught."

Margarida.

[Interrupting.

Did she surrender thus her queenly pride,  
Her plighted faithfulness, her wedded duty?

Guillem.

[Continuing to read with increased emphasis.

"For Love himself this miracle had wrought.  
And as a blossom withering in the drouth,  
When heavy rain-clouds gather from the south,  
With eager greed life-giving moisture sips,  
So drank her lips the kisses of his lips,  
So did his mouth cling to her yearning mouth."

[He pauses; they look in each other's eyes; the book drops on the ground unheeded. Long silence. Enter Azalais, in hunting-dress, carrying a spear. She looks around, and discovering her sister, fondly puts her arms round her neck. The lovers start as from a dream.

Azalais.

[Playfully.

Sister, what ails thee, in tears again?

Pitying the ills of bygone ages—

Weeping the dead, who maybe were slain

By the poet's pen, and the loving twain,

Who maunder through Master Arnaut's\* pages?

Wisely beware of the poet's wife!

A falconer's snare is his amorous ditty;

Our trusting hearts he seeks to beguile

With his tale of love, laughing inward the while

At the tears he draws from our tender pity.

Raimon.

[Entering hurriedly from R., and overhearing the last part of Azalais's speech.

Who speaks of "poet's wife" and "tender pity?"

Azalais.

[Aside to him.

Be calm, my friend; the poet, if he lives,

Lives far from here; his victims are enshrined

In this his page. Give way! here comes the hunt.

[Enter from R. ladies, knights, huntsmen leading hounds, others with falcons on their fists, others carrying spears. They march across the stage.

Chorus of Hunters.

To the greenwood we go to chase the deer,

—Green is the woodside, brown is the heath,—

The scent lies well and the covert is near.

A broken sky

With the west wind blowing,

The sun on high

With the white clouds flowing;

Swifter than west wind and clouds is death.

[Exeunt L.

Raimon.

[To Guillem very politely.

May I crave parley with you in this place

After the hunt?

Guillem.

[Bows.

I will await you here.

\* Arnaut Daniel, a famous troubadour, and supposed author of a lost epic on Launcelot and Guinevere.

*Margarida.*

A secret meeting; what can it portend?

[*Aside.*

[*Exeunt Raimon, Guillem, and Azalais in the direction the hunters have taken. Margarida accompanies them for a short distance. The stage remains empty for a few moments. Re-enter Margarida hurriedly.*

*Margarida.*

At last I am alone! The blatant noise  
Of men and hounds and horns dies in the  
distance.

Here can I rest, here dream that all the world  
Might thus forget me, leaving me behind  
In solemn forest-solitude to live  
And die, lonely and happy; happy?

[*She seats herself on the trunk of a tree and buries her face in her hands.*

Vainest regretting, aimless strife!

In the places of lightless sorrow  
Have been cast the lines of my life.

Distant past and to-day and to-morrow  
Float around like a troubled dream.

Where is the outlet, where is the gleam  
Of nascent hope that my heart could borrow?  
Out of the cloister's narrow cell

Taken one day to courtly splendour,  
Whom could I trust, to whom could I tell

My secret life, or my soul surrender?

Almost a child, a stranger's bride,  
Living childless by his side,

How to him the fruits of a heart could I  
tender?

[*The hunt is heard to approach; she rises from her seat.*

And now this sudden passion! which to me  
Is as a voice that calls, a hand that beckons  
To one who knows not whence, nor cares, but  
knows

That he must follow still, were death the goal.  
What is thy meaning, voice? whither away  
Dost lead me, slender hand, moving the chords  
Of my expectant heart to tremulous joy,  
Even as a minstrel strikes the echoing lyre?

[*A huntsman rapidly ascends the mound and calls out to the others behind the scenes.*

*Huntsman.*

Lo, the deer! it breaks through the bracken,  
Yonder away by the brookside. Slacken  
The leash! see the hounds take the scent, let go!  
A noble hind is the prize, tally ho! tally ho!

[*Exit Huntsman running.*

*Margarida.*

[*Passionately.*

There speaks my fate! even as the hunted  
deer,

I seek to shun my foe from place to place,  
In vain the flight, in vain the restless race,  
My destiny flies with me, it is here (*pointing to  
her heart*)!

[*Confused noise behind. Horn signals and shouts of "Morte! Hallali!"*

Ay, sound your horns, and shout your hallali,  
The victim waits your coming, fain to die.

[*She sinks down on the seat in the bower and remains during the following in deep thought, completely hidden from those on the stage. Enter (from L.) huntsmen, &c., some carrying the deer.*

*Huntsmen.*

[*Singing as they march across the stage.*

From the depth of the forest we bring the deer,  
—Green is the woodside, brown is the heath,—  
A nut-brown doe we carry here.

Fair was the fight,  
But at last we beat her;  
Fleet was her flight,  
But the hounds were fleeter.

Swifter than horses and hounds is death.

[*As they slowly depart, enter Raimon (from L.), accompanied by a serving-man who carries a cross-bow.*

*Raimon.*

Now, fellow, heed my word. Behind yon mound  
Stand with your crossbow, ready charged, and  
watch

While I hold converse with a knight, who will  
Be here anon; and as you see me go  
To yonder tree (*pointing to left*) and pluck a  
branch, as 'twere

In play, that instant take your surest aim  
And send an arrow straight into his heart.

Your life is forfeit, if your bow spare his.

[*As the serving-man retires behind the mound, enter Guillem (from L.), whom Raimon goes to meet with profuse politeness. Margarida, during the last scene, has risen from her seat, and, standing behind the tree, watches the proceedings with growing anxiety.*

*Raimon.*

[*Jovially.*

How sped the hunt? I passed an evil hour,  
In bush and briar entangled stood my steed.  
Helpless I was and heard the hounds pass by,  
Longing to be in at the death.

*Guillem.*

[*Coldly.*

The hunt  
Sped well, a rapid chase has yielded  
A noble quarry. Was it to hear the tale  
Recounted by my lips that you did ask  
To meet me here alone?

*Raimon.*

It was a tale  
Of different import I was fain to hear.  
Let me reflect!

*Guillem.*

[*As before.*

I bide your pleasure, Count!  
[*Raimon crosses to right. Guillem, in the centre of the stage, stands expectantly.*

*Guillem.*

[*To himself.*]

Stern is his brow, his glances lower  
 With dark surmises. My fate draws nigh.  
 Loadstar of faithful love, in this hour  
 Stand firm on high!  
 Life and the brightness of life are as naught,  
 Be *her* honour my only thought,  
 Though I die.

*Margarida.*

[*Simultaneously, unobserved by either.*]

All is at stake, in this perilous hour  
 Who can shield him, what help is nigh?  
 Let me not falter, oh God! to Thy power  
 For strength I cry.  
 Life and the brightness of life are as naught;  
 Be his safety my only thought,  
 Though I die.

*Raimon.*

[*Who has closely watched Guillem during his soliloquy, goes up to him with a smile.*]

In dreams again, Sir Poet? pondering o'er  
 Some passionate canzo, or harmonious metre?  
 Fain would I know the mystery of your craft.  
 Who is the happy fair whose conquering charms  
 Move you to sighs, that set the ladies sighing  
 Of our gay court in echoing response?

*Guillem.*

Her name is all other names above,  
 On my heart it is graven for evermore;  
 But my lips bind a vow that no shrift can remove.  
 The poet's word is the blossom of love,  
 But deepest silence lies at the core.

*Raimon.*

[*Excitedly.*]

Then, by our lady! you shall break that silence,  
 Or bide the issue.

*Guillem.*

[*Coldly.*]

I defy your threat.

*Raimon.*

[*Recovering himself.*]

I do not threaten, sir; my only wish  
 Was to decide if I had read your riddle  
 In skilful fashion. For it seems to me  
 That in a poet's song we should detect  
 The object of that song, even as we learn  
 The latent root and sap of yonder tree  
 By breaking one of its impending branches.

[*He goes to the tree, and is about to break one of the overhanging boughs, when Margarida suddenly appears from behind the tree, and holds his hand. Long silence. While they are still standing in this position, enter hurriedly Azalais, who looks at them with anxious surprise.*]

*Azalais.*

Sister, I missed you at the hunt, and since  
 Have sought you vainly through these darkling  
 woods  
 To find you here at last; and thus—

*Raimon.*

Be welcome,  
 Fair ladies both, to this our meeting; you  
 Shall be our umpires in a contest which  
 Pertains to your tribunal by all codes  
 Of amorous science. Know this gallant knight  
 Withholds from me, his loyal friend and true,  
 The name of her who rules his heart and song.  
 Say, must he yield?

*Margarida, Azalais, and Guillem.*

[*Separately.*]

{ Oh, fatal quest! where silence and speech  
 Are fraught with equal danger; where each  
 Divergent road leads to shame or death.

*Raimon.*

[*Aside.*]

Silence and speech with danger are rife,  
 Will the issue be death or life?

[*To Margarida.*]

Your brow is clouded, and our troubadour  
 Stands thoughtful; say, what is the meaning?  
 Speak.

*Azalais.*

[*With a sudden resolution. Aside.*]

She must be saved; perish my honour, perish  
 My hope.

[*To Raimon, with assumed bashfulness.*]

If you insist I will reveal his secret.  
 Not many weeks have passed since first we met  
 In fair Poitou, where with his noble sister  
 The County Richard royally resides.

*Raimon.*

[*Looking suspiciously at Margarida.*]

He also met the lady Countess there!

*Azalais.*

Ay! but to me alone he tendered service,  
 Vowed faithful troth in songs of amorous  
 measure,  
 Me followed to your court! (*To Guillem*) Say!  
 is it so?

[*Guillem bows assent.*]

*Raimon.*

[*Aside.*]

A deeper secret lurks behind his silence  
 And her too-ready speech. (*To Guillem cor-*  
*dially*) Your choice is bold,  
 My silence and my help reward your trust!

*Margarida.*

She is betrothed to Robert.

[*Anxiously.*

*Raimon.*

Let him guard her then !  
"In love and war all arms are fair." So says  
The law of gallant courtship in Provence.

[*Calling to those behind.*  
Ho ! bid our train assemble here ; bring torches  
To light us on our way to fair Liêt,  
There in the midst of dance and feast to watch  
The issue of this amorous enterprise.

[*During the following, Margarida's pages, huntsmen carrying torches, &c., rapidly enter, and crowd the stage in variegated groups.*

*Margarida.*

[*Aside, in deep dejection.*

Here dies the faintest gleam  
Of hope, here ends my dream.  
This, then, is woman's faith,  
Thus scorned by man, thus shamefully deceived !  
All that I trusted in, that I believed  
Sacred to human hearts, it vanisheth  
As fades in gloom the day's resplendent light,  
And all is night.

*Azalais.*

My plighted troth, my faith  
Thus slandered by myself, what can retrieve ?  
But, though I die of shame, I must relieve  
A sister's honour from suspicion's breath.  
That thought brings comfort, as a ray of light  
Where all is night.

*Guillem.*

Ah me ! the purest faith  
That ever clung to love, I must deceive  
To vindicate her honour, to relieve  
It from the stain of dark suspicion's  
breath.  
So fades in gloom my hope's resplendent light,  
And all is night.

*Raimon.*

[*With boisterous gaiety.*

To Liêt, to Liêt !

*Chorus.*

We follow, we follow.

*Raimon.*

Where tourney and fête  
Will chase one another,  
All fear to abate,  
All anguish to smother.

*Ladies.*

Where the maze of the dance  
Will gaily relieve us.

*Knights.*

Where an amorous glance  
Will delight and deceive us.

*Raimon.*

Where the troubadour's art  
And the sound of the lyre,  
Will kindle each heart  
With the flame of desire,  
With the bright-burning flame of desire.

[*Horses are brought in, Raimon and Guillem mount. Margarida and Azalais are carried in a litter. Men with torches lead the way. As all disappear, the refrain of the hunters' chorus is heard from a distance.*

*Chorus.*

[*Behind.*

Swifter than horses and hounds is death.

[*Curtain drops slowly on a dark and empty stage.*

END OF ACT II.

## ORCHESTRAL INTERLUDE.

*The Feast at Castle Liêt.*

## ACT III.

### THE FEAST.

*Night. In the background (R.) a mediæval castle festively illuminated. From the open windows the sounds of music are heard at intervals. In the foreground (R.) a lady's bower (part of the castle), with a balcony from which a flight of stairs leads down to the stage. Left of the stage a garden with flowers and large rosebushes. Moonlight fitfully obscured by clouds. In the foreground (L.) a marble seat. Guillem is standing close to the bower, concealed by its black shadow. Immediately after the rise of the curtain Margarida steps from her lighted room on to the balcony.*

*Margarida.*

Lone is my life as the night is, lonely,  
Far from the feasting crowd lies my way ;  
Dark is my life as the night is, only  
A single star sheds its tremulous ray.  
Once my soul I was fain to surrender  
To a star as it shone from above ;  
Steadfast as heaven's own vault seemed its  
splendour,  
And its light was the lustre of love.  
Ah ! but it faded, ah ! but it vanished,  
Cloud-covered darkness reigns in the night ;  
And the brightness of love is banished  
From a heart that was valued light.

*Guillem.*

[*Coming forth into the light reflected from the room.*

Valued beyond the treasures of the earth  
By one whose boldest dream durst not divine  
The secret thus revealed unto the night.

*Margarida.*

[*Passionately.*

Revealed, alas! to one whose recreant heart  
Disdained the love his wanton tongue had won.

*Guillem.*

Lady, my heart is true as yonder star  
That shines in steadfast radiance, high in heaven  
Though clouds obscure it here below. Your  
sister—

*Margarida.*

Name not her name! Fickle and false as thou,  
Her guilt is deeper, even as my trust  
In her was more unbounded.

*Guillem.*

To preserve  
Your life from danger she imperilled hers,  
And dearer far, her honour; her quivering lips,  
Truth's own fair portals, parted for your sake  
To issue falsehood.

*Margarida.*

Ah, my fate! my fate!  
That in one mesh of guilt and shame entangles  
All whom I love, who love me!

[*She rapidly descends the steps; Guillem hastens  
to meet her. They embrace.*

And is it true,  
And may I fondly credit that the heart  
Whose passionate pulse beats strong against my  
breast  
Was mine, and is?

*Guillem.*

To all eternity!

[*They descend to the stage.*

*Both.*

Through the dangers surrounding our path in  
threatening array,  
Through doubt and through fear,  
Great love has guided our steps, has lighted our  
way;  
It lives, it is here.

*Margarida.*

In these eyes, which shine through the gloom  
with a message of bliss.

*Guillem.*

In these hands, on these tremulous lips, which I  
grasp, which I kiss.

*Margarida.*

Its flame has enkindled our hearts with un-  
quenchable fire.

*Guillem.*

Its call is the voice of the night, and its breath  
is desire.

*Both.*

It beckons, it leads to a haven of infinite rest,  
To a goal, to a home.  
We ask not whither, we follow its potent behest,  
We hasten, we come.

[*They stand in close embrace. At this moment a  
loud flourish of trumpets from the castle an-  
nounces the end of the feast. The gates are  
thrown wide open, and a bright streak of  
light is thrown from the interior of the castle  
on to the stage. Cavaliers and ladies, single  
and in groups, preceded by torchbearers, are  
making their way across the back of the stage  
(from R. to L.). At the sound of the flourish  
the lovers have hastily retreated amongst the  
bushes behind the seat (L.). After a time  
Count Robert, in lively conversation with  
several Cavaliers, comes from the castle to  
front of the stage.*

*Robert.\**

Good-night, my gallant gentlemen! I hope  
That wine, and fare, and dance were to your  
liking.

*The Cavaliers.*

[*Promiscuously.*  
The feast will be remembered in Provence  
For potent wine, and eyes bright as the lustre  
Shed by a thousand torches. Alas! that things  
So fair must end. Good-night, our noble host!

*Robert.*

Nay, nay, not ended yet! Remember, sirs,  
That in the cool of early dawn a contest  
At ball will here be fairly matched. Two counties  
Will send their players; I'm for Tarascon,  
Who will be with me? Well, good-night!

[*On turning round to shake hands with the  
Cavaliers, he catches a glimpse of Margarida's  
white dress.*

But ho!

Whom have we here?

[*He is about to go nearer. Guillem, drawing his  
dagger and hiding his face in his cloak, stands  
before Margarida.*

*The Cavaliers.*

[*Retaining Robert.*  
My lord, it is not wise  
To pry into the secrets of the night  
And spoil good sport.

*Robert.*

Ah, well! you're right, you're right.  
Who knows, perhaps some gallant troubadour  
Is searching for his "pearl" among these bushes.

[*Exeunt laughing, Count Robert into the castle,  
the Cavaliers (L.) back. The gates of the  
castle are closed immediately after Robert  
has entered, and the lights at the windows  
have been extinguished during the foregoing,  
so that the stage, but for the light from Mar-  
garida's room, is again left in darkness.*

*Margarida.*

[*Coming forth from her hiding place in great  
excitement.*

They laugh at me and at our love. My honour  
Is stained with infamy, my name a byword  
In the lewd mouths of men.

\* The actor is supposed to indicate delicately that Robert, though not drunk, is excited by wine.

Guillem.

And whose the guilt?  
Whose babbling lips revealed unto the world  
The sacred name engraven on my heart,  
Casting a pearl richer than all the earth  
Into the dust? If thus the gift of song  
Is bitter to the saint at whose fair shrine  
It worships, perish then my dissonant lute,  
Perish the hand that strikes it, and the heart  
That vibrates with its chords!

[He averts his face and stands in deep dejection.]

Margarida.

[Going up to him very tenderly.]

Nay, say not so,  
Do not revile your song, it was the link  
That bound us twain. Listening to its soft voice  
What to me is the world and all its babble?  
E'en let them talk. Are we not here, alone  
And safe at least for one brief hour? For see,  
The moon has hid her face, the voice of birds  
Is hushed among the branches, and the night  
Lies dark and silent.

Both.

Night, within the ample folds of thy darkness  
Hide us, encompass us!  
From the brightness of day, from the prying  
eyes of the world,  
Cover us, shelter us!  
From thy bosom we sprang, to thine arms we  
return,  
Thou art cradle and grave.  
Hear us, O mighty mother! With lifted hands  
Thy help we crave.  
What the dawn may bring to us, be it shame,  
be it death,  
We ask not, nor fear.  
Only one brief last hour let us dream, let us live  
While thou art here.

[Margarida reclines on the seat. Guillem kneels before her, embracing her. The distant voices of birds are heard. After a while the signs of early dawn are seen on the horizon. At the same time Azalais appears at the window of Margarida's bower. She walks round anxiously and comes out on the balcony. Seeing the lovers, she begins to sing at first very gently, afterwards, as she fails to attract their attention, louder and louder.]

Azalais.

Beneath a hawthorn on a blooming lawn,  
A lady to her side her friend had drawn  
Until the watcher saw the early dawn.  
Ah me! ah me! the dawn! it comes too soon.  
Oh, that the sheltering night would never flee,  
Oh, that my friend would never part from me,  
And never might the watch the dawning see!  
Ah me! ah me! the dawn! it comes too soon.

Now, sweetest friend, to me with kisses cling,  
Down in the meadow where the ousels sing,  
No harm shall hate, and jealous envy bring.  
Ah me! ah me! the dawn! it comes too soon.

Lovers, arise! the stars begin to pale,  
The lark has hushed the timid nightingale;  
Arise, ere dawn bring day, and day bring bale.

Ah me! ah me! the dawn! it comes too soon.\*

[During the song the dawn has grown brighter and brighter, and at this moment the sun rises. The lovers have paid no attention to Azalais. At last Margarida, as in a dream, repeats the burden of the song.]

Margarida.

Ah me! ah me! the dawn! it comes too soon.

[At the sound of her voice Guillem rouses himself. Both rise.]

Guillem.

[Very passionately.]

The dawn! the dawn! its brightness omens ill,  
Its roseate gleam is death, for we must part.

[After a hasty embrace Margarida ascends the steps and is met halfway by Azalais, with whom she enters the room. Guillem waits till she appears for a moment at the window, waving her kerchief to him.]

Margarida.

Farewell! thine own till death.

Guillem.

Till death, thine own.

[Margarida is drawn from the window by Azalais. Exit Guillem (L.). As he disappears, enter from R. and L. back respectively two trumpeters, one dressed in red, the other in blue. They meet in the centre of the stage and, standing with their backs to each other, blow two signals each on their trumpets. Immediately after this, a crowd of women, knights, pages, retainers, and peasants begin to collect from all sides; at last, enter Count Raimon and Count Robert. At the same time enter again from R. and L. back the players, four to each party, those representing Tarascon in blue, those of Rossilho in red. They are dressed in loose tunics, hose, and shoes, with girdles round their waists. To the latter are attached their shuttlecocks. They carry in one hand a battledore, in the other a staff with pennon, red and blue respectively. They walk round the stage bowing to the Counts as they pass. They then proceed to make their "courts" by fastening their flagstaves in the ground. The staves in the centre line are then connected with a silken cord parallel with the sides of the stage. After this, they measure their courts by pacing them in both directions and also diagonally. As two and two meet at the cord they beat their battledores against each other, the crowd shouting each time "Rossilho," "Tarascon." After this they begin the "jeu de paume" (resembling modern lawn tennis), accompanied by the song of the Chorus. The latter gradually close round them, turning their backs on the two Counts, who, after showing some interest in the game, have sat down on the seat. Every time the refrain "Alavia, gelòs" ("Away, ye jealous") is sung, some of the Chorus turn round and look for a moment slyly at the Counts.]

\* With the exception of the last stanza, this poem is a literal translation of an old Provençal *alba*, or morning song.

*Chorus.*

To play at ball, one early dawn  
The queen came to a garden lawn ;  
    Eya, eya !  
And so it was, that it befel :  
The king was old, the king was grey.  
The page was young, and bold, and gay,  
And it was the merry month of May.  
    Alavia, gelòs !  
Youth is a blossom and love is the rose.

She spake : " Who with me to play is fain,  
He may be crowned, he may be slain ! "

    Eya, eya !  
" For I am a queen and they guard me well ;  
But I loathe old age and its wintry pall  
And I love the spring and the flowers withal."'  
So to the page she threw the ball.

    Alavia, gelòs !  
Youth is a blossom and love is the rose.

*[During the following dialogue players and spectators move towards the back of the stage and gradually disappear.]*

*Raimon.*

*[To Robert in a sarcastic tone.]*

Their song is tuneful, and to one who knew—  
One of us twain—it might conceal a meaning  
Beneath its grace.

*Robert.*

*[Piqued.]*

The riddle may be read  
By him who runs ; a countess or a queen,  
A poet or a page, where is the difference ?

*Raimon.*

There is one lady countess and another,  
Her sister, at this feast.

*Robert.*

But only one  
Hight Margarida,\* e'en that " priceless pearl "  
Which from the poet's song has grown to be  
Common to all men's lips, and known by all,  
Save its indulgent owner.

*Raimon.*

*[Startled at first, but recovering himself.]*

What is a song !  
A poet's fancy, if compared with love  
Avowed in mutual passion and before  
A witness ?

*Robert.*

Who avowed, who witnessed ?

*Raimon.*

I !

*Robert.*

And witnessed what and where ?

*Raimon.*

Ask me no more,  
Ask him who dreams of love and of its guerdon  
In yonder bower (*pointing to L.*). He rises, see,  
he comes.

*[Enter Guillem slowly (from L.). He is absorbed in reading a book. Robert goes up to him, and before Guillem observes him, takes hold of the book and shuts it in a violent manner.]*

*Robert.*

*[Insolently.]*

Awake, Sir Poet ! You have dreamt enough.

*Guillem.*

What means this taunt ?

*Robert.*

*[As before.]*

It means e'en what it means.  
Explain it as you will. Your countenance—  
Craving our ladies' pardon—does not please me,  
I do not like your ways.

*Guillem.*

*[Laying his hand on his sword.]*

This answers for  
My ways. Thyself give answer for thine insult !

*[He lays his hand on his sword. When he is not immediately attached he turns away as in thought, while the two Counts consult with each other.]*

*Guillem.*

*[To himself.]*

Whatever the end of our strife, the star of my  
love

Is steadfast on high.  
It shines, and my heart is enwrapt in the  
brightness thereof,  
Though I live, though I die.

His menacing word  
With the sting of its insult has wounded my  
pride.

One issue between us is open, it lies with the  
sword ;  
The sword must decide.

*The Two Counts.*

*[Simultaneously.]*

Whatever the clue, or the devious tale of his love,  
He has lifted his eye  
To a goal that brings us dishonour, the forfeit  
whereof

Is his life—he must die.

\* Margarida in Provençal means pearl.



In deed and in word  
And in thought he has braved our revenge, has  
insulted our pride.

One issue is open between us, it lies with the  
sword ;

The sword must decide.

[As Guillem and Robert draw their swords and  
make the first passes, Raimon, who has been  
watching them narrowly, runs up the steps  
leading to Margarida's bower and calls in at  
the window.

Raimon.

Help ! there within ! They kill our poet ; help !

[He descends the stairs and stands behind them,  
hidden from the others. Margarida comes  
from the room and, rushing down the stairs,  
throws herself between the two.

Margarida.

[To Robert, in a frenzy of excitement.

Peace ! peace ! you shall not slay him. He is  
mine.

I love him ! I would die for him !

[Very quick curtain.

END OF ACT III.

## ACT IV.

### “ SANH DEL TROBADOR.”

[Margarida's chamber at Castle Rossilho. The  
back of the stage is shut off by a heavy  
curtain. On the right hand a table is spread  
for supper and lit by two large candelabra,  
one at each end. On the left, through an  
open window, consisting of two casements  
parting in the middle, is seen a balcony with  
a low balustrade, to which a rope-ladder is  
attached. Margarida is at the window,  
close to Guillem, who stands outside in the  
balcony. Azalais walks anxiously about the  
room, and at times slightly parts the curtain  
as if listening for someone's coming.

Margarida.

[Clinging to Guillem.

Farewell ! alas, a voice within my heart  
Foretells it is for ever we must part.

Guillem.

Farewell, my Queen, enthroned within my  
heart,  
Though years of hope deferred us twain do  
part.

Azalais.

Farewell, farewell ! this last and mournful  
greeting  
Is but the presage of a happier meeting.

Dear sister, cease your mournful talk. Sir  
Poet,

Pray change that dolorous mien ; a little time  
Passed in his country seat with County Robert  
Will merrily glide away, and after that——

Margarida.

[Interrupting.

But shall we meet again ?

Azalais.

You will, and sooner  
And happier than you think. Suspicion will  
Be lulled, ill-will forgotten. For this end  
Your loyal friend and mine, at break of day,  
Has gone before ; Sir Guillem is to follow  
Without delay ; the hunting train is gathered  
In yonder court. Harken ! I hear the sound  
Of merry horns, they wait your coming ; go !

[Guillem is seen to descend the rope-ladder.

Margarida.

[Leaning out, and waving her kerchief.

Stay but one moment !

Or if thou must go, do not go in silence.

Still let me hear thy vanishing voice, which  
borne

On the dark wings of night, will be a sign

That though unseen, thou dost remember me.

Guillem.

[Outside.

“ Brighter than sparkling wine,  
Purer than song of mine,  
My thoughts a pearl enshrine  
All pearls above.

Be it my heart's endeavour,  
To hold and cherish ever

My pearl, my love.”

[Margarida remains at the window listening for  
Guillem's voice, as it grows fainter and  
fainter in the distance. Azalais has returned  
to the curtain, and after looking through it,  
suddenly hurries to the window, and closes  
the casements, thus shutting out Guillem's  
distant song. Enter at the same moment  
through the curtain, which he closes behind  
him, Count Raimon, who goes quickly to the  
window, throws it open, and looks out suspi-  
ciously.

Raimon.

[With feigned good humour.

The night is starless, gazing into it,  
As dark it lies without, impenetrable  
E'en as the grave, engenders brooding thought,  
Casting its pallor on fair ladies' cheeks.  
Sweet Countess, gentle sister, let me lead you  
Where wine and cheer and genial converse are  
At hand.

[He blows a silver whistle. To pages who enter  
from R.

Ho, fellows, spread the board, bring  
wine.

[They sit down at the table. Count fills a bumper  
with wine, and drinks to the ladies.

This bumper to your health, fair ladies ! How ?  
 You do not drink, nor smile, nor speak ? I see  
 Your thoughts are absent, journeying perchance  
 With our dear absent friend. Ay ! so are mine.  
 They follow him through night and gloom, in  
 proof whereof

I'll pledge this glass to him, and sing to him  
 A merry posy. Smile not, gentle sister,  
 Albeit a soldier, I can turn a stave  
 As well as ever a poet in Provence.

[*He rises and, taking the goblet, goes to the front of the stage.*]

Pour forth, noble wine, pour forth !  
 As breaker of grief thou art known,  
 Let us learn if the name be thine own,  
 Let us judge of thy valour and worth !

[*He drinks.*]

For I drink to a friend who is gone,  
 And my thoughts are heavy withal,  
 At the evil that may be done,  
 At the danger that may befall ;

With no star in the night-long hours  
 To lighten his way as he goes,  
 To show him the storm-cloud that lowers,  
 And the ambush of pitiless foes.

Then, pour fourth, noble wine, pour forth ;  
 As breaker of grief thou art known,  
 Let us learn if the name be thine own,  
 Let us judge of thy valour and worth.

[*He sings the last verse in a loud and boisterous manner, watching at the same time the ladies, who, seated at the table, whisper anxiously to each other as he rolls out the refrain.*]

*Margarida.*

What ambush can he mean ?

*Azalais.*

What ill is near ?

I tremble as I listen.

*Margarida.*

Boding fear

Enthrals my heart.

*Azalais.*

Oh ! that the night were past.

*Margarida.*

Oh ! that my spirit could find rest at last.

*Raimon.*

[*Going up to the table, in an unconcerned tone.*]

How does my measure like you ?

*Azalais.*

It is harsh

As ravens' croaking.

*Raimon.*

Troth, it cannot vie  
 With dulcet strains of languid troubadours  
 Sighing of mutual vows, and faithful hearts,  
 And "priceless pearls" enshrined therein.

[*At this moment the curtain is slightly parted by a huntsman, who, unseen by the ladies, raises his arm as a signal to Raimon and then disappears again, closing the curtain. Raimon, who has hitherto spoken deliberately and with sinister meaning, resumes the appearance of boisterous gaiety.*]

But no !

You are unjust. In faith, it was the liquor  
 And not the lay that was to blame. Ho there !

[*To the servant.*]

Bring better wine, the choicest in our vaults,  
 To drink so dear a health. Ah ! here it comes.

[*He takes the flagon from a page and fills a crystal goblet with red wine.*]

" See in the glass it glows  
 Redder than any rose,  
 The spring unfurls."

Ay, redder even than the fount of life  
 From noblest heart. Our vintners truly call it  
 " Blood of the Poet," " Sanh del trobador."

[*To Margarida.*]

Say, will you pledge a poet's health in it ?

[*Margarida at first sits silent ; then with a sudden resolution rises, and going to the front of the stage, takes the glass out of Raimon's hand.*]

*Margarida.*

I drink to an absent friend,  
 To a friend most leal and true,  
 To a faith that no fear could subdue,  
 To a troth that stood firm to the end.

[*She drinks a little of the wine, and then fixes her eye on the glass as in a vision.*]

I drink, and on the goblet's ground appears  
 A mirrored image of what was and is,  
 The long-drawn misery of loveless years,  
 And the remembrance of surpassing bliss ;—  
 Too fair to last ; as sunbeams after rain,  
 Its brightness gleamed and glowed and  
 vanishèd ;  
 Too well I know it will not come again,  
 Too well I know, sweet friend, that thou art  
 dead.

[*After a moment's silence, still looking fixedly at the goblet.*]

For I see the assassins stealing through the  
 night,  
 And a crowd of men, and the torches' flaming  
 light,  
 And the proudest head laid low by subtle craft,  
 [Suddenly turning round and facing Raimon.  
 And the coward heart that sped the traitorous  
 shaft.

[*As if overpowered by the terror of her own words, she places the glass on the table and hides her face in her hands.*]

Raimon.

[*Aside.*

The die is cast, my vengeance cannot stay.  
Whatever follow, it must have its way.  
Knowing no pity, brooking no delay.

Azalais.

[*To herself.*

The die is cast ; in trembling fear I stay,  
Hopeless and helpless here. What can I say,  
The swiftness of his vengeance to delay ?  
[*To Margarida in a whisper.*  
Sister, dear sister, follow me, conceal  
What but too loudly speaks of your—

Margarida.

[*Interrupting.*  
Concealment

I know no more ; I cast it to the winds ;  
Too long it weighed on me, dragging my love,  
My high, my sacred love, e'en in the dust.  
At last I may be true, and I feel free,  
As free as aye I was from bond of faith  
To one who bought and held me as his chattel.

[*To Raimon.*

You listened to my song, now hear its burden.  
[*She takes up the glass again, and faces Raimon  
as before.*

Farewell to the days that pass,  
To the darkness of sorrowful nights ;  
To a life that is brittle as glass—  
I drink to the Death who unites.

[*She empties the glass, and throws it on the floor,  
breaking it to pieces. At the same moment a  
flourish of hunting horns is heard from  
behind ; the curtain is simultaneously thrown  
back to both sides, discovering the back of the  
stage, which represents a large Norman hall,  
very dark. From the farthest background,  
and slowly emerging into the light, is seen a  
procession of huntsmen, carrying a bier, which  
is completely covered by a black cloak.*

Huntsman.

From the depths of the forest we bring the  
deer,  
—Green is the woodside, brown is the heath,—  
A noble hart we carry here ;  
Standing at bay,  
Turning bravely to meet us,  
Him did we slay,  
Striving still to defeat us.  
Mightier than strength of the mighty is  
death.

[*They place the bier between Raimon and  
Margarida, front of the stage.*

Raimon.

[*Throwing back the cloak and discovering the  
body of Guillem.*

Behold the quarry, even he, the poet,  
Whose song was sweet in ladies' ears, whose  
blood  
To-night in guise of wine served at our feast.

Margarida.

[*After looking silently on the body, goes quickly  
to the window.*

No meat or earthly drink shall touch these  
lips,  
Nor take from them the sweetness which the  
blood  
Of Guillem there has left.

[*Raimon, drawing his dagger, rushes at her ; but  
before he can reach or before Azalais can  
prevent her, she mounts the balustrade of the  
balcony and throws herself into the depth  
below.*

THE END.



# ACT I.

## INTRODUCTION.

*Adagio.*

PIANO. ♩ = 56.

*p* *f* *p* *mf*

*legato.*

R.H. L.H.

*pp* *calando.*

*trem.* *pp*

*Ped.* \*

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a series of chords and melodic lines, while the left hand has a more rhythmic accompaniment. A dynamic marking of *p* is present.

Second system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. A dynamic marking of *p* and the instruction *crescendo senza accelerare.* are included.

Third system of musical notation. The right hand features a complex, multi-measure rest followed by a melodic line with accents. The left hand has a rhythmic accompaniment with some chords.

Fourth system of musical notation. The right hand has a melodic line with accents and a triplet. The left hand has a rhythmic accompaniment. Dynamic markings include *ff largamente molto.* and *sempre dim.*

Fifth system of musical notation. The right hand has a melodic line with a triplet and a dynamic marking of *p*. The left hand has a rhythmic accompaniment. The instruction *dolce e tranquillo.* is present.

Sixth system of musical notation. The right hand has a melodic line with triplets and a dynamic marking of *p largamente.* The left hand has a rhythmic accompaniment. The instruction *f ritard. lunga pausa.* is present.

## THE VINTAGE.

The Stage represents an orchard, with an open landscape of sunlit vineyards and gentle hills in the background. To the right the battlemented walls of a medieval castle are seen at a little distance. Excited groups of retainers, serving-maids, &c., are moving to and fro. They look and point towards the castle yard.

## CHORUS.

*Allegro ben marcato.* ♩ = 96.

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The score includes various dynamics such as *p*, *pp*, *f*, and *mf*. There are also performance instructions like "(Curtain rises.)". The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with fingerings (2, 4) and articulation marks (accents, slurs).

*p* *pp* *f* *p* *mf* (Curtain rises.) *p*

SOPRANO.

ALTO.

TENOR. *mf*

BASS.

See, see, he de-scends from his steed, a high stepping pal - frey,

See,

*mf* Be - hold! he de-scends from his steed, he de-scends, see,

*mf* - hold! he de - scends from his steed, he de-scends, he de - scends . . from his steed, see,

*mf* see, he de - scends from his steed, . . be - hold! he de-scends from his steed, see,

see, see, he de - scends . . from his steed, . . see, see, see,

*f* *mf* *f*

*Sves* .....

*f* *mf*

**A** Up-right and tall he . . stands a no - - ble, no - ble knight, and a bold,

Up-right and tall he . . stands a no - - ble, no - ble knight, and a bold

**A**



see! . . . His dou-blet and cloak are made of sa - mite . . . fair, . . .

see! . . . His dou-blet and cloak are made of sa - mite fair, . . .

The first system of the musical score consists of four staves. The top two staves are vocal lines in G minor, with lyrics: "see! . . . His dou-blet and cloak are made of sa - mite . . . fair, . . ." and "see! . . . His dou-blet and cloak are made of sa - mite fair, . . .". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with dynamic markings of *fz* and *p*.

And a silk - en hood . . . is loose - ly . . . set . . . on his flow - ing . . .

And a silk - en hood . . . is loose - ly set on his flow - ing

The second system of the musical score consists of four staves. The top two staves are vocal lines in G minor, with lyrics: "And a silk - en hood . . . is loose - ly . . . set . . . on his flow - ing . . ." and "And a silk - en hood . . . is loose - ly set on his flow - ing". The bottom two staves are piano accompaniment, continuing the rhythmic pattern with dynamic markings of *p*.

hair; . . . His lute . . .

hair; . . . His

A page . . . bears his helm . . . and sword, his lute . . .

A page bears his' helm . . . and sword, his lute . . .

The third system of the musical score consists of four staves. The top two staves are vocal lines in G minor, with lyrics: "hair; . . . His lute . . ." and "hair; . . . His". The bottom two staves are piano accompaniment, with dynamic markings of *f* and *fz*. The system concludes with a double bar line and repeat signs.

... an-oth-er car-ries. Lo! he is strid-ing this way, he comes, let us meet him, He comes, he comes, He is strid-ing this way, he is strid-ing this way, he comes, let us meet him. see! he comes, he comes, let us meet him.

*Sua*

*f*

*p*

*f*

B

he tar-ries, *mf* Strok - ing the neck of his steed and

he tar-ries, *mf* Strok - ing the neck

*p*

*mf* His mien . . . is gen - tle, his

His

*f* loos - en - ing its sad - dle - girth.

*dim.* *p* of his steed and loos - en - ing its sad - dle - girth.

*f* *p*

bear - ing be - to - - kens a no - - ble birth, a . . . no - - ble

mien . . . is gen - tle, his bear - ing be - to - - kens a no - - ble



gay trou - ba - dour, he . . has come to glad - den our feast, he has

gay trou - ba - dour, he . . has come to glad - den our feast, he has

gay trou - ba - dour, he . . has come to glad - den our feast, he has

gay trou - ba - dour, he . . has come to glad - den our feast, he has

*ff*

*mf* come . . to . . glad - den our feast, to en - li - ven our dance, . . *f*

come . . to glad - den our feast, he has come, . . *f*

*mf* come . . to . . glad - den our feast, to en - li - ven our dance, . . *f*

come . . to glad - den our feast, he has come, . . *f*

*p* *f* *p*

*mf* to . . glad - den our feast, to en - li - ven our dance, . . to . . glad - den our *p*

to glad - den our feast, . . to glad - den our feast, to glad - den our

*mf* to . . glad - den our feast, to en - li - ven our dance, . . to . . glad - den our *p*

to glad - den our feast. . . to glad - den our feast, to glad - den our

*mf* *cres.*

feast, he has come to . . glad - de our feast, . . to en -

feast, he has come to . . glad - den our feast, . . to en -

feast, he has come to . . glad - den our feast, . . to en -

feast, he has come to . . glad - den our feast, . . to en -

*mf* *f* *cres.* *f*

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

- li - ven our dance, . . . he has come, come to en - li - ven our dance.

*fz* *ff*

*f* *mf* *mf molto marcato.*

*Ped.* \*

*p*

(Enter from right Raimon and Robert, followed by knights and esquires. The crowd give

way and bow respectfully.)

COUNT RAIMON. RECIT.

Go, bid . . . the stran - ger knight . .

Recit.

*a tempo.*

approach our court!

*mf*  
*a tempo.*

Maestoso.  $\text{♩} = 92$ .

(Enter Guillem from right. A page carries his helmet and sword, another

his lute. Enter simultaneously from left, Margarida and Azalais with ladies and pages carrying their trains. As Margarida

sees Guillem she gives a sudden start which is observed by Raimon.)

RAIMON (with dignified courtesy).

Moderato sostenuto.

Moderato sostenuto.  $\text{♩} = 80$ .

Be wel - come, wel - come to our midst, thou no - ble sing - er, To

us a fount of hon - our is thy name, The he - ro's guerdon is thy song, . . . the

bring - er Of beau - ty's wor - ship, of the cow - ard's shame. Be wel - come,



wel - come to our midst, thou no - ble sing - - er!

MARGARIDA (in the same manner).  
With - out thy migh - ty art, . . . our court - ly plea - sure

*pp*  
Ped. \* *mf*

Was but an i - dle show, an emp - ty dream. The po - et has . . . ap -

*mf*  
*p*

- peared, . . . the po - et has . . . ap - peared; . . . and lo! his pre - sence Has

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

lit our laugh - ter with a sun - ray's gleam. Be

AZALAIS (to Guillem). *mf* *f*

RAIMON (to Guillem). *mf* Be wel - come,

ROBERT (to Guillem). *mf* Be wel - come, be

Be wel - come, . . . be

*cres.*

wel - come, be wel - come, To  
 wel - come, be wel - come, wel - come to our midst, thou no - ble sing - er, To  
 wel - come, be wel - come, wel - come to our midst, thou no - ble sing - er, To  
 wel - come, be wel - come, wel - come to our midst, thou no - ble sing - er, thou no - ble  
 CHORUS.  
 SOPRANO. *mf* Be wel - come, wel - come to our midst, thou no - ble sing - er, To  
 ALTO. *mf* Be wel - come to our midst, thou no - ble sing - er, To  
 TENOR. *mf* Be wel - come to our midst, thou no - ble sing - er, To us, to  
 BASS. *mf* Be wel - come to our midst, thou no - ble sing - er, thou no - ble

us a fount of hon - our is thy name. . .  
 us a fount of hon - our is thy name. . .  
 us a fount of hon - our is thy name. . .  
 sing - er, To us a fount of hon - our is thy name.  
 us a fount of hon - our is thy name. The he - ro's guer-don is thy  
 us a fount of hon - our is thy name. The he - ro's guer-don is thy  
 us a fount of hon - our is thy name. The he - ro's guer-don is thy  
 sing - er, To us a fount of hon - our is thy name, The

song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

he - ro's guer - don is thy song, . . the bring - er Of beau - ty's wor - ship, of the cow - ard's

thou no - ble, no - - ble sing - er,

Be wel - come, welcome to our midst, thou no - ble, no - ble sing - er,

Be wel - come, welcome to our midst, thou no - ble, no - ble sing - er,

Be wel - come, welcome to our midst, thou no - ble, no - ble sing - er, be . .

shame, Be wel - come, welcome to our midst, thou no - - ble sing - er, be

shame, Be wel - come, welcome to our midst, thou no - - ble sing - er, be

shame, Be wel - come, welcome to our midst, thou no - - ble sing - er, be

shame, Be wel - come, wel - come, welcome to our midst, thou no - - ble sing - er, be . .

*Ped.* \* *f* *cres.* *f* *Ped.* \*

*ff* be wel - - - - - come.

be wel - - - - - come.

be wel - - - - - come.

wel - - - - - come, be wel - - - - - come.

wel - - - - - come, be wel - - - - - come.

wel - - - - - come, be wel - - - - - come.

wel - - - - - come, be wel - - - - - come.

*ff* *f* *Tranquillo.*

*Ped.* \*

**E** *Un poco più mosso.*  
GUILLEM.

To thank you for such wel-come on my way, .. What can I say? ..

*Un poco più mosso.* ♩ = 84.

*p*

How find in words . . for all that moves my heart A count - er -

*sempre p*

*Ped.* \*

*sempre dolce.*

part? . . . I call no cas - tle mine, no broad - en - ing

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

mea - sure Of boun - teous fields, . . . Nor wine. . . nor ri - pen - ing

*cres.*

corn's a - bun - dant trea - - - sure, My au - tumn yields, . . .

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

L. II.

*mf* A cloak, . . . a sword, . . . a hollow lute, a steed . . . Are all I

*calando.*

*calando.*

*a tempo.* need, . . . Take then the on - ly trea - sure that be - longs To me, . . .

*p*

*p a tempo.*

*Ped.* \*

*f* my songs, . . . *calando.* *mf* my . . . songs. *a tempo.* (signs of admiration amongst the crowd.)

*mf* *fz* *f*

*Ped. \* Ped.*

**F**  
RAIMON. RECIT.  
No richer price . . . the mightiest king could

*f*

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

pay, . . . But ere we ask you to re - deem your pledge, *Moderato come lmo.* *mf* We would that

*moderato.* *Moderato come lmo.* *mf* *Moderato come lmo.* *mf = 80.* *p*

you should seek re - pose and com - fort Such as this house af - fords af - ter your

*f* *calando. 3* *mf* *calando.*

*a tempo.* (Guillem bows and exit, attended.)  
jour - ney . . .

*mf a tempo.* *a tempo.*

(aside to Robert.)

RECIT.

Saw you the La-dy Countess give a start And tremble when he en-tered? I o -

- pine That they met be-fore this.

ROBERT (unconcernedly). *a piacere.*

Ve-ry like, There's ma-ny a cas-tle in our

fair Pro-vence, Where la - dies and a love-sick trou - ba - dour May con - gre - gate.

*rit.* *a tempo.*

RAIMON. *f*

Love - sick ! on whose be - half ?

ROBERT. *calando.*

Who cares or knows, not I, per -

*rit.* *a tempo.*

- haps not . . he, If Mar - ga - ri - da be, or A - za - la - is, The

*rit.* *a tempo.* *p*

bur - den of his song, what matters it To him, or me, or you? One name, I trow . . .

*f* *mf*

*vivo.* RAIMON. 3

. . . Is ful - ly as harmonious as the o - ther, To finish off a stan - za with. The Countess Of

*p vivo.* *ff* *fp*

*mf* *G come prima.*

Ros - sil - ho, I trust, will think it meet To guard her honour from a rhyme - ster's fan - cy.

*dolce.*

MARGARIDA (*simultaneously whispering to Azalais*).

*pp*

I knew . . that he would come! My heart fore - told That I should see . . him once a -

*pp*



*p* gain; that he Would strive to fol - low me e'en to this court,  
*dolce.*

But now . . . that he is here . . . a sudden trem-our Creeps . . . o'er me,

and the wings of coming ill Are i - cy on my tem-ples. Dear - est sis-ter, Keep si - lence,  
*calando.* *AZALAIS.* *p* *accel. molto.*  
*pp* *calando.* *pp* *cres.* *accel. molto.*

we are watched; all will be well! Trust in your sis - ter's gui - - dance,  
*mf rit.* *a tempo calmato.*  
*mf rit.* *dolce. a tempo calmato.*

to the cau-tious There is no dan-ger, to the brave be-longs the  
*rit.*  
*rit.*

THE MASQUE.

(Movement amongst the crowd. Enter a Peasant.)

*Allegretto.*  
AZALAIS.

world.  
*Allegretto.*  $\text{♩} = 138.$   
*tr*  
*pp.*

*mf* *p*

*tr* *fz*

*fz* *fz* *fz* *fz* *fz*

**H** PEASANT (to Raimon).

*f*  
Right no - ble Count, great Lord of Ros - sil - ho, . . . May  
*tr*  
*mf leggiero.*

we your faith - ful and most hum - ble liege - men,

Pre - sent the first fruits of the bount - eous sea - son, To

your . . good Lord - ship and your la - dy Count - ess ?

RAIMON. I (Exit Peasant. Raimon, Robert and the

Break off your par - ley and be - gin the feast.

two ladies seat themselves on chairs placed by pages. Knights and ladies grouped behind, leaving the stage free for the Masque.

Shouts and rustic music behind the scenes. Re-enter Peasant leading by the hand a young girl.)

Allegro pastorale. ♩ = 104.

Tambourine.

They bow before Margarida.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, including a forte (*f*) dynamic marking.

*J* PEASANT. *a piacere.*  
Great lords and la - dies lend a gra - cious mind To our rude

Vocal line and piano accompaniment for the third system, including a triplet of eighth notes.

show and sim - ple rhymes, . . . which we Re - peat . . as our

Vocal line and piano accompaniment for the fourth system, including a mezzo-forte (*mf*) dynamic marking.

fore - fa - thers taught us ; . . . ho, be

Vocal line and piano accompaniment for the fifth system, including a piano (*p*) dynamic marking.

gin!

Vocal line and piano accompaniment for the sixth system, concluding with a key signature change to B-flat major and a 3/4 time signature.

Tempo di Valse. ♩ = 120.

Enter eight girls dressed in white and crowned with vine-leaves. They perform a graceful dance symbolic of

*pp*

*the vintage.*

*pp*

*mf*

*dolce.*

*con Ped.*

*p*

*mf*

*poco cres.*

*mf*

First system of musical notation, consisting of a treble and bass clef. The music features a complex rhythmic pattern with many beamed notes and rests.

*Più animato.*

Second system of musical notation. It includes dynamic markings such as *mf* and *V*. There are also some triplet markings (3) over groups of notes.

Third system of musical notation. It includes dynamic markings such as *mf* and *V*. There are also some triplet markings (3) over groups of notes.

Fourth system of musical notation. It includes dynamic markings such as *fz* and *f*. There are also some triplet markings (3) and a sextuplet (6) over groups of notes.

Fifth system of musical notation. It includes dynamic markings such as *p*. There are also some triplet markings (3) over groups of notes.

*calando sempre.*

Sixth system of musical notation. It includes dynamic markings such as *dim.* and *p*. There are also some triplet markings (3) over groups of notes.

*Ped.* \*

Seventh system of musical notation. It includes dynamic markings such as *p*. There are also some triplet markings (3) over groups of notes.

*Tempo 1mo.*

K

YOUNG GIRL (to the spectators on the stage, explaining the action.)

See they move in har - mon - - ious

*Grazioso.*

*Ped.*

mea - - sure, Reap - ing and dan - cing, Re - ce - ding, ad - van - -

*Sva*..... *Sva*.....

*pp*

*Ped.* \*

- cing.

CHORUS.

See they move, in har - mo - nious mea - - sure, Reap - ing and

See they move, see they move, in har - mo - nious mea - sure, Reap - ing

See they move, in har - mo - nious mea - - sure, Reap - ing and

See they move, see they move in har - mo - nious mea - sure, Reap - ing!

*Sva*.....

*p*

*dolce.*  
*mf* Glow - ing with plea - sure

dan - cing, Re - ced - ing, ad - van - cing.  
and dancing, Re - ced - ing, ad - van - cing.  
danc - ing, Re - ced - ing, ad - van - cing.  
and dancing, Re - ced - ing, ad - van - cing.

Gar - ner - ing their trea - sure, Dream - ing of love, . . .

dream - ing of love!

Glow - ing with plea - sure, Gar - ner - ing their trea -  
Glow - ing with plea - sure, Gar - ner - ing their  
Glow - ing with plea - sure, Gar - ner - ing their trea -  
Glow - ing with plea - sure, Gar - ner - ing their



sure, Dream - - ing of love, . . of love, . . . See they  
 trea-sure, Dreaming, dreaming of . . love, . . See they

sure, Dream - - ing of love, . . of love, . . . See they  
 trea-sure, Dreaming, dreaming of love, See they

move in har - mo - nious mea - - - sure, Reap - ing and dan - cing, Re -  
 move, see they move in har - mo - nious mea-sure. Reap-ing and dan-cing,

move in har - mo - nious mea - - - sure, Reap - ing and dan - cing, Re -  
 move, see they move in har - mo - nious mea-sure, Reap-ing and dan-cing,

ce - ding, ad - van - - - cing.  
 Re - ce - ding, ad - van - cing.

ce - ding, ad - van - - - cing.  
 Re - ce - ding, ad - van - cing.

Enter from right two men dressed in goats' skins. The girls scream and run away. The men discover the baskets and

PEASANT.

*Allegro moderato.*  $\text{♩} = 84.$  While thus the

*tr* *tr*

*Cymbals. f* *ff* *mf*

devour the grapes.

dance they va - ry, Two wood-men, wild and hair - y, Approach from dark - est

*f* *mf*

shade; . . . The gar - nered fruit they scatter, With

*f* *ff* *p*

growl - ing voice and clat - ter Of hoofs, they scare, . . . they scare each maid.

CHORUS. SOPRANO. *mf*  
The gar - nered fruit they scatter, With growl - ing voice and clat - ter Of hoofs, they

ALTO. *mf*  
The gar - nered fruit they scatter, With growl - ing voice and clat - ter Of hoofs, they

TENOR. *f*  
scare, . . . they scare each maid. They scare, they scare each maid.

BASS. *f*  
scare, . . . they scare each maid. They scare, they scare each maid.

SOPRANO. *L*  
ALTO. *f* While thus the dance they va - ry, Two wood-men  
They scare each maid,

*f* While thus the dance they va - ry, Two wood-men  
They scare each maid,

SOPRANO.  
wild and hair-y Approach from dark-est shade. . .

TENOR.  
wild and hair-y Approach from dark-est shade. . .

*ff*  $\text{♩} = 126.$

(Enter from left Saint George in armour, and Hercules carrying his club, timidly followed by the girls. The wild men are *Allegro marziale.*)

YOUNG GIRL.  
See, to their res - cue

*Allegro marziale. ♩ = 126.* *mf* *p*

killed after a short fight.)

come the no - ble twain, . . .

*ben marcato.*

Sir Her - cu - les, and good Saint George the bold ;

foes have

With club and sword they soon their foes, their foes have

*calando.* *ff*

M a tempo.

slain.

CHORUS. SOPRANO.

See, to their res - cue come the no - ble twain, the no - ble

ALTO.

TENOR.

See, to their res - cue come the no - ble

BASS.

See, to their res - cue come the no - ble, come the no - ble

M a tempo.

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

twain, Sir Her - cu - les and good Saint George the bold. See, With club and

*Più mosso.*

*Più mosso. ♩ = 138.*

sword, with club and sword they soon, they soon their foes have

sword, with club and sword they soon, they soon their foes have

sword, with club and sword they soon, they soon their foes have

sword, with club and sword they soon, soon their foes have

slain, with club and sword they soon their foes have slain, with  
slain, with club and sword they soon their foes have slain, with  
slain, they soon their foes have slain,  
slain, they soon their foes have slain,

*fz* *tr* *tr*

club and sword they soon their foes have slain, they soon their foes have  
club and sword they soon their foes have slain, they soon their foes have  
they soon, they soon their foes have slain, they soon their foes have  
they soon, . . they soon their foes have slain, . . they soon their foes have

slain, they soon, they soon their foes have slain. *fz*  
slain, they soon, they soon their foes have slain. *fz*  
slain, they soon, they soon their foes have slain. *fz*  
slain, they soon, they soon their foes have slain. *fz*

*fz* *mf* *p*

Tempo di Valse.

YOUNG GIRL. (The girls offer wine and fruit to their deliverers.)

*mf* And . . . to their thirst-ing lips . . . the maid - ens hold . . .

Tempo di Valse. ♩ = 120.

*p* Cups filled with wine, that glows . . . like burn - ished gold, . . . Where - of they

*tr*

*poco marcato.*

drink, . . . where - of they drink, . . . and find . . . their

*cres.*

strength, . . . and find their strength, their strength a - - gain . . .

*f*

*rit.* *Allegro vivace.*

strength, . . . and find their strength, their strength a - - gain . . .

*rit.* *Allegro vivace. ♩ = 80.*

*f* *p*

*mf* *f*

YOUNG GIRL. N

PEASANT.

For wine, for wine glad - - - dens the heart of man,

For wine, for wine glad - - - dens the heart of man,

With its po - tence blend - ed, one's sor - row is end - ed . . . Be - fore it be -

With its po - tence blend - ed, one's sor - row is end - ed . . . Be - fore it be -

- gan,

And

- gan,

It's fra - grance we taste and our heart . . re - joi - - -

*Sua*.....



loud in its prai - ses we lift . . . our voi - - ces,

ces,

*rit.* *a tempo.*

*tr.* *rit.* *a tempo.*

Sing - ing to - geth - er, sing - ing to - geth - er, "Vi - va la

Sing - ing to - geth - er, sing - ing to - geth - er, . . . "Vi - va la

*p* *calando.* *a tempo.* *f*

*p* *calando.* *a tempo.* *f*

*calando.* *p* *a tempo.*

jo - ya, A la vi - a tris - tes - sa, vi - va . . la jo - ya, a la

jo - ya, A la vi - a tris - tes - sa, vi - va . . la jo - ya, a la

*p*

vi - a, a la vi - a, a la vi - a tris - tes - sa.

vi - a, a la vi - a, a la vi - a tris - tes - sa.

*f* *ff* *f*

CHORUS.

vi - - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - - va la jo - ya, a la vi - a tris - tes - sa, vi - - va . . la

vi - va la jo - ya, a la vi - a tris - tes - sa, vi - va la

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

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

jo - ya, a la vi - a, a la vi - a, a la vi - a tris -

- tes - sa.

- tes - sa.

- tes - sa.

- tes - sa.

*fz* *f*

YOUNG GIRL. NN *mf*

PEASANT. *f*

For wine, for wine glad - - - dens the heart of man,

For wine, for wine glad - - - dens the heart of man,

NN *f* *p*

*p* With its po-ten-cy blend - ed, Our sor-row is end - ed . . . Be-fore it be -

*p* With its po-ten-cy blend - ed, Our sor-row is end - ed . . . Be-fore it be -

*mf*

- gan, And

*mf*

- gan, It's fra - grance we taste and our heart . . re-joy - - -

*Sva*.....

*mf* *p*

loud in its prai - ses we lift . . . our voi - ces,

ces,

*rit.* *a tempo.*

*tr.* *rit.* *a tempo.*

Sing - ing to - geth - er, sing - ing to - geth - er, "Vi - va la

Sing - ing to - geth - er, sing - ing to - geth - er, . . . "Vi - va la

*p* *calando.* *f* *a tempo.*

*p* *calando.* *f* *a tempo.*

*calando.* *p* *a tempo.*

jo - ya, A la vi - a tris - tes - sa, vi - va . . la jo - ya, a la

jo - ya, A la vi - a tris - tes - sa, vi - va . . la jo - ya, a la

*p*

vi - a, a la vi - a, a la vi - a tris - tes - sa,

vi - a, a la vi - a, a la vi - a tris - tes - sa,

*f* *f* *f*



COUNT ROBERT. *mf*

Saint George and Her - cu-les, a good - ly pair To toy with

RAIMON. *mf*

pret - ty mai - dens, in such wise. Who would not

turn a pay-nim or a saint, And slay wild woodmen by the score, to be Thus

AZALAIS.

hand-some-ly re - ward - ed? There are plen - ty Of . . . cai - tiff knights in fair . . .

. . . Pro - vence and mon - sters, Jea - lous and cru - el, fright - en - ing ten - der

*rit.* *f* *trem.* *mf*

*ad lib.* (To Margarida, who all along has sat silent taking  
la - dies, And never a saint to slay them. What say you,

*little notice of the Masque.)* COUNT ROBERT.  
Fair saint? She dreams, and says not what,

*legato. Moderato. ♩ = 92.*

*Allegro pastorale.* *mf*  
*Allegro pastorale. ♩ = 104.* but lo! whom have We here? An-oth-er saint, but of such

mien As would be-seem Dan Cu-pid or god Bacchus Rather than Chris - tian mar-tyr;

*R.H.*  
*Ped.* \*

(Enter from left St. Melardus, a youth dressed in a white tunic and crowned with ivy; his head is surrounded by a halo; he  
fa-ther Do-min-ic Must see to this!

blesses the crowd, after which he approaches Margarida and offers her a large bunch of grapes.)

PEASANT (to Margarida). *f* *mf* *ad lib.*

Lo! the good Saint Me - dar-dus, The pa - tron of our vine-yards, prof - fers you Their

no-blest fruit; the wine . . it yields, in - spires The heart of him . . who drinks,

with thoughts of va - - lour And love, his lips . . with song . .

(Margarida starts at the last words, but, recovering herself, graciously *Allegro.*)

*mp* *mf* *f*

we call it "Blood of the po - et," "Sanh del Tro - ba - dor." *Allegro.* ♩ = 96.



accepts the gift.)

AZALAIS.

A no - ble name . . for a

The first system of music shows the vocal line starting with a rest, followed by the lyrics 'A no - ble name . . for a'. The piano accompaniment consists of a right hand with a series of triplets and a left hand with a steady bass line.

no - - ble gift! . . . And here as if moved by a se - cret

The second system continues the vocal line with 'no - - ble gift! . . . And here as if moved by a se - cret'. The piano accompaniment features triplets in the right hand and a more active bass line. Dynamic markings include *p* and *mf*.

call . . Our . . po - et ar - rives ; . . his . . voice . . to . .

The third system continues the vocal line with 'call . . Our . . po - et ar - rives ; . . his . . voice . . to . .'. The piano accompaniment maintains the triplet pattern in the right hand. Dynamic markings include *mf*.

lift . . In the praise of wine, and our hearts . . to en - thral . . .

The fourth system continues the vocal line with 'lift . . In the praise of wine, and our hearts . . to en - thral . . .'. The piano accompaniment features triplets in the right hand. Dynamic markings include *f*.

As the bring - er of joy, . . the . . slay - er of pains, Let his song pour

The fifth system concludes the vocal line with 'As the bring - er of joy, . . the . . slay - er of pains, Let his song pour'. The piano accompaniment features triplets in the right hand. Dynamic markings include *f*, *mf*, and *p*.

forth, let him prove with - al, That the "Blood of the

Po - - - et" flows in his veins. . .

*rit.* Enter from the Castle Guillem splendidly attired.

*f rit. f a tempo. Più animato.*

R.H.

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

Guillem looks at

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

Margarida, who bows her head in sign of approval. He then beckons to a page, who brings him his lute.

*Sve. mf*

*Sve. p*

*Ped. \**

FINALE.

*Andante cantabile.*

GUILLEM.

*Andante cantabile.* ♩ = 63.

The sun - ray's shine, The rich - ness of the

*p*

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

earth . . In love . . . com - bine, in love . . . com - bine To give tri -

*cres.*

umph - ant birth To pur - est . . wine. In joy we pour it forth, in joy . . we pour it

*sempre.* *mf*

forth . . . Lo! from the

*p*

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

flask . . it flows, And in the cry - stal glows. Red - der than an - y rose The

*mf* *cres.*

*Ped.* \*

spring un - furls, Or dark pome - gran - - ate blos - som . . . And on its

pur - ple bo - som Shine . . . sparkling pearls, . . . on its pur - ple bo - som

*con abbandono.*  
shine . . . sparkling pearls, shine spark - - ling pearls, shine spark - ling,

**R** *(The crowd listen, attentively, growing more and more inspired as he*  
spark - ling pearls. . .

*continues his song.)*

*p* The deep . . de - sire . . Which dwells with - in my heart, . . Its . .

*dolce.*

*Ped. sempre.*

*poco cres.*

liv - - ing fire, its liv - - ing fire Must to my songs im - part ;

*cres.*

They nev - er tire . . To seek thee where thou art, to seek thee where thou

art . .

**CHORUS. SOPRANO.**

*p* They nev - er . . . tire To . . . seek thee where thou

**ALTO.**

*p* They nev - er . . . tire To seek thee where thou

**TENOR.**

*p* They nev - er tire To seek thee where thou

**BASS.**

*p* To seek thee

S *Animato.*

With full har - mo - nious sound, They ho - ver  
 art, where thou art. . .  
 art, where thou art. . .  
 art, where thou art. . .  
 where thou art.

*S Animato.*  
*mf* *p* 3 3 3  
 Ped. \* Ped. \* Ped. \*

thee . . . a-round, And with a wreath have bound Thy silk - - en  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.* *mf*  
 curls, . . . thy silk - - en . . . curls. . . To crown thy  
 CHORUS. *p*  
 And with a  
 And with a wreath, a  
 And with a  
*dim.* *p* 3 3  
 Ped. \* Ped. \* Ped. \*

beau - - ty's splendour My songs to thee I ten - - - der,  
 wreath have bound Thy silk - - - en  
 wreath have bound Thy silk - - - en  
 wreath have bound Thy silk - - - en  
 Thy silk - - - en

My . . price - less pearls, my price - less pearls, To . . thee I  
 curls, My . . songs to thee, . . . my songs to thee I  
 curls, My songs to thee, to thee, my songs to thee I  
 curls, My songs to thee, . . . my songs to thee I  
 curls, . . My songs to thee, to thee, my songs to thee I

*poco rit.* *a tempo.*

ten - der, My price - less, price - less pearls.

*poco rit.* *a tempo.*

ten - der, My price - less, price - less pearls,

*poco rit.* *a tempo.*

ten - der, My price - less, price - less pearls,

*poco rit.* *a tempo.*

ten - der, My price - less, price - less pearls,

*fz fz poco rit. f largamento.*

**T** *MARGARIDA (aside).*

*p* His words with sweet - est mes - sage strike my soul, The

*p pp*

*p dolce.* <sup>3</sup> mu - sic of . . his voice is in mine ear; Tri - umph - ant joy. . . the

<sup>3</sup>

*f p* pangs . . of dark - est fear . . Al - ter - nate - ly my tremb - ling heart con -

*accel.*

*accel.*

*Ped.* \*



*rit. Tempo lmo.*

trol. . . . .

**GUILLEM (with passionate fervour).**

Bright - er than spark - ling wine,

*f > rit. molto. > pp*

Pu - rer than song . . . of mine, My . . thoughts a pearl en - shrine All

*Ped \**

pearls . . a - bove, . . . all pearls a - bove. . .

*CHORUS: BASS. p*

All pearls a -

*mf*

Be it my heart's, my . . heart's . . en - dea - vour, To win and

*CHORUS. p*

All pearls a - bove. Be it my heart's . . en - dea - vour To

All pearls a - bove. Be it my heart's . . en - dea - vour To

All pearls a - bove. Be it my heart's . . en - dea - vour To

- bove, To win, To

*p molto cres. mf*

hold for ev - er My pearl, . . my love, my pearl, . . my love, my  
 win and hold for ev - er My . . pearl, . . my love, my  
 win and hold for ev - er My pearl, my love, my  
 win and hold for ev - er My pearl, my love, my  
 win and hold for ev - er My pearl, my love, my

*f* *passionato.*

pearl, . . my pearl, my love! . . . *lunga.* *Allegro con brio.*  
 pearl, . . my pearl, my love! . . . *f* Crown him,  
 pearl, . . my pearl, my love! . . . *f* Crown him,  
 pearl, . . my pearl, my love! . . . *f* Crown him,  
 pearl, . . my pearl, my love! . . . *f* Crown him,  
 pearl, . . my pearl, my love! . . . *f* Crown him,

*lunga.* *Allegro con brio.*  $\text{♩} = 88.$

The girls surround Guillem, and strew flowers at his feet. He heeds them not, and slowly approaches Margarida.

crown him, crown him with blos-soms, crown him, crown him, crown him with  
 crown him with blos-soms, crown him, crown him with  
 crown him with blos-soms, crown him, crown him with  
 crown him with blos-soms, crown him, crown him with

blos-soms, crown him, crown him, crown him with *marcato.*  
 blos-soms, crown him, crown . . . him, crown him with *marcato.*  
 blos-soms, crown . . . him, crown him, crown him with *marcato.*  
 blos-soms, crown him, crown him, crown him with

blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of  
 blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of  
 blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of  
 blos - soms, with leaves of the vine, . . . The sing - er of love, the sing - er of

## MARGARIDA (with a sudden impulse).

wine! . . . wine! . . . wine! . . . wine!

I crown thy

U

*fz* *fz*

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, with lyrics 'wine! . . . wine! . . . wine! . . . wine!' and 'I crown thy'. Above the vocal line, there is a 'U' marking. The piano accompaniment consists of two staves. The right hand has a complex, rhythmic pattern with many beamed notes. The left hand has a simpler accompaniment. Dynamics include *fz* and *fz*.

brow . . . with a wreath of the blos - som - ing vine, . . . Be . . . thy

3 3 3 3

3 3

Detailed description: This system contains the fifth and sixth staves. The vocal line has lyrics 'brow . . . with a wreath of the blos - som - ing vine, . . . Be . . . thy'. The piano accompaniment features triplets in both hands, indicated by the number '3'. The right hand has a more active line with triplets, while the left hand has a more static accompaniment.

thoughts as pure . . . as the bloom . . . and the

*a piacere.*

Detailed description: This system contains the seventh and eighth staves. The vocal line has lyrics 'thoughts as pure . . . as the bloom . . . and the'. The piano accompaniment continues with a steady accompaniment. The vocal line ends with a fermata and the instruction *a piacere.*

fruit there - of, . . . The crown of fame, . . . and the

3

*f*

Detailed description: This system contains the ninth and tenth staves. The vocal line has lyrics 'fruit there - of, . . . The crown of fame, . . . and the'. The piano accompaniment features a triplet in the right hand, indicated by the number '3'. The left hand has a simple accompaniment. Dynamics include *f*.

*a piacere.*

wreath . . of love be thine, . . Thou sing - - er of Pro -

*She takes a wreath from one of the girls. As Guillem is about to kneel before her, Azalais hurriedly steps forward to her side, so that it appears doubtful for whom his homage is intended.*

- vance, thou trou - - ba - dour . . of . . love.

*rit.* *a tempo.*

RECIT. COUNT ROBERT (to Raimon).

Be - hold, . . a mys - te - ry!

*mf* *a tempo.* *3* *fz*

*Recit.* *a tempo.*

RECIT. COUNT RAIMON.

Which I . . . shall fath - om.

*a tempo.* *V*

CHORUS.

Hail, Guil - lem, *ff* *3*

Hail, Guil - lem, *ff* *3*

Hail, Guil - lem, *ff* *3*

Hail, Guil - lem, *ff* *3*

Hail, Guil - lem, *V*

*Recit.* *ff a tempo.*

hail, hail, Guil - lem, hail, hail, hail,

hail, hail, Guil - lem, hail, hail, hail,

hail, hail, Guil - lem, hail, hail, hail,

hail, hail, Guil - lem, hail, hail, Guil - lem, hail,

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "hail, hail, Guil - lem, hail, hail, hail,". The piano part features a complex rhythmic pattern with triplets and various articulations.

Guil - lem, . . . The crown of fame, . . . The wreath of love be

Guil - lem, The crown of fame, . . . The wreath of love be

Guil - lem, The crown of fame, . . . The wreath of love be

Guil - lem, The crown of fame, . . . The wreath of love be

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Guil - lem, . . . The crown of fame, . . . The wreath of love be". The piano part continues with complex rhythmic patterns and articulations.

thine. Thou sing - er of Pro - vence, thou trou - ba - dour of . .

thine, Thou sing - er of Pro - vence, . . . thou trou - ba -

thine, Thou sing - er of Pro - vence, . . . thou trou - ba -

thine, . . . thou sing - er of Pro - vence, . . . thou trou - ba -

The third system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "thine. Thou sing - er of Pro - vence, thou trou - ba - dour of . .". The piano part continues with complex rhythmic patterns and articulations.

love, . . . thou trou - ba - - dour . . . . . of  
 - dour, . . . thou trou - - ba - - dour . . . . . of  
 - dour, . . . thou trou - - - ba - dour, . . . thou trou - ba - dour of  
 - dour, . . . thou trou - - ba - - dour, thou trou - ba - dour . . . . . of

*Sva*.....

3 3 3 3 3 3 3 3

love! . . . . .  
 love! . . . . . *Curtain.*  
 love! . . . . .  
 love! . . . . .

*Maestoso meno mosso.*

*Sva*.....

3 3 3 3 3 3 3 3

*Maestoso meno mosso.*

*sempre ff*

*Sva*.....

L.H.

*Ped.*

## ACT II.

## THE HUNT.

An open glade in the forest. In the background (R.) a grassy mound. In the foreground (L.) a large tree, whose overhanging branches (extreme L.) form a natural bower. In it Guillem and Margarida are seated on the trunk of a fallen tree, almost entirely hidden from the rest of the stage. They are reading from an old Manuscript which is resting on Guillem's knees.

Andante tranquillo.  $\text{♩} = 63$ .

The musical score is divided into five systems. The first system shows the piano introduction with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It features a melody with triplets and a bass line with chords. Dynamics include *p* and *cres.*. Pedal marks and asterisks are present. The second system continues the piano accompaniment with similar textures and dynamics. The third system introduces the vocal line for Guillem, with the instruction "GUILLEM (reading)." and the lyrics "And Lan - ce - lot, . .". The piano accompaniment continues with a *dim.* dynamic and *pp* markings. The fourth system shows Guillem's vocal line with the lyrics "as one whose eyes had been Steeped in love's brightness, gazed up-on the Queen,". The piano accompaniment features a *p* dynamic and triplet markings. The fifth system continues the vocal line with the lyrics "My la - dy and my queen, my love . . he spake, Fight - ing or pray-ing, dreaming or a -". The piano accompaniment continues with triplet markings.



- wake, Still must my heart to thine its mes-sage take. Where-at the

Queen by deep de-sire dis-traught, Answer-ing the words he spake, the thoughts he thought, No

*p* *cres.* *mf*

MARGARIDA (*interrupting*). RECIT. *ad lib.*

*calando.* *p* Did she sur - ren - der thus her queenly

long - er bat-tled, nor re-fused him aught." ..

*calando.* *p*

*a tempo.* GUILLEM (*continuing to read with increased emphasis*).

pride, Her plighted faith-ful-ness, her wed - ded du - ty? "For love him -

*p*

self this mir - a - cle . . had wrought. And as a blos-som withering in the drouth, When hea - vy

*p*

rain - clouds ga - ther from the south, With ea - ger greed life - - giv - ing

mois - ture sips, . . . So drank her lips the kiss - es of his

*A<sub>mf</sub>*

*mf* *tranquillo.* *p*

lips, . . . So . . . did his mouth cling to her yearn - ing

*p*

mouth." . . .

(He pauses ; they look in each other's eyes, the book drops on the ground unheeded.)

*f* *sempre crescendo.*

*pp* *Long silence.*

*Ped.* \*

(Enter from B. Azalais in hunting dress, carrying a spear. She looks around, and discovering her sister, fondly embraces her.)

*Allegro.*

AZALAIS (*playfully*).

*Allegro.* ♩ = 120.

Sis - ter, what ails thee?

*f* (The lovers start as from a dream.) *accelerando.*

*tranquillo.* *p*

in tears a - gain? Pi - ty-ing the ills of by-gone a - ges, Weep - ing the dead,

*p*

*agitato.*

who may - be were slain By the po - et's pen, and the

*mf* *f* *agitato.*

*tranquillo.* B

lov - ing twain, Who maun - der through Mas - ter Ar - naut's pa - ges?

*p*

*rit.* *a tempo.*

Wise - ly be - ware, . . . be - ware of the po - et's wile.

*rit.* *f* *a tempo.*

A fal - con - er's snare is his a - mor - ous dit - ty, Our trust - ing

hearts he seeks to be - guile . . . With his tale . . . of love,

laugh - ing in - ward the while, At the tears he draws from our ten - der pi - ty.

RAIMON (*enters hurriedly from R. and overhears the last part of Azalais' speech*). *RECIT.* AZALAIS (*aside to him*). *tranquillo.*

Who speaks of "po - et's wile" and ten - der pi - ty? Be calm, my

friend. The po - et, if he lives, Lives far from here; his vic - tims are en -

*Allegro vivace.*

- shrined In this . . . his page;

*Allegro vivace. ♩ = 104.*

*mf*

give way! . . . here comes the hunt. . . .

*f*

(Enter from r. ladies and knights, huntsmen leading hounds, others with falcons on their fists, others carrying spears.)

*Poco meno mosso.*

*Poco meno mosso. ♩ = 92.*

*f*

*mf*

*sempre crescendo.*

## CHORUS. SOPRANO.

To the green-wood we go . . . to chase the deer, Green is the wood-side,

ALTO.  
To the green-wood we go . . . to chase the deer, Green is the wood-side,

TENOR.  
To the green-wood we go . . . to chase the deer, Green is the wood-side,

BASS.  
To the green-wood we go . . . to chase the deer, Green is the wood-side,

brown is the heath, . . . The scent lies well and the co-vert is near. A

brown is the heath, . . . The scent lies well and the co-vert is near. A

brown is the heath, . . . The scent lies well and the co-vert is near. A

brown is the heath, . . . The scent lies well and the co-vert is near. A

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . . .

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . . .

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . . .

bro - ken . . . sky, . . . with the west - wind blow - ing, The sun on . . .

*mf*

high, with the white clouds flow - ing— Swift - er than

high, with the white clouds flow - ing— Swift - er than

high, with the white clouds flow - ing— Swift - er than

high, with the white clouds flow - ing— Swift - er than

west - wind and clouds is death, swift - er than west - wind and

west - wind and clouds is death, swift - er than west - wind and

west - wind and clouds is death, swift - er than west - wind and

west - wind and clouds is death, swift - er than west - wind and

*(They slowly march across the stage.)*

clouds is death. . . To the green - wood we go . . . to chase the

clouds is death. . . To the green - wood we go . . . to chase the

clouds is death. . . To the green - wood we go . . . to chase the

clouds is death. . . To the green - wood we go . . . to chase the

deer, . . . Green is the wood-side, brown is the heath, . . . The  
 deer, . . . Green is the wood-side, brown is the heath, . . . The  
 deer, . . . Green is the wood-side, brown is the heath, . . . The  
 deer, . . . Green is the wood-side, brown is the heath, . . . The

scent lies . . . well, and the co - vert is near. . . .  
 scent lies . . . well, and the co - vert is near. . . .  
 scent lies . . . well, and the co - vert is near. . . .  
 scent lies . . . well, and the co - vert is near. . . .

GUILLEM (*bowing*).<sub>3</sub> *mf*  
 I will a -  
 RAIMON (*to Guillem, very politely*).  
 May I crave par - ley with you in this place Af - ter the hunt?  
*pp*



MARGARIDA (*aside*).

A se - cret meet - ing, what can it por - tend?  
- wait you here.

*mf*

CHORUS (*slowly quitting the stage*).

Exeunt Raimon, Guillem

A bro - ken sky, with the west - wind blow - ing, The sun on  
A bro - ken sky, with the west - wind blow - ing, The sun on  
A bro - ken sky, with the west - wind blow - ing, The sun on  
A bro - ken sky, with the west - wind blow - ing, The sun on

and Azalais in the direction the hunters have taken (*i. e. back*). Margarida accompanies them for a short distance.

high with the white clouds flow - ing; Swift - er than west-wind and  
high with the white clouds flow - ing; Swift - er than west-wind and  
high with the white clouds flow - ing; Swift - er than west-wind and  
high with the white clouds flow - ing; Swift - er than west-wind and

*fz*

cloud is death, . . . . . swift - er than west-wind and cloud is death. . . . .

cloud is death, . . . . . swift - er than west-wind and cloud is death. . . . .

cloud is death, . . . . . swift - er than west-wind and cloud is death. . . . .

cloud is death, . . . . . swift - er than west-wind and cloud is death. . . . .

(The stage remains empty for a few moments.)

*p* *più marcato.*

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

*sempre pp*

Ped. \*

*segue subito.*

Ped. \* Ped. \*

*Allegro vivo. (Re-enter Margarida hurriedly.)* MARGARIDA. RECIT.

At last I am a - lone! The bla - tant

*Allegro vivo. ♩ = 88.*

*f*

*a tempo.* *lunga pausa.*

noise Of men and hounds and horns dies in the dis - tance. . .

*a tempo.* *lunga pausa.*

*p* *p* *pp*

*Andantino.* *dol.*

(She seats herself on the trunk of a tree and buries her face in her hands.)

Here can I rest, here dream that all the world Might thus for -

*Andantino.* ♩ = 84.

*ppp* *p*

get . . me, leav - ing me be-hind In so - lemn for - est sol - i-tude, to

*pp*

*rit.* *a tempo.* *p*

live, And die; . . lone - ly and hap-py; - hap-py?

*rit.* *a tempo.* *pp*

*Lento.* *p*

Vain - est re - gret - ting, aim - less strife. . . .

*Lento.* ♩ = 54.

*p*

In the pla - ces of light - less sor - row, Have been cast . . . the

lines . . . of my life; Dis - tant past and to - day and to - mor - row Float a - round like a

trou - bled dream, float . . . a - round like a trou - bled dream, . . . like a

trou - bled dream, . . . Where,

where . . . is the out - let, where . . . is the gleam Of

na - - scent hope . . that my heart, my heart could bor - - row ?

*f* *dim.*

Out of the clois-ter's nar - row cell, Tak-en one day to

court - ly splen - dour, Whom could I trust, to whom could I

*mf* *p* *accel.* *e. cres.*

*Ped.*

tell My se - cret life, . . to whom could I tell My se - - cret life, . .

*mf* *p* *Sua* *cres.*

*Sua*..... or my soul, my soul . . sur - ren - - der ! . . Whom could I

*f* *pp*



*Allegro agitato.*

And now this sud-den pas-sion!

*Allegro agitato. ♩ = 144.*

*mf*

*f*

*ff*

which to me . . . Is as a

*mf*

voice that calls, . . . a hand that beck- ons, To one who knows not

*p*

whence, nor cares, but knows . . . That she must fol- low still, were death, were

*ff*

*stargando.*

*fp*

death the goal. . . .

What is thy

*E calmato.*

*p*

*p*

*p*

mean - ing voice?    whi - ther a - way Dost lead me, slen - der hand,

... mov - ing the chords    Of my ex - pec - tant heart with trem - u - lous

*p* *cres.*

joy,    Ev'n as a min - strel strikes    the e -

*f* *mp*

cho - ing lyre?    . . . . .

*f* *dim.* *R.H.* *p*

*Ped.* \*

(A Huntsman rapidly ascends the mound and calls to others behind the scenes.)

*molto cres.* *f*



F HUNTSMAN. (TENOR.)

Lo, the deer! it breaks thro' the bracken, Yon - der a-way by the

The first system of music features a vocal line for the Huntsman (Tenor) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Lo, the deer! it breaks thro' the bracken, Yon - der a-way by the". The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a similar pattern. There are several triplet markings (3) above the notes in both hands.

brook-side, slack-en The leash! see; the hounds take the scent, let go!

The second system continues the vocal line with the lyrics "brook-side, slack-en The leash! see; the hounds take the scent, let go!". The piano accompaniment continues with the same rhythmic pattern, including triplet markings.

A no - ble hind is the prize, . . . tal - ly ho! tal - ly

The third system features the vocal line with the lyrics "A no - ble hind is the prize, . . . tal - ly ho! tal - ly". The piano accompaniment continues with the rhythmic pattern and triplet markings.

(Exit running.) MARGARIDA (passionately.)

ho! . . . There speaks my

The fourth system begins with the instruction "(Exit running.)" and the vocal line for Margarida, who enters "passionately". The lyrics are "ho! . . . There speaks my". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic pattern. There are several triplet markings (3) and a "Ped." (pedal) marking with an asterisk.

fate! ev-en as the hunt - ed deer, . . . I seek to shun my foe from

The fifth system continues the vocal line with the lyrics "fate! ev-en as the hunt - ed deer, . . . I seek to shun my foe from". The piano accompaniment continues with the rhythmic pattern and includes a "mf" (mezzo-forte) marking.

*mf* place to place, In vain the flight, in vain the rest-less race; My *stargando.*

*p* *f* *fp*

*Ped.* \*

des-ti-ny flies . . with me, it is here! . . . . . *calmato.*

*f* *calmato.*

Whi-ther a-way dost lead me, slen-der

*pp*

hand? . . . Mov-ing the chords . . of my ex-pec-tant

*p* *pp*

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

heart To tre-mu-lous joy; . . . . .

*cres.* *ff* *cres.* *f* *pp*

*p* Ev'n as a min - - - strel strikes . . . the e - . . . *f*

*rit.* *p a tempo.* *Più mosso.*  
cho-ing lyre? . . .

*rit.* *p a tempo.* *Più mosso.* *cres.*

*Ped.*

**G** CHORUS (behind the scenes).

TENORS.

BASSES.

**G**

*Sva*

Mor - - te, mor - - te! Hal - la - li! . . .

Mor - - te, mor - - te! Hal - la - li! . . .

RECIT. MARGARIDA.

*a tempo.*

RECIT.

Ay, sound your horns, . . . and shout your

*a tempo.*

*mf*

Hal - la - li! . . . The vic - - tim

*fp*

*fo.*  
waits your com - - ing, fain to die,

*cres.*

(She sinks down on the seat in the bower and remains during the following in deep thought, completely hidden from those on the stage.)

fain to die!

*ff*

(Enter from L., huntsmen, &c., some carrying the deer.)

*Meno mosso.* ♩ = 92.  
*p*

(As they march across the stage.)

*mf*  
TENOR.  
From the depth of the for-est we bring the deer, Green is the

*mf*  
BASS.  
From the depth of the for-est we bring the deer, Green is the

wood-side, brown is the heath, .. A nut - brown doe .. we car - ry

wood-side, brown is the heath, .. A nut - brown doe .. we car - ry

here, . . . Fair was the fight, . . . But at last we beat her ;

here, . . . Fair was the fight, . . . But at last we beat her ;

Fleet was her flight, . . . But the hounds were fleet - er ; Swift - er than

Fleet was her flight, . . . But the hounds were fleet - er ; Swift - er than

hor - ses and hounds is death, . . . swift - er than hor - ses and hounds is death, . .

hor - ses and hounds is death, . . . swift - er than hor - ses and hounds is death, . .

*(As they slowly depart, enter, from L, Raimon accompanied by a serving man, who carries a crossbow.)*

*Moderato.* *p* RAIMON. *p parlando.*

*Moderato.* ♩ = 76. Now, fel-low, heed my word, be-hind yon mound Stand with your

cross-bow, rea-dy charged, and watch While I hold con-verse with a knight, who will Be here a-

- non; and as you see me go To yon-der tree and pluck a branch, as'twere In

*mf*

*RECIT.* *f* *feroce. 3*

play, that in-stant, take your sur-est aim And send an ar-row straight in-to his

*Recit.*

heart: . . . Your life is forfeit, if your bow spare his.

*p* *pp*

(As the serving-man retires behind the mound, enter Guillem, whom Raimon goes to meet with profuse politeness. Margarida during the last scene has risen from her seat, and standing behind the tree, watches the proceedings with growing anxiety.)

*Più mosso.* ♩ = 100.

*fp* *f* *pesante.*

RAIMON (*jovially*). *f* *mf*

How sped the hunt? I spent an e-vil hour, In bush and

*p*

briar en-tang-led stood my steed, Help-less I was, and heard the hounds pass by, . .

*p* *p*

Long - ing to be in . . at the death. . . . The hunt Sped well, . . a

*mf* *mf*

ra - pid chase has yield-ed us A no - - ble quar-ry. Was it to

*ad lib.*

hear the tale Re-count-ed by my lips that you did ask To meet . . me here a -

*mf legato.*

*p calando.*

RAIMON.

lone? It was a tale Of dif - fer-ent im - port I was fain to hear . .

GUILLEM (as before).

I wait your plea-sure, Count. Stern . . is his

Let me re-lect.

*p*

*p*

(to himself.)

brow, his glan - ces low - er With dark . . sur - mi - ses, my fate draws



## MARGARIDA (unobserved by either).

*pp* All . . . is at stake . . . in this per - il-ous hour; . . .  
 nigh.

*pp*

Who . . . can shield him, what help is nigh. . .  
 Load - star of

*p*

Let me not fal - ter, Oh God! to Thy . . . power . . . For  
 faith - ful love, in . . . this hour . . . Stand firm on high.

*p*

strength, for strength I cry, for strength I cry, for strength I cry. Life . . . and the  
 stand firm on high, stand firm on high, stand firm on high! Life . . . and the

*pp* *p*

bright - ness of life . . . are as naught, . . . Be his safe - ty my on - ly

bright - ness of life . . . are as naught, . . . Be her hon - our my on - ly

thought, Though . . . I die, though I die. . .

thought, Though I die, though . . . I . . . die, . . .

RAYMOND (*who has watched Guillem during his soliloquy, goes up to him with a smile*).

In dreams a-gain, Sir Po - - et? pondering o'er Some pas - sion-ate

can - zo, or har-mon - ious me-tre?

*grazioso.*

*mf dolee.*

Fain . . would I . . know the mys - te - ry of your craft . . . Who

is the hap - py fair whose con - qu'ring charms Move you to sighs, that set the la - dies

sigh - ing Of our gay court in e - cho - ing re - sponse? Her name is all

GUILLEM.

oth - er names a - bove, On . . my heart it is gra - ven for ev - - er -

more, . . . But my lips binds a vow,

Sva.....

that no shrift can re - move; The po - et's word is the

*mf* *molto accelerando.*

*Sua*

*p* *molto accelerando.*

blos - som of .. love, . . . But deep - est si - lence lies at the

*f* *largamente.*

*f* *largamente.*

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

RAIMON (*excitedly*). RECIT.

core. Then by our La - dy! you shall break that si - lence, Or bide the

*f* *Recit.* *f*

GUILLEM (*coldly*). *a tempo.*

is - sue. I de - fy your threat. *a tempo.*

*accelerando.*

RAIMON (*recovering himself*). *mf*

I do not threat - en, sir, my on - ly wish Was to de - cide if I had

*grazioso.*

*Meno mosso.*

read your rid-dle In skil - ful fashion, for it seems to me That in a

*Meno mosso.* ♩ = 76.

*pp*

po - et's song we should de - tect The ob - ject of that song, e - ven as we learn The la - tent

root and sap of yon - der tree, By break - ing one of its impend - ing

*f*

*molto crescendo.*

(He goes to the tree, and is about to break one of the overhanging boughs, when Margarida suddenly appears from behind the tree and holds his hand.)

branch-es.

*p*

(While they are still standing in this position enter hurriedly, from l., Azalais, who looks at them with anxious surprise.)

*Molto agitato.*

*mf*

*molto cres.*

*f*

AZALAIS. RECIT.

Sis - ter! I missed you at the hunt and since Have sought you vain-ly thro' these darkling woods To

*Tempo di Minuetto.*

find you here at last and thus.

*Tempo di Minuetto. ♩ = 80.*

RAIMON.

Be wel - come, Fair la - dies both, to this our meet - ing;

you Shall be our um - pires in a con-test which Per-tains to your tri - bu -

*p dolce.*

- nal by all codes Of a - morous sci-ence: Know this

gal-lant knight With-holds from me, . . his loy - al friend and true, . .

The name of her . . . who rules his heart and song. . . .

Say must he yield? . .

MARGARIDA. *pp* Oh, fa - - tal quest, where si -

AZALAIS. *pp* Oh, fa - - tal quest, where si -

GUILLEM (separately). *pp* Oh, fa - - tal quest, oh, fa - tal quest, where si -

*p*

lence and speech Are fraught with e - qual dan-ger,

lence and speech Are fraught with e - qual dan-ger, where each

lence and speech Are fraught with e - qual dan-ger, where each Di -

RAIMON. p  
Si - - lence and

where each Di -

Di - ver - gent road leads to shame or death, . . . where each

- ver - gent road leads to shame or death, . . . where each

speech with dan - - ger are rife, Will the

Ped.

- ver - gent road leads to shame or death !

Di - ver - gent road leads to shame or death !

Di - ver - gent road leads to shame or death !

is - sue be death or life ? . . . Your brow is

(to Margarida.)  
mf dolce.

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



cloud - ed, and our trou - ba-dour Stands thoughtful ; say, what is the

*f*

*dolce.*

*f*

*Ped.* \*

(spoken.)

mean - ing? speak ! She must be saved, per - ish my

*mf*

*agitato e accelerando.*

AZALAIS (with a sudden resolution).  
*agitato e accelerando.*

hon - our, per - - ish My hope ! . . . . If you in -

*f*

*f*

*p tranquillo.*

(to Raimon, with assumed bashfulness.)  
*tranquillo.*

- sist I will re - veal his se - cret. Not ma - ny

*mf*

*Sva*

*dolce.*

*parlando.*

weeks have passed since first we met . . . In fair Poi - tou, . . .

*staccato.*

where with his no - ble sis - ter, The coun - ty

Rich - ard roy - al - ly re - sides. . . .

RAIMON (*looking suspiciously at Margarida*).

He al - so met the

Aye! . . . but to me a - lone he ten - dered ser - vice,

la - dy Coun - tess!

Vowed faith - ful troth, in . . . songs of a - mor - ous mea - sure,

RECIT. (to Guillem.) *a tempo.* (Guillem bows assent.)

Me fol - lowed to your court, . . say! is it so? . . .

RAIMON (aside).

A deep - er se - - cret lurks be - hind his si - lence

And her too rea - dy speech. . .

Moderato. *L* (to Guillem.) *mf*

RECIT. MARGARIDA (anxiously).

Your choice is bold, My si - lence and my help re - ward your trust. She is Betrothed to

Moderato.

RAIMON.

*Meno mosso. mf*

Ro- bert. Let him guard her then. "In love . . and war . . all arms are fair,"

*Meno mosso. ♩ = 84.*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. Dynamics include *f* and *mf*.

so says The law of gal- lant court- ship in Pro- vence. . . Ho!..

The second system continues the vocal and piano parts. The vocal line includes the instruction *(calling to those behind.)*. The piano accompaniment features a triplet in the right hand. Dynamics include *mf*.

bid our train as- sem- ble, bring torch- es To light us on our way to fair Li-

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a triplet in the right hand and a *cres.* (crescendo) marking. Dynamics include *mf*.

ét, . . . There . . . in the midst of dance and feast to watch . . .

The fourth system continues the vocal and piano parts. The piano accompaniment features triplets in both hands. Dynamics include *f*.

The is- sue of this am- or-ous en- ter-prise.

The fifth system concludes the page. The piano accompaniment features sixteenth-note runs in both hands. The system ends with a double bar line and the time signature 12/8.



M

*mf* Thus scorned by man, . . . This then is  
*mf* shame, . . . I must re - lieve A sis - - - ter's  
 To vin - di - cate her hon - our, to re-lieve It

M

*f* wo - - man's faith! . . . All that I trust - ed in  
*mf* hon - our from sus - pi - cion's breath, from dark sus - pi - cion's  
 from the stain of dark . . . sus - pi - - cion's breath,

*fp*

that . . . I . . . be - lieved, . . . be - liev - - ed  
*f* breath, . . . from dark . . . sus - pi - - cion's  
 to re - lieve it from the stain, . . . the

*mf*

Sa - - cred to .. hu - - - man hearts. . .  
 breath . . . from dark sus - pi - cion's breath. . . That  
 stain of .. dark . . . sus - pi - cion's breath. . . So

*p* *mf* *p* *mf*

it van - ish - eth, it van - ish -  
 thought brings com - - fort, that thought brings com - - fort,  
 fades, so fades . . in gloom my hope's . . re - splen - - - dent

*mf* *f* *mf* *mf* *p*

- eth, So fades in gloom my hope's re - splen - dent light, And  
 that thought brings com - fort as a ray . . of light, Where  
 light, so fades in gloom my hope's re - splen - dent light, And

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

*Allegro gioioso.*

all is night, is night.

all is night, is night.

all is night, is night.

RAIMON (*with boisterous gaiety*).

To Li - èt, to Li -

*Allegro gioioso.* ♩ = 92.

*p* *pp* *f*

*Ped.* CHORUS. SOPRANO (*with boisterous gaiety*). \* *Ped.* \*

To Li - èt, to Li - èt, we fol - low, we fol - low, to Li - èt,

ALTO.

To Li - èt, we fol - low, we fol - low, to Li - èt,

TENOR.

To Li - èt, to Li - èt, we fol - low, we fol - low, to Li - èt,

CHORUS. BASS.

èt, To Li - èt, we fol - low, we fol - low, to Li - èt,

*f*

to Li - èt, to Li - èt, to Li - èt, to Li - èt,

to Li - èt, to Li - èt, to Li - èt, to Li - èt,

to Li - èt, to Li - èt, to Li - èt, to Li - èt,

to Li - èt, to Li - èt, to Li - èt, to Li - èt,

*f*



to Li-ét, . . . . . we fol - low, to Li -

to Li-ét, . . . . . we fol - low, to Li -

to Li-ét, . . . . . we fol - low, to Li -

to Li-ét, . . . . . we fol - low, to Li -

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

ét, . . . to Li - ét, we fol - low, we fol - low, to Li - ét, . . . to Li - ét, . . .

*Ped.* *\* Ped.*

to Li-ét, . . . . . to Li - ét, . . . . .

to Li-ét, . . . . . to Li - ét, . . . . .

to Li-ét, . . . . . to Li - ét, . . . . .

to Li-ét, . . . . . to Li - ét, . . . . .

*ff*

*\* Ped. \**

RAIMON. *mf* *Meno mosso.*

Where tour - ney . . . and fête Will chase, . . . will chase one an -  
*Meno mosso.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

- - oth - - er, All fear . . . to a - bate . . . All

The second system continues the musical piece. The vocal line has a dynamic marking of *f* (forte) above it. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) below it. The lyrics are spread across the vocal line.

an - - guish to smo - ther; Where the maze . . . of the dance . .

The third system shows the vocal line with a dynamic marking of *mf* (mezzo-forte) above it. The piano accompaniment continues with complex chordal textures and moving bass lines.

Will . . . gai - - - ly re - ceive us, Where an a - mor - ous

The fourth system features the vocal line with a dynamic marking of *p* (piano) below it. The piano accompaniment also has a *p* marking below it. The lyrics are positioned under the vocal line.

glance . . . Will de - light . . . and de - ceive. . . . .

The fifth and final system on this page shows the vocal line with a dynamic marking of *f* (forte) above it. The piano accompaniment has a *p* (piano) marking below it. The music concludes with sustained chords in the piano part.

N MARGARIDA.

*mf* So fades in gloom my hope's re - splen - dent light, And all is night, is night.

AZALAIS.

*mf* This thought bring com - fort, as a ray of light Where all is night, is night.

GUILLEM.

*mf* So fades in gloom my hope's re - splen - dent light, And all is night, is night.

us.

Where the trou -

badour's art . . . And the sound . . . of the lyre Will kin - dle each

heart . . . . With the flame of de - sire,

Where the trou -

badour's art . . . And the sound . . . of the lyre Will kin - dle each

heart . . . With the bright burn-ing flame of de-sire, with the bright . . .

*p* *f*

burn-ing flame of de - sire. . .

CHORUS. SOPRANO.  
Where tour - ney and fête Will chase, . . . will chase one an -

ALTO.  
Where tour - ney and fête Will chase, . . . will chase one an -

TENOR.  
Where tour - ney and fête Will chase, . . . will chase one an -

BASS.  
Where tour - ney and fête Will chase, . . . will chase one an -

oth - er, All fears . . . to a - bate, . . . All an - guish to

oth - er, All fears . . . to a - bate, . . . All an - guish to

oth - er, All fears . . . to a - bate, . . . All an - guish to

oth - er, All fears . . . to a - bate, . . . All an -

O THE LADIES.

smo - ther, Where the maze of the dance Will gai - - ly re - ceive us.

smo - ther, Where the maze of the dance Will gai - - ly re - ceive us.

smo - ther,

- - guish to smo - ther.

To Li - ét, to Li - et, . . . To Li -

THE KNIGHTS.

Where an a - mor - ous glance Will de - light . . . and de - ceive

Where an a - mor - ous glance Will de - light . . . and de - ceive

Where the trou - - badour's art . . . And the sound . . . of the lyre Will

ét, Where the trou - - badour's art . . . And the sound . . . of the lyre Will

us, Where the trou - - badour's art . . . And the sound . . . of the lyre Will

us, Where the trou - - badour's art . . . And the sound . . . of the

kin - - dle each heart . . . With the flame of de - sire, . . . With the flame of de - sire, . . . With the flame of de - sire, . . .  
 lyre will kin - dle each heart With the flame, . . . with the flame of de -

. Where the trou - - badour's art . . . And the sound . . . of the lyre Will . . .  
 . Where the trou - - badour's art . . . And the sound . . . of the lyre Will . . .  
 . . . Where the trou - - badour's art . . . And the sound . . . of the lyre Will . . .  
 - sire, Where the trou - - badour's art . . . And the sound . . . of the

kin - - dle each heart . . . With the bright burning flame, with the . . .  
 kin - - dle each heart . . . With the bright burning flame, with the . . .  
 kin - - dle each heart . . . With the bright burning flame, with the . . .  
 lyre, Will kin - dle each heart . . . With the bright burning flame, with the

*a tempo.* *Più mosso.*

flame of de - sire, . . . with the flame of de - sire. . . .

*a tempo.*

flame of de - sire, . . . with the flame of de - sire. . . .

*a tempo.*

flame of de - sire, . . . with the flame of de - sire. . . .

*a tempo.*

flame of de - sire, . . . with the flame of de - sire. . . .

*Più mosso.* ♩ = 92.

*a tempo.* *f*

(Horses are brought in. Raimon and Guillem mount. Margarida and Azalais are carried in a litter. Men with torches lead the way.)

To Li - ét, to Li - ét, we fol-low, to Li - ét. . . .

To Li - ét, we fol-low, to Li - ét.

To Li - ét, to Li - ét, we fol-low, to Li - ét.

To Li - ét, we fol-low, to Li - ét.

(As all disappear, the refrain of the hunters' chorus is heard from a distance.)

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including dynamics (P), articulation (accents), and fingerings (5, 3).

CHORUS (behind the scenes).

TENOR.

Swift - er than hor - ses and hounds is death, . . . swift - er than

Swift - er than hor - ses and hounds is death, . . . swift - er than

R.H. Fed. \*

hor - ses and hounds is death. . .

hor - ses and hounds is death. . .

(Slow curtain.)

Piano accompaniment for the final system, showing dynamics (pp) and (ff) and concluding with a double bar line.



ACT III.

PRELUDE.

*Allegro gioiale.* ♩ = 72.

*f*

*fz fz fz*

*fz mf p leggiero fz mf*

*p fz mf p*

*mf cres. Ped. \**

*f*

First system of musical notation. Treble and bass clefs. Key signature: one flat. The system includes dynamic markings *p* and *mf*, and a section marker **A**.

Second system of musical notation. Treble and bass clefs. Key signature: one flat. Includes a triplet of eighth notes in the treble clef.

Third system of musical notation. Treble and bass clefs. Key signature: one flat. Includes a triplet of eighth notes in the treble clef and a dynamic marking *f*.

Fourth system of musical notation. Treble and bass clefs. Key signature: one flat. Includes a trill (*tr.*) in the treble clef, dynamic markings *fz* and *p*, and labels **R.H.** and **L.H.** for the right and left hands.

Fifth system of musical notation. Treble and bass clefs. Key signature: one flat. Includes a triplet of eighth notes in the treble clef.

Sixth system of musical notation. Treble and bass clefs. Key signature: one flat. Includes a triplet of eighth notes in the treble clef and a dynamic marking *f*.

Seventh system of musical notation. Treble and bass clefs. Key signature: one flat. Includes a section marker **B**, dynamic markings *fz*, *mf*, and *p*, and a pedal marking *Ped.* with an asterisk *\**. Includes a triplet of eighth notes in the treble clef.

First system of musical notation. The right hand features a melodic line with a trill and a triplet. The left hand has a rhythmic accompaniment. Dynamics include *f* and *fz*. Pedal markings are present with asterisks.

Second system of musical notation. The right hand continues the melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *p*. Pedal markings are present with asterisks.

Third system of musical notation. The right hand features a melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *p*. Pedal markings are present with asterisks.

Fourth system of musical notation. The right hand features a melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *pp*. A *C* marking is present.

Fifth system of musical notation. The right hand features a melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *p* and *cres.*

Sixth system of musical notation. The right hand features a melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *mf* and *f*.

Seventh system of musical notation. The right hand features a melodic line with a triplet. The left hand has a rhythmic accompaniment.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *fz*, *mf*, and *p*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *p*, *fz*, *mf*, and *p*.

Third system of musical notation. The right hand has a melodic line with a crescendo leading to a fermata. The left hand has a steady accompaniment. Dynamics include *mf*.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include *f* and *Silent.*

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include *ff*, *f*, and *marcato.*

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include *ff* and *f*. Pedal markings include *Ped.* and an asterisk *\**.

Seventh system of musical notation. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include *ff* and *mf*. Pedal markings include *Ped.* and an asterisk *\**.

*ben marcato.*

*f sempre.*

The musical score consists of six systems, each with a treble and bass staff. The first system is marked *ben marcato.* and *f sempre.* The second system continues the texture. The third system features a prominent slur over the right-hand staff and a dynamic marking of *ff* in the left hand. The fourth and fifth systems show intricate chordal and melodic patterns. The sixth system concludes with a final chord and a fermata. The piece ends with the instruction *8va bassa.*

THE FEAST.

*Night.* In the background (R.) a mediæval castle festively illuminated, from the open windows of which the sounds of music are heard at intervals. In the foreground (R.) a lady's bower, (part of the castle) with a balcony, from which a flight of stairs leads down to the stage. Left of the stage a garden with flowers and large rosebushes. Moonlight fitfully obscured by clouds. In the foreground (L.) a marble seat. Guillem is leaning against a pillar close to the bower and concealed by its black shadow. Immediately after the curtain rises, Margarida steps from the lighted room on to the balcony.

*Andante.* ♩ = 66.

Two staves of piano music in 4/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff continues the accompaniment. A bracket above the second staff indicates "(Curtain rises.)" with a triplet of eighth notes.

*Allegretto.* ♩ = 76.

*Andante ma un poco più mosso.*

Two staves of piano music. The first staff has a forte (*f*) dynamic and a triplet of eighth notes. The second staff includes a "Ped. \*" marking. The tempo changes to *Andante ma un poco più mosso* in the final measure.

MARGARIDA.

Vocal line for Margarida in 4/4 time, key of B-flat major. The melody begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The lyrics are: "Lone is my life.. as the night is, lone-ly, Far.. from the feast-ing crowd".

*Allegretto.*

*Andante.*

Two staves of piano accompaniment. The first staff includes the lyrics "... lies my way,.." and "Dark is my life as the". The second staff features a forte (*f*) dynamic, a fortissimo (*fz*) dynamic, and a piano (*p*) dynamic. A "Ped. \*" marking is present.

*Un poco animato.*

Vocal line continuation in 4/4 time, key of B-flat major. The melody starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The lyrics are: "night is, on-ly A sin-gle star.. sheds its trem-u-lous ray. . . . Once my soul I was". The piano accompaniment below includes a piano (*p*) dynamic and a mezzo-forte dolce (*mf dolce.*) dynamic.

fain to sur-ren - der . . . To a star . . . as it shone from a - bove ; . . . Stead - fast as heaven's own

vault seem'd its splen - dour, And its light was the lustre of love. . . . Ah! . . . but it

fa - ded, ah! . . . but it van - ish'd, Cloud - covered dark-ness

reigns in the night ; . . . . And the bright - ness of love is ban - ish'd

From a heart . . . that was va - lued light.

*rit.* *A molto accelerando.*

RECIT. GUILLEM (coming forth into the light reflected from the room).

*mf* Va-lued be-yond the trea-sures of the earth, By one whose boldest dream durst not di-vine The

*Recit.* *p*

se-cret thus re-vealed un-to the night. . . Re-vealed . . . a-las!

*tranquillo.* MARGARIDA (*passionately*). *p* *tranquillo.*

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

to one whose recreant heart Dis-dained . . . the love his wanton tongue had won...

*accelerando.* *calando.* *accelerando.* *f* *calando.* *p* < >

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

GUILLEM. *p* La-dy, my heart . . . is true as yon-der star . . . That shines . . . in stead-fast

ra-diance, . . . high in heav'n . . . Though clouds . . .

*pp*



MARGARIDA. *accel.*

... ob - scure it here be - low. . . . Your sis - ter— Name not her name!

*accel.*

*a piacere.*

fic - kle and false as thou, Her guilt is deep - er e - ven as my trust In her . . was more un -

*f*

*B molto tranquillo.* GUILLEM. *calando.*

- bounded. To pre - serve Your life from dan - ger, she imperilled hers, And dear - er far her

*p dolce.* 3 3 3

*Ped \* Ped.*

*p* = Come lma.

hon - - our; her qui - ver - ing lips . . Truth's own fair por - tals

• = Come lma.

*p*

*accelerando.* *f*

part - ed for your . . sake . . To is - sue false - hood. . .

*accelerando.* *mf*

*Vivo.* MARGARIDA.  
 Ah, my fate! my fate!

*Vivo.* ♩ = 126.  
*cres.* *f*

That in one mesh of guilt and shame en-tangles All whom

*mf* *p* *fz*

(She rapidly descends the steps, Guillem hastens to meet her. They embrace.)  
 I love, who love me;

*mf* *f* 3 3 3 3 3 3 3 3

**C** *Andante.*  
*Andante.* ♩ = 63.  
*f* *f* *p*  
 Ped. \* Ped. \*

**QUASI RECIT.**  
*singhiozzando.*  
*p* and is it true, . . . And may I fond-ly cre-dit that the heart . . . Whose

3 3

passionate pulse beats strong against my breast Was mine, . . . and is? . . .

GUILLEM. *a piacere.*  
To all e - ter - ni-ty!..

(They descend to the stage.)  
*Allegro. ♩ = 96.*

*p* *mf* *f fz* *fz*

GUILLEM. *mf*

Through the dan - gers sur - round - ing our path . . in threat-en-ing ar-ray, Through

*p* *Ped. | \**

doubt . . and thro' fear, . . Great . . . love has guid - ed our steps, has

*Ped. | \**

light - ed our way; It lives, it is here, lives, . . . it is

*calando.* *calando.*

MARGARIDA.

Through the dan - gers sur - round - ing our path . . in threat-en-ing ar - ray, . . Through

here, . .

*p*

doubt . . and through fear, . . Great . . love . . has guided our steps, . .

*p*

*Ped.* \*

has light

Great . . love . . has guid - ed, has guid-ed our steps,

*mf*

*cres.* *p*

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

ed our way,

It lives, . . . it is

*f* *p*

*Ped.* \*

*mf* *sempre accelerando.*

It lives, . . . . . it is here.

here.

*p* *sempre accelerando.*

*Ped.* \*

*rit. molto.* *a tempo.* **D**

It . . lives, . . . . . it is here. . . . .

*rit. molto.* *a tempo.*

It . . lives, . . . . . it is here. . . . .

*f* *rit. molto.* *p a tempo.* **D**

*Ped.* \*

*p*

In . . these eyes, which shine . . through the gloom . . . .

*mf*

. . . with a mes-sage . . of bliss. . .

In these hands, on these trem-u-lous lips . . which I

*p*

*mf*  
Its flame has en - kindled our hearts with un -  
grasp, which I kiss. . . I kiss. . .

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "Its flame has en - kindled our hearts with un - grasp, which I kiss. . . I kiss. . .". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include *mf* and articulation marks like accents and slurs.

quench - - - a - ble fire. . .  
*mf*  
Its call is the voice of the night and its

The second system continues the vocal and piano parts. The vocal line has a rest followed by "quench - - - a - ble fire. . ." and then "Its call is the voice of the night and its". The piano accompaniment maintains its rhythmic texture. Dynamic markings include *mf* and *p*.

*p*  
It beck-ons, it leads to a  
breath . . . is de - sire. . . It beck-ons, it leads to a

The third system shows the vocal line with lyrics "It beck-ons, it leads to a breath . . . is de - sire. . . It beck-ons, it leads to a". The piano accompaniment features a dense texture of chords and moving lines. Dynamic markings include *p* and *pp*. A "Ped." marking is present at the bottom left, and an asterisk "\*" is centered below the piano part.

*pp rit.*  
ha - ven of in - - fin - ite rest, . . . To a goal, . . . to a  
*pprit.*  
ha - ven of in - - fin - ite rest, . . . To a goal, . . . to a

The fourth system concludes the page with the vocal line singing "ha - ven of in - - fin - ite rest, . . . To a goal, . . . to a". The piano accompaniment features a final chord progression. Dynamic markings include *pp rit.* and *pprit.*. A "rit." marking is also present at the bottom right of the piano part.

*a tempo.*

home, . . . It beck-ons, it leads to a ha - ven of in - fi-nite

home, . . . It beck-ons, it leads to a ha - ven of in - fi-nite

*p a tempo.*

rest, . . . To a goal, . . . to a home . . .

rest, . . . To a goal, . . . to a home . . . We ask not

*pp rit.* *a tempo.* *mf*

*rit.* *a tempo.* *ten.*

whi - ther, we fol - low its po - tent be - hest, We hast - - en, we

*ten.*

*mf* *dolce.*

We ask not whi - ther, we fol - low its po - tent be - hest, . . .

come, . . . We ask not

*dolce.* *ten.* *ten.*

*accel. e cres.*

We ask not whi - ther, we ask not whi - ther, We hast - en, we  
 whi - ther, we fol - low its po - tent be - hest, .. We .. hast - en, we

*accel. e cres*

*accel. e cres.*

*Ped.* \*

come, .. we .. come, ..  
 come. .. we .. come, ..

*f*

*Sva*

*mf*

*Ped.* \*

Through the dan - gers sur - round - ing our path, in threat - 'ning ar - ray, Through  
 Through the dan - gers sur - round - ing our path, in threat - 'ning ar - ray, Through

*Sva*

*f*

*Ped.* \* *Ped.*

doubt . . and through fear. . . Great love has guid - ed our steps, has  
 doubt . . and through fear. . . Great love has guid - ed our steps, has

*p*

*Ped.* \*



light - ed our way, It lives, . . . it lives, lives, . . . it is

light - ed our way, It lives, . . . it lives, lives, . . . it is

*f* *slargando.*

here, Love has guid - ed our steps, has light - ed our way, . . . It

here, Great love . . . has guid - ed . . . our steps, . . . It

*mf*

*p*

lives, . . . it is here, It leads to a ha - ven of in - fi - nite rest. . .

lives, it . . . is here. We

*p* *mf*

*Ped.* \*

ask . . . not whi - ther, we fol - low its po - tent be - hest, To a

To a goal, . . . .

*mf*

*Ped.* \*



At this moment a loud flourish of trumpets announces the end of the feast. The gates are thrown wide open and a bright streak of light is thrown from the interior of the castle on to the stage. Cavaliers and ladies, single and in groups, preceded by torch-bearers, are making their way across the back of the stage (from R. to L.). At the sound of the flourish the lovers have hastily retreated amongst the bushes behind the seat (L.) After a time Count Robert, in lively conversation with several cavaliers, comes to the front of the stage.

*Allegretto gioviale.* ♩ = 72.

COUNT ROBERT.

Good night, my gal-lant gen - tle-men, I hope That wine,

and fare, and dance . . . were to your li - king.

CHORUS.

F TENORS.  
*L'istesso tempo.*

The feast will be re - mem-ber'd in Pro-vence, For po - tent wine, for po - tent wine,

BASSES.

The feast will be re - mem-ber'd in Pro-vence. For po - tent wine, for po - tent wine,

F *L'istesso tempo.*

*f* *marcato.*

*mf*

and eyes . . bright as the lus - tre Shed by a thou - sand tor - ches ;

*mf*

and eyes . . bright as the lus - tre Shed by a

*fz* *p* *fz* *p*

a - las ! a - las ! that things So . . fair must end ; . . .

thou - sand tor - ches ; a - las ! . . . a - las ! that

*fz* *p*

good night, our no - ble host !

things . . So fair must end ; good night, our no - ble host !

*fz* *p* *f*

COUNT ROBERT.

Nay, nay, notend - ed yet ! remem - ber, sirs, That in the cool of

*ben marcato.* *p*

ear - ly dawn a contest At ball . . will here be fair - ly matched; two coun - ties Will send their

play-ers, I'm . . . for Ta - ra - scon; . . .

CHORUS (*laugh*).  
 Ha! ha, ha, ha, ha, ha, ha,  
 Ha! ha, ha, ha, ha, ha, ha,

(On turning round to shake hands with the cavaliers, he catches a glimpse of Margarida's white dress; he is about to go nearer. Guillem, drawing his dagger and hiding his face with his cloak, stands before Margarida.

Who will be with me? well, good night! . .

But ho! . . Whom have we here?  
 CHORUS (*retaining Robert.*) *pp*  
 My Lord! . . *pp* my  
 My Lord! my

Lord! . . it is not wise To pry . . in-to the se - crets of the

Lord! . . it is not wise To pry . . in-to the se - crets of the

RECIT.

(Laughing.) Ah well, you're right, you're

night . . And spoil good sport. . . Ha ha ha ha ha!

night . . And spoil good sport. . . Ha ha ha ha ha!

right, Who knows . . perhaps some gal-lant trou - ba - dour . . Is search - ing for his

Meno mosso.

Meno mosso.

rit. Come Ima. (Exeunt, laughing, Count Robert into the castle; the cavaliers, i. back.)

"pearl" a-mongst these bush-es. CHORUS (laughing).

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

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

Come Ima. tr

(The gates of the castle are closed immediately after Robert has entered, and the lights at the windows have been extinguished during the foregoing, so that the stage, but for the light from Margarida's room, is again left in darkness.)

*L'istesso tempo.*

MARGARIDA (coming forth from her retreat in great excitement).

*Allegro.*

RECIT.

*a tempo.*

*mf*

They laugh at me . . . and at our love; . . . my hon - our Is

*Allegro.*  $\text{♩} = 96.$  *f* *mf*

*Recit.* *mf*

*Ped. \**

stained with in - fa-my, my name a byword In the lewd mouths of

*f* *mf* *pp*

*Ped. \**

men.  
GUILLEM.

And whose the guilt? Whose bab-ling lips revealed un - to the world

*f calando.* *a tempo.*

*fz* *calando.* *mf a tempo.*

The sa - cred name en - grav - en on my heart, Cast - ing a pearl rich - er than

*cres.* *f* *pp*

*mf*

all the earth, In - to the dust? If thus the gift of song . . .

*p* *cres.*

*RECT. rit.* *p* *f a tempo.*

Is bit-ter to the saint at whose fair shrine It wor - ships, per-ish then my dis - so - nant

*f* *p ritard.* *a tempo.*

*sempre f*

lute, Per - ish . . . the hand that strikes it, . . . and the

*fp* *fp* *fp*

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

(He averts his face and stands in deep dejection).

*f rit.* *a tempo.* *poco rit.*

heart That vi-brates with its chords! . . .

*f* *mf*

*Ped.* \*

*molto meno mosso.* *pp* MARGARIDA (going up to him, very tenderly).

Nay, say not so, Do not re - vile your song, it was the link That bound us

*molto meno mosso.*



twain. lis-ten-ing to its soft voice, . . What to me . . is the world . . and all its

bab-ble? E'en let them talk; . . are we not here. . . a - lone And safe at

least for one brief hour? . . for see, The moon has hid her face, . . the voice of

birds Is hush'd among the branches, and the night Lies dark and silent.

*Sua*

*ppp* *p*

*Larghetto soave.* *GUILLEM. dolce.*

*Larghetto soave.* ♩ = 60.

Night, with-in the amp-le folds of thy dark - ness,

*p*

MARGARIDA.

Hide us encom-pass us. . .

Hide . . us, encom-pass us, encom-pass us. . . From the brightness of

*pp*

*p*

*pp*

Ped. Sva Bassa.....\*

Cov - er us, shel-ter

day, from the pry - ing eyes of the world Cov - er us, shel-ter us, . . shel - ter

*p*

*p*

us, From thy bo - som we sprang, to thine arms we re - turn, . . .

us. From thy bo - som we sprang, to thine arms we re -

*p*

*p*

Ped. \* Ped. \*

Thou art cra - dle and grave, . . . and grave, . . Thou . . art

- - turn, . . . Thou art cra - dle and grave, . . Thou . . art

*p*

*pp*

*p*

*pp*

Ped. \* Ped. \* Ped. Sva Bassa.....\*

*rit.* *a tempo.* **I** *p*

cra - - dle and grave. . . . Hear .. us, oh, migh - ty mo - -

cra - - dle and grave. . . . Hear .. us, oh, migh - ty mo - -

*rit.* *a tempo.* *p legato.*

*Ped.* *Sva. Bassa* ----- \*

ther! Hear us, oh, migh - ty mo - ther! with lift - ed hands Thy help we crave. . .

ther! Hear us, oh, migh - ty mo - ther! with lift - ed hands Thy help we crave. . .

*Sva.* ----- \*

*Ped.* \*

*p* What the dawn may bring . . . to us, be it shame, be it death, We ask not, nor

*p* What the dawn may bring . . . to us,

*Sva.*

fear, . . . . What the dawn may bring . . . . to

We ask not, nor fear, What the dawn may bring . . . . to us, be it shame, be it

us, . . . We ask . . . not, nor fear, Hear us, oh, mighty mo -  
 death, We ask . . . not, nor fear, . . . Hear us, oh, mighty mo -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a high register with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of chords and arpeggiated figures. A dynamic marking of *pp* (pianissimo) is present in the piano part.

ther! . . .  
 ther! . . . On - ly one brief last hour, let us live, let us

The second system continues the vocal and piano parts. The piano accompaniment includes several measures with a *Ped.* (pedal) marking and asterisks, indicating sustained notes. There are also triplet markings (3) in the piano part.

On - ly one brief last hour let us live, let us dream . . . While . . . thou . . . art  
 dream, . . . While . . . thou . . . art here, . . . while thou art

The third system features a *poco cres.* (poco crescendo) marking in the piano part. The piano accompaniment continues with complex rhythmic patterns and triplet markings.

here, . . . . . On - ly one brief last hour let us  
 here, . . . . . On - ly one brief last hour let . . . us

The fourth system concludes the page with a *calando.* (ritardando) marking in the piano part. The piano accompaniment features a final series of chords and arpeggios.

dream, let . . us live, While thou art here. . . .

dream, let . . us live, While thou art here. . . .

*pp* *rit.* *a tempo.* *pp*

*p* *rit.* *pp*

(Margarida reclines on the seat, Guillem kneels before her.)

*p* *legato.*

*Sva*..... (The distant voices of birds are

*Ped.* \*

heard; after a while, the signs of early dawn are seen on the horizon.)

*tr* *R.H.* *pp* *p*

(At the same time Azalais appears at the window of Margarida's bower. She looks round anxiously, and comes out on the balcony. Seeing the lovers she begins to sing, at first very gently, afterwards, as she fails to attract their attention, louder and louder.)

*Andantino.*  $\text{♩} = 48.$

AZALAIS.

Beneath a haw - - thorn on a bloom - - ing

lawn, . . . A la - dy to her side . . . her friend . . . had

drawn, . . . Un - til the watch - er saw the ear - ly dawn.

*calando.*

*a piacere.*  $\text{♩} = 3$  *a tempo.* *mf*

Ah . . . me, ah me! . . . the dawn! . . . the dawn, it comes too soon, . . . Ah

*colla voce.* *a tempo.* *mf* *dim.*

*calando.*  
 me ! the dawn, it comes too .. soon. Oh, that the sheltering night would nev-er

*p* *colla voce.*  
*Ped.* \*

flee, . . . Oh, that my friend would nev-er part from me, . . .

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

And nev-er might the watch the dawn-ing see! Ah me! . . . the dawn, it

*rit.* *a tempo.* *K*  
*Ped.* \* *Ped.* \*

comes too soon, . . . ah me, . . . ah me! the dawn, . . . it comes too

*p*

*calando. dim.*  
 soon.

*calando.*

Now, sweet - est friend, . . . to me with kiss - es

cling, . . . Down in the mea - - dow where the ou - - sels

sing. . . No harm shall hate . . . and jealous envy bring ;

*a piacere.*

*colla voce.*

Ah . . . me, ah me! the dawn, . . . the dawn, it comes too soon, . . . ah

*a tempo.*

*mf*

*a tempo.*

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

me ! the dawn, it comes too . . soon. . . Lov - ers, a-rise ! the stars begin to

*calando.*

*p*

Ped. \*



pale, . . . The lark has hush'd the tim - id nightin - gale. . . .

*Ped.* \* *Péd.* \*

A-rise ere dawn . . . bring day and day bring bale, Ah me! . . . the dawn, it

*p* *rit.* *cres.* *a tempo.*

comes too soon, . . . ah me, . . . ah me! the dawn, . . . it comes too

*rit.* *a tempo.* *mf* *p*

(During the song the dawn has grown brighter and brighter, and at this moment the sun rises. The lovers have paid no attention to Azalais. At last Margarida, as in a dream, repeats the burden of the song.)

MARGARIDA. *a piacere.*  
 Ah . . . me, ah me!

lunga. *a tempo.*

soon.

*a tempo.*

(At the sound of her voice Guillem rouses himself. Both rise.)

ah . . . me, ah me! the dawn, . . . it comes too soon. . . .

Ah . . . me, ah me! the dawn, . . . it comes too soon. . . .

*mf* *a tempo accelerato.* *dim.* *a tempo accelerato.* *p*

GUILLEM (*very passionately*). *cres. e accel.*  
 The dawn, . . . the . . . dawn! . . . its bright - ness o - mens ill, Its

*cres. e accel.*

(After a hasty embrace, Margarida ascends the steps, and is met halfway by Azalais, with whom she enters the room.)

Lov - ers, a - rise, the stars be - gin to  
 ro - se - ate gleam . . . is death, . . . for we must part. . .

*rit.*

*mf* *rit.* *p dolce.*

Guillem waits until she appears for a moment at the window, waving her kerchief to him.)

*rit.* *a tempo.*  
 Farewell, thine own . . . till death. . .

*rit.* *a tempo.* *rit.*  
 pale, . . . Lov - ers, a - rise, the stars be - gin to pale, . . . *rit.*

Till death . . . thine

*rit.* *p a tempo.* *rit.*

*a tempo.* *passionato.*

Fare - well, fare -

*a tempo.* A - rise ere dawn bring day, and day bring bale. . . *passionato.* Ah me, the dawn it

*a tempo.* own ! Fare - well. . . . . Fare -

*a tempo.* *p* *mf*

*rit.* *a tempo.*

- well, fare - well, . . . . . *dolce.* fare - well.

*p* *rit.* *a tempo.* comes, it . . comes too soon, ah me, the dawn it comes too soon. . . . . *dolce.*

*rit.* *p* *dolce.*

- well, fare - well, fare - well.

*dim.* *rit. R.H.* *p a tempo.*

*Ped.* \*

(Margarida is drawn from the window by Azalais.)

(Exit Guillem, L.)

As Guillem disappears, enter (R. and L. back) two trumpeters, one dressed in red, the other in blue. They meet in the centre of the stage, and, standing with their backs to each other, blow two signals each on their trumpets. Immediately after this, a crowd of women, knights, pages, retainers and peasants begin to collect from all sides. At last enter from the castle Count Raimon and Count Robert.

*Alla marcìa*  $\text{♩} = 116$ .

*p* *staccato.*

Trumpets on the stage. *f*

*p ben marcato.* *staccato.* *tr*

*tr* *sempre f* *tr*

*tr* *tr*

*tr* *tr*

First system of musical notation, featuring a treble and bass clef. It includes trills (tr) and triplets (3).

Second system of musical notation, continuing the piece with trills (tr) and triplets (3).

Enter Counts Raimon and Robert.

Third system of musical notation, marked with a 'M' time signature change and dynamic markings *ff* and *fz*. It features triplets (3) and trills (tr).

Fourth system of musical notation, marked *pesante.* and ending with a key signature change to three sharps and a 2/4 time signature.

Enter (again R.L. back) the players, four to each party, those representing Tarascon in blue, those of Rossilho in red.

*Allegretto.* ♩ = 92.

*leggiero.*

Fifth system of musical notation, marked *p* (piano) and featuring a dynamic hairpin.

They are dressed in loose tunics, hose and shoes, with girdles round their waists. To the latter are attached their shuttlecocks.

Sixth system of musical notation, concluding the page with a dynamic hairpin.

*They carry in one hand a battledore, in the other a staff with a red and blue pennon respectively. They walk round the stage*

*bowing to the Counts (right foreground) as they pass. They then proceed to make the "Courts" by fastening the flagstuffs*

*in the ground. The staffs in the centre line are then connected with a silken cord, parallel with the sides of the stage. After*

*this they measure the courts by pacing them in both directions and also diagonally.*

*As two and two they meet at the cord they beat their battledores against each other,\* the crowd shouting each time "Rossilho, Tarascon."*

CHORUS. SOPRANO.  
 Ros - sil - ho, Tar - as - con. . .

ALTO.  
 Ros - sil - ho, Tar - as - con. . .

TENOR.  
 Ros - sil - ho, Tar - as - con. . .

BASS.  
 Ros - sil - ho, Tar - as - con. . .

The musical score for the chorus consists of five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each staff has the lyrics 'Ros - sil - ho, Tar - as - con. . .' written below it. The fifth staff is the piano accompaniment, featuring a melody in the right hand and chords in the left hand. Dynamics include *f* and *ff*. A piano *tr* (trill) is marked on the fifth measure of the piano part.

After this they begin the "Jeu de Paume," resembling modern Lawn Tennis, accompanied by the song

*Alla marcia.*

The musical score for the 'Jeu de Paume' section is a piano piece in 4/4 time. It begins with a tempo marking of *Alla marcia.* The music features a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f* and *tr* (trill).

of the Chorus. The latter gradually close round them, turning their backs on the two Counts, who, after showing some interest

This block continues the piano score for the 'Jeu de Paume' section. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *tr* (trill), *ff*, and *fz* (forzando).

in the game, have sat down on the seat.

*Tempo di Valse.* ♩ = 63.

"JEU DE PAUME."

Every time the refrain,

This block continues the piano score for the 'Jeu de Paume' section. It features a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f*.

"Alavia gelós" ("Away ye jealous") is sung, some of the Chorus turn round and look for a moment slyly at the Counts.

The musical score for the 'Alavia gelós' section is a piano piece in 3/4 time. It features a steady, rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f*.

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). A fermata is placed over the first measure. A slur with a '7' indicates a seven-measure phrase. The instruction *ben marcato.* is written above the bass staff.

System 2: Treble and bass staves. The treble staff begins with a *mf* dynamic. The bass staff contains five pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*. A *p* dynamic marking is present in the final measure of the system.

System 3: Treble and bass staves. A slur spans across both staves. The bass staff features a *p* dynamic marking and a pedal marking: *Ped.* followed by an asterisk *\**.

System 4: Treble and bass staves. The bass staff begins with a *f* dynamic marking and includes several accents (*>*) over the notes.

System 5: Treble and bass staves. The treble staff starts with a *mf* dynamic. The bass staff contains six pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*.

System 6: Treble and bass staves. The bass staff includes a *p* dynamic marking and a pedal marking: *Ped.* followed by an asterisk *\**.

System 7: Treble and bass staves. The instruction *accelerando moltissimo.* is written in the bass staff. A *f* dynamic marking is present in the final measure of the system.





And so . . . it was  
And so . . . it was  
And so it  
And so it

*mf* *f* *p*

*p grazioso.* *p*

that it . . . be - fell; The king was old, the king was  
that it . . . be - fell; The king was old the king was  
was that it . . . be - fell; The king was old, the king was  
was . . . that it be - fell; The king was old, the king was

*p grazioso.*

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

*p* *f*

grey, The page was young and bold and gay, And it was . . . the mer - ry month of  
grey, The page was young and bold and gay, And it was . . . the mer - ry month of  
grey, The page was young and bold and gay, It was . . . the mer - ry month of  
grey, The page was young . . . and bold and gay, It was . . . the mer - ry month of

*p* *f*

May, . . . and it was . . . the mer - ry month of May, . . .

May, . . . and it was . . . the mer - ry month of May, . . .

May, . . . and it was . . . the mer - ry month of May, . . .

May, . . . and it was . . . the mer - ry month of May, . . .

A - la - vi - a, a - la - vi - a ge - lós, . . .

A - la - vi - a, a - la - vi - a ge - lós, . . .

A - la - vi - a, a - la - vi - a ge - lós, . . .

A - la - vi - a, a - la - vi - a ge - lós, . . .

a - la - vi - a ge - lós, . . . ge - lós.

a - la - vi - a ge - lós, . . . ge - lós.

a - la - vi - a ge - lós.

a - la - vi - a ge - lós.



*mf* *meno mosso.* *p*

She spake, "who with me to play is fain, . . . He may be

*mf* *meno mosso.* *p*

She spake, "who with me to play . . . is fain, . . . He may be

*mf* *meno mosso.* *p*

She spake, "who with me to play is fain, . . . He may be

*mf* *meno mosso.* *p*

She spake, "who with me to play is fain, . . . He may be

*p* *p*

crowned, he may . . . be slain! . . . Ey - a! Ey -

*p* *p*

crowned, he may be slain! . . . Ey - a!

*p* *p*

crowned, he may be slain! . . . Ey - a!

*p*

crowned, he may be slain! . . . Ey - a! Ey -

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

*mf*

a! Ey - a! . . .

*mf*

Ey - a! . . . Ey - a! . . .

*mf*

Ey - a! . . . Ey - a! . . .

*mf*

a! Ey - a! . . .

*f*

*Ped.* \*

For I . . . am a queen,  
 For I . . . am a queen,  
 For I . . . am a  
 For I . . . am a

*mf* *p* *R* *p* *>*

and they guard me well, But I loath old age and its win - try  
 and they guard me well, But I loath old age and its win - try  
 queen, and they guard me well, I loath old age and its win - try  
 queen, . . . and they guard me well. I loath old age and its win - try

*p* *grazioso.* *p* *>*

pall, And I . . . love the spring and the flowers with-al." So to the page . . . she threw the  
 pall, And I . . . love the spring and the flowers with-al." So to the page . . . she threw the  
 pall, I love the spring and the flowers with - al." To the page . . . she threw the  
 pall, I love the spring and the flowers with - al." To the page . . . she threw the

*p* *f* *>* *Sua*

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

ball, . . . so to the page she threw the ball, . . . A - la -  
ball, . . . so to the page she threw the ball, . . . A - la -  
ball, . . . so to the page she threw the ball, . . . A - la -  
ball, . . . so to the page she threw the ball, . . . A - la -

vi - a, a - la - vi - a ge - lós, . . . a - la - vi - a ge -  
vi - a, a - la - vi - a ge - lós, . . . a - la - vi - a ge -  
vi - a, a - la - vi - a ge - lós, . . .  
vi - a, a - la - vi - a ge - lós, . . .

lós, . . . ge - lós, . . . Youth is a blos - som, and *mf*  
lós, . . . ge - lós, . . . Youth is a blos - som, and *mf*  
a - la - vi - a ge - lós, . . . Youth is a blos - som, and *mf*  
a - la - vi - a ge - lós, . . . Youth is a blos - som, and *mf*

love is the rose. . . . Youth . . . is a blos - som, and

love is the rose. . . . Youth is a blos - som, and

love is the rose. . . . Youth . . . is a blos - som, and

love is the rose. . . . Youth is a blos - som, and

*p* *cres.*

love, . . and love is the rose, love . . . is the

love, and love is the rose, love . . . is the

love, and love is the rose, love . . . is the

love, and love is the rose, love . . . is the

*f* *mf* *accelerando moltissimo.*

rose, love . . is the rose.

rose, love . . is the rose.

rose, love . . is the rose.

rose, love . . is the rose.

rose, love . . is the rose.

*f* *molto cres.* *f*



During the following dialogue the crowd gradually disappears.

COUNT RAIMON (in a sarcastic tone).

S *a tempo, ma tranquillo molto. mf quasi parlando.*

*a tempo, ma tranquillo molto.*

*p*

Their song is tune - ful, and to

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

one who knew, One of us twain— it might con -

*dolce.*

COUNT ROBERT (piqued).

- ceal a mean - ing Be - neath its grace . . . The rid - dle may be

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

*calando. a tempo.*

read By him who runs; a coun - tess or a

*calando. a tempo. ff > f*

*calando. a tempo.*

queen, A po - et or a page, . . . where is the dif - fer - ence ?

*calando. dolce. a tempo.*

COUNT RAIMON.

There is one la - dy - count - ess and an - oth - er, Her sis - ter,

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

COUNT ROBERT.

at this feast. But on - ly

*f*

one Hight Mar - ga - ri - da, e'en that "price - less pearl," Which from the

*calando.* *Lento.* *p*

*dim.* *calando.* *p* *trem.*

po - ets' song has grown to be Common to all men's lips, and known by all, Save its in - dul - gent own - er.

*RECIT.* 3 3 *rit.* *T a tempo.*

*ff* *rit. colla voce.* *a tempo. p*

COUNT RAIMON (startled at first, but recovering himself).

What is a song? . . . A po - et's fan - cy, if compared with

love, . . . A - vowed.. in mu - tual pas - sion . . . and be -

*f* *pp* *f*

RECIT. COUNT ROBERT. COUNT RAIMON. COUNT ROBERT.

- fore A wit - ness ? Who a - vowed, who witnessed? I! . . . And

*ff* *Recit.*

Moderato. COUNT RAIMON.

witnessed what, and where? Ask me no more, Ask him who dreams of

Moderato. ♩ = 88. *pp* *dolce.*

(pointing to left.)

love . . . and of its guer - don In yon - der bower ; . .

*mf*

Enter Guillem slowly from left. He is absorbed in reading a book. Robert goes up to him and before Guillem observes him, takes hold of the book and shuts it in a violent manner.

he ri - ses, see, he comes.

RECIT. COUNT ROBERT (*insolently*).

*vivo.*

GUILLEM.

A - wake, Sir po - et ! you have dreamt e - nough.

What means this

*Recit.*

*f vivo.*

COUNT ROBERT (*as before*).

*U Più moderato.*

taunt? It means . . e'en what it means. Ex - plain it

as you will ; .

*f*

*f*

*Più moderato. mf*

(*ironically.*)

your coun - ten-ance— Craving our la - dies' par - don—

does not please me,

*Ped.*

\* *Ped.*

\*

GUILLEM.

I do not like your ways.

This an - swers for My

*Ped.*

(*He lays his hand on his sword. When he is not immediately attacked he turns away as in thought while the two Counts consult with each other.*)

RECIT.

ways; thy self. . . . give an - swer for thine in - sult.

*molto accel.*

*Recit.*

*f*

*fz*

*fz*

FINALE.

*Allegro animato.* GUILLEM (to himself). *mf*

What - ev - er the end of our strife, . . the

*Allegro animato. ♩ = 72.*  
*p*

star of my love . . Is stead - fast on high, . . What - ev - er the end . . of our

strife, . . the star, . . the star . . . of my love . . Is stead - fast on

*Piu largamente.*

high.  
 RAIMON. *p*

What-ev - er the clue or the de - vious tale of his love, He has lift - ed his

ROBERT. *p*

What-ev - er the clue or the de - vious tale of his love, He has lift - ed his  
*Piu largamente.*

Is . . . stead - fast on high. It shines, and my

eye To a goal . . . that brings us dis-hon - - our,

eye To a goal . . . that brings us dis-hon - - our, the for - feit where-

heart is en-wrapt, . . my heart is enwrapt in the bright - - - ness there-

the for - feit where-of, Is his life, is his life, he must die, . . .

- of, Is his life, is his life, is his life, he must

of Though I . . . live, . . . though . . . I die, Though I live . . .  
 . . . he must die, . . . he must die, . . . the for - feit where-of . . .  
 die, he must die, . . . the for - feit where-of . . .

*Ped.* \*

though I die, . . . I die, Though I . . .  
 . . . Is . . . his life, he must die, Is . . . his  
 . . . Is . . . his life, he must die, Is . . . his

*p* *V* *mf*

live, . . . though I . . . die, *mf*  
 life, . . . he . . . must die, In *mf*  
 life, . . . he . . . must die, In

*p* *fz* *fz* *mf*

*Più animato.*

deed . . and in word and in thought . . he has brav'd our re - venge, . . has in-sult-ed our  
 deed . . and in word and in thought . . he has brav'd our re - venge, . . has in-sult-ed our

*Più animato.*

*mf* *p*

*Ped.* \*

*mf* *p*

His . . men - - a - cing word, . . with the sting . . of its in - - sult has  
 pride. He has  
 pride. He has

*mf*

wound - ed my pride, . . has wound - ed my pride, . . has wound - - ed my  
 brav'd, has brav'd, . . has brav'd our re - venge, . . he has brav'd, . .  
 brav'd, has brav'd, . . has brav'd our re - venge, . . has in-sult-ed our pride, . .

*f*

*f*

*f*

*Ped.* \*



pride, . . the sting . . of its in - sult has wound - ed my pride,

he has brav'd our revenge, in-sult - ed our pride, One

he has brav'd our revenge, in-sult - ed our pride, One

*mf* *f* *fz* *fz* *mf*

is - sue is o - pen be - tween . . us, it lies with the sword ; . . The sword must de -

is - sue is o - pen be - tween . . us, it lies with the sword ; . . The sword must de -

*W* *mf* *p*

*Ped.* \*

One is - sue lies o - pen be - tween us, it

- cide.

- cide.

*p* *Ped.* \* *Pen.* \* *Ped.* \* *Ped.* \* *Ped.* \*

lies, . . . it lies . . . with the sword, . . . one is - sue is o - pen be -

it . . . lies . . . with the sword, with the sword,

it . . . lies with the sword, . . . with the sword, with the sword,

- tween us, it lies . . . with the sword, one is - - sue is o - pen be -

it lies with the sword, one is - - sue is o - pen be -

it lies with the sword, one is - - sue is o - pen be -

*Animandosi.*

- tween . . . us, it lies, it lies with the sword, The

- tween . . . us, it lies, it lies with the sword, The

- tween . . . us, it lies, it lies with the sword, The

*Animandosi sempre.*

sword must de - cide. The star of my  
 sword must de - cide. He has lift - ed his  
 sword must de - cide. He has lift - ed his  
*Animandosi sempre.*

*p* *mf*  
*f* *p* *mf*

love, it . . . shines, . . . my heart is enwrapt in the bright - ness thereof, . . .  
 eye to a goal . . . that brings us dis-hon - our, the for - feit whereof . . .  
 eye to a goal . . . that brings us dis-hon - our, the for - feit whereof . . .

Though I . . . live, . . . though . . . I die, though I live, . . .  
 Is . . . his . . . life, . . . he must die, . . . the for - feit whereof . . .  
 Is his life, . . . the for - feit whereof . . .

*mf* *p*  
*mf*

*accel.* *f* *mf*

though I die, . . . I die, though I die, . . .

*accel.* *f* *mf*

Is his life, he must die, he must die, . . . he must die, . . .

Is his life, he must die, he must die, he must die, . . .

*Sempre più animato.* *f* X

One is - sue is o - pen be - tween . . . us, it lies . . with the

One is - sue is o - pen, it lies . . with the sword, . . The

One is - sue is o - pen be - tween . . us, the sword, The sword . . must de -

*Sempre più animato.* *f* X

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

sword, the sword, . . the sword, . . the sword, . . the sword . . must de -

sword must decide, the sword . . must de - cide, . . must de -

- cide, must decide, the sword . . must de - cide, . . must de -

*f* *Più presto.*

- cide, . . . must . . . de - cide. . . .

- cide, . . . must . . . de - cide. . . .

- cide, . . . must . . . de - cide. . . .

- cide, . . . must . . . de - cide. . . .

*f* *Più presto.*

As Guillem and Robert draw their swords and make the first passes, Raimon, who has been watching them narrowly, runs up the steps leading to Margarida's bower and calls in at the window :

RAIMON. *f*

Help !            there with - in !            they kill our

*trem.* *fz* *fz*

Y He descends the stairs and stands behind them hidden from the others. Margarida comes from the room and rushing down the stairs, throws herself between the two.

(spoken.)

po - et :            help !            Y Sva . . .

*fz* *fz* *fz*

MARGARIDA (to Robert, in a frenzy of excitement). *Piu lento (declamato).*

Peace! . . . you shall not slay him, he is mine, . . .

*Sua*.....

*colla voce.* *p*

Mine and none oth - er's, by his plight - ed troth. I love . . .

*mf* *stringendo . . . molto . . . e . . . sempre . . . cres.*

*stringendo . . . molto . . . e . . . sempre . . . cres.*

him, I would die for him! . . .

*f* *Presto.*

GUILLEM. *ff*

Marga - ri - da! . . .

ROBERT. *ff*

A mar - vel! . . .

RAIMON. *ff*

A mar - vel! . . .

*Presto.* *(Very quick curtain.)* *fz*

*Ped.* \*

*ff* *fz*

*Ped.* \*

END OF THE THIRD ACT.

## ACT IV.

## "SANH DEL TROBADOR."

*Margarida's chamber at Castle Rossilho. The back of the stage is shut off by a heavy curtain. On the right a table is laid for supper, and lit by two candelabra, one at each end. Through a window on the left is seen a balcony with a low balustrade, to which a rope ladder is attached. Margarida is at the window close to Guillem, who stands outside in the balcony. Azalais walks anxiously about the room, and at times slightly parts the curtain as if listening for some one's coming.*

*Andante.* ♩ = 69.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score includes various dynamics such as *f*, *pp*, *p*, *ffz*, *f*, *p*, and *f*. It also features performance directions like *Andante*, *calando*, *a tempo*, and *Sva*. Pedal markings (*Ped.*) are placed throughout the piece. There are two asterisks (\*) marking specific points in the music. The score concludes with the instruction *(The curtain rises.)*

MARGARIDA (*clinging to Guillem*).

Fare - well! a - las! a voice with-in my heart Fore-tells it is for ev - er, for

*dolce.*

ev - er we must part, . . . fare - well.

AZALAIS.  
Fare - well, . . . fare - well.

GUILLEM.  
Fare - well, my queen, enthron'd with-in my

*poco accel.*

heart. . . Though years of hope . . . de - ferred, . . . us twain . . . may

MARGARIDA.

Fare - well, . . . fare - well, . . . a-las! a voice with .

AZALAIS.  
This last and mourn - ful greet - ing Is but . the

part. . . . . Farewell, my queen, . . . . .



*p* in my heart Fore - - tells it is . . for . . ev - - er, for ev - er we must  
*p* pre - sage of a hap - - pi - er . . meet - - ing . . fare - well, fare -  
*p* Though years of hope de - ferr'd. us . . twain . . may part, us twain may

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature has one flat (B-flat), and the time signature is 4/4.

part. *A*  
 well. . . . Dear sis - ter, cease your mourn - ful talk,  
 part. *A*

The second system continues the vocal and piano parts. It features a section labeled 'A' with a repeat sign. The piano accompaniment includes triplets in the right hand. Dynamics include *mf* and *p*.

*Più animato.*  
 Sir po - et, change that do - lo - rous mien; a lit - tle time Pass'd in his  
*Più animato.*

The third system is marked *Più animato.* and features a more active piano accompaniment with many chords and triplets. Dynamics include *mf* and *p*.

hunt - ing seat with Coun - ty Ro - bert Will mer - ri - ly glide a - way,  
 R.H.  
 Ped. \*

The fourth system concludes the piece. It includes a right-hand (R.H.) section and a pedal point (Ped.) marked with an asterisk (\*). Dynamics include *mf* and *p*.

MARGARIDA (*interrupting*).

AZALAIS.

and af - ter that - But shall we meet a - gain? You

will, and soon - er And hap - pi - er than you think, sus - pi - cion will Be

lulled, ill - will for - got - ten; for this end Your loy - al friend and mine, at break of

day, Has gone be - fore; Sir Guil - lem is to fol - low Without de - lay;

the hunt - ing train is gathered In yon - der court, heark - en!

*accelerando.*

I hear the sound . . . Of mer-ry horns, they wait your com-ing, go!

*accelerando.*

MARGARIDA.

B *Tempo lmo.*

*mf*

Fare-well, a - las! a voice with-in my heart Fore-tells it is for ev - er, for  
*She goes to the window anxiously persuading Guillem to leave.*

*go.*  
B *Tempo lmo.*

*fp*

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

ev - er we must part, . . . fare - well.

*p*

Fare - well, . . . fare - well.

GUILLEM.

Fare-well, . . . my queen, enthroned with-in my

*p*

heart, . . . Though years of hope . . . de - ferred, . . . us twain . . . may

*p* *cres.*

*p* *molto cres. e accel.*  
 Fare-well, . . fare - well, . . a - las! . . a voice with -  
*p* *molto cres. e accel.*  
 This last and mourn - ful greet - ing Is but . . the  
*f* *molto cres. e accel.* *p*  
 part, . . . Fare-well, . . my queen, . . .  
*fp* *molto cres. e accel.* 3 3 3 3 3 3 3 3 3 3 3 3  
 Ped. \* Ped. \*

*f largamente.*  
 - in my heart fore - tells it is for ev - - - er, for ev - er we must  
*f largamente.*  
 pre - sage of a hap - - pi - er meet - - - ing, fare - well, fare -  
*f largamente.*  
 Though years of hope de - ferred, us twain . . . may part, us twain may  
*f largamente.*  
 Ped. \*

*Allegro agitato.* MARGARIDA.  
 part. . . . Stay but one  
 well.  
 part.  
*Allegro agitato.* ♩ = 112.  
*f* *fz*

*rit.* *Andante (singspizzando).*

mo - ment! Or, if thou must go, do not go in

*Andante.* ♩ = 66.

*rit.* *p*

*QUASI RECIT.*

si - lence, Still let me hear . . thy van - ish - ing voice, which borne . . On the

*pp*

*p dolce.* 3

dark wings of night, will be a sign That though un - seen thou dost re - mem - ber

*Sva*

*GUILLEM (is seen to descend by the rope ladder, after which his voice is heard from outside).*

me. . . . The sun - ray's shine, The rich - ness of . . the

*p*

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

*(Margarida remains at the window listening for Guillem's voice as it grows fainter and fainter in the distance.)*

earth, In love . . . com - bine, in . . love, . . . com - bine To give tri -

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

umph - ant birth To pur - est . . wine, . . In joy we pour it forth, in

Ped. \*

joy . . we pour it forth. . . Lo! from the

*(Azalais has returned to the curtain and after look-*

Ped. \* Ped. \*

*ing through it, suddenly hurries to the window and closes the casement, thus shutting out Guillem's distant song. Enter at the*

flask . . it flows, and in the . .

*C Vivo.*

*Vivo. ♩ = 120.*

Ped. \*

*same moment through the curtain, which he closes behind him, Count Raimon, who goes quickly to the window and throws it open.)*

fz fz fz

*Allegro moderato.*

**RAIMON.**

*(looking suspiciously out of the window).*

*(with feigned good humour.)*

The night is star-less,

*Allegro moderato. ♩ = 96.*

mf p

gaz - ing in - to it, As dark it lies with - out, im - pen - a - tra - ble, E'en . . as the grave,

en - gend - ers brood - ing thought, Casting its pal - lor on fair lad - ies' cheeks.

*Recit.* *a tempo.*

*mf* *Ped.*

Sweet countess, gen - tle sis - ter, let me lead you Where wine . . . and

*Sva.....*

cheer and gen - ial converse are At hand.

*Sva.....* *mf*

(He blows a silver whistle.)

(To the Pages who enter from R.) *Allegro ben marcato.*

Ho ! fellows, spread the board,

*Allegro ben marcato.* ♩ = 80.

bring wine. . .

*f marcatisimo.* *ff*

*f*

(They sit down at the table. Raimon fills a bumper with wine, and drinks to the ladies.)

*leggero.*

RAIMON.

This bum-per to your

health, fair la - dies !

*f* *f*

D

How! You do not drink,

*f*

Ped.





Smile not, gen - tle sis - ter, Al - be - it a sol - dier, I can turn a

stave As well as ev - er a po - et in Pro - vence.

*Sva.*

*p* *f* *rit.* *a tempo.*

*accelerando.*

*f fz* *fz* *jz* *ff*

(Raimond rises, and taking the goblet goes to the front of the stage.)

*Allegretto ben marcato.* ♩ = 66.

*f*

RAIMON. *mf*

Pour forth no - ble wine, pour forth, *Sva.* pour . . . forth! As

*mf* *L.H.* *f*

break-er of grief thou art known, thou art known, . . . Let . . us learn if the

*pp* *f* *p*

*Sva*

name be thine own, . . . . Let us judge of thy val-our and worth, . . thy

*mf* *p*

*Sva*

val-our and worth, . . . . let us judge of thy

*f* *tr* *tr* *tr*

val-our and worth! . . . Pour . . . forth no-ble wine, no-ble

*calando.* *a tempo. accelerando.*

*calando.* *p a tempo. accelerando.* *fz* *fz*

wine, . . . . pour . . forth!

*rit.* *a tempo.*

*rit.* *f* *a tempo.*

*Sva*

*Più tranquillo.* *p con espress.*

For I drink . . . to a friend who is

*p* *p con espress.* L.H.

gone, . . . And my thoughts are hea - - vy with - al.

R.H.

At the e - - - vil that may . . . be done,

*p* L.H.

At . . the dan - - ger . . that may, that may be - fal; . . .

*tr* *pp* *p*

*p* With no star . . . in the night - long hours . . . To

*p*

*lunga. F tranquillo.*

light - - - en his way as he goes,

*lunga. p tranquillo.*

*Ped. accel.*

To . . show him the storm - - - cloud that lowers, And . . the

*accel.*

MARGARIDA. *f*

Ah! . . . (He sings the last verse in a loud and boisterous

am - bush of pit - i - less foes, and the am - bush of

*f*

*R.H.*

MARGARIDA. *pp*

What am - bush, *poco accel.*

AZALAIS.

What ill . . . is . . .

manner, watching at the same time the ladies, who seated at the table whisper anxiously to each other as he rolls out the refrain.)

*poco accel.*

pit - - - i - less foes.

*Sva.*

*poco accel.*

*quasi trillo.*

what am - bush can he mean? . . can he mean? . . Bod - ing  
 near, . . what ill . . . is near? I trem - ble  
 Pour forth . . no - ble

*p*  
*mf*  
*quasi trillo.*  
*trem. p*

fear en - thral . . my heart, . . bod - ing fear en -  
 as . . . I lis - - - ten, I trem - ble as . . . I  
 wine, pour forth, pour forth . . no - ble wine, pour

- thral . . my heart, . . . en - thral . . . my heart.  
 lis - - ten, as . . . I lis - - - ten.  
 forth,

*mf*  
*p* *f*

Oh! that . . . my  
 Oh! . . . that the  
 Pour forth no - ble

*mf*  
*p*

spi - rit could find rest, . . . rest . . .  
 night, the night were past, . . . oh! . . . that the  
 wine, pour forth, . . . pour . . . forth! As break - er of grief thou art

*f*  
*f*  
*f*

. . . at last, . . . that my spi - rit could find rest at last.  
 night were past, . . . that the night, that the night were past.  
 known, thou art known, . . . Let . . . us learn if the name be thine own, . . . Let us

*mf*  
*mf*  
*mf*  
*f*  
*p*  
 Ped. \*

judge of thy val - our and worth, thy val - our and worth, . . .

*f* *tr* *tr*

let us judge of thy val - our and worth! . . . Pour . . . forth no - ble wine, no - ble

*calando. a tempo. accel.*

*calando. p a tempo. fz accel. fz fz*

wine, . . . pour . . . forth!

*rit. a tempo.*

*rit. f a tempo.*

*7*

*Moderato.*  
RAIMON (*going up to the table*).

*parlando. (unconcernedly.)*

AZALAIS. RECIT.  
*parlando.*

*Moderato. ♩ = 76.*

How . . . does my measure like you? It is harsh As ra - ven's

*f* *fz* *Recit.*

*a tempo.*

croaking.

RAIMON. *mf*

Troth, . . . it can - not vie With dul - - cet

*a tempo. fz leggiero. p*

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



strains . . of lan - guid trou - ba - dours Sigh - ing of mu - tu - al vows and faith - ful

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

hearts . . And "price - less pearls" . . en - shrined . . there - in.

*molto cres.* *fp* *ff*

*G* At this moment the curtain is slightly parted by a huntsman who, unseen by the ladies, raises his arm as a signal to Raimon, and then disappears, closing the curtain. *Raimon who has* *f*

But

*fz*

*hitherto spoken deliberately and with sinister meaning, resumes the appearance of boisterous gaiety.*

no ! You are un - just, in faith, it is the li - quor, And not the

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

*gridando.* *Piu vivo.* (to a servant.)

lay that was to blame . . . Ho there ! Bring bet - ter wine . . .

*f* *Piu vivo.* *fp*

*ad lib.*

the choi-cest in our vaults, To drink so

rit. *ironicamente.* Allegretto. ♩ = 66  
 dear a health, . . . so dear a health.

*Sea*.....

*Allegro. ad lib.*

*Sea*..... Ah, here it comes!

*Più tranquillo. espress.*

(He takes the flask from a page and fills a crystal goblet with red wine.) "See in the glass . . . it glows, . . .

Red - - - der than an - y rose. The spring un -

*con espress.*

- furls," . . . Aye, red-der ev-en than the fount of life, . . . From no - blest

heart, . . . our vint-ners tru - ly call it "Blood of the po-et," "Sanh . . . del Tro - ba -

*RECIT. ad lib.*

*Recit. ad lib.*

R.H.

- dor." Say, will you pledge a po-et's health

*f* *ffz* *p*

*parlando.*

*Ped.* \*

Margarida at first sits silent, then with a sudden resolution rises, and going to the front of the stage takes the glass out of Raimon's hand.

in it?

*p* *ritard.* *mf*

MARGARIDA.

*Andante. rit.* *a tempo.*

I . . . drink . . . to an ab - sent friend, . . . To a

*Andante. ♩ = 52.*

*p rit.* *a tempo.*

friend most leal . . . . . and true, . . . . .

*Ped.* \*

To a faith that no fear . . . . . could sub - due,

*p* *accel. sempre.*  
*Ped.* \*

To . . . a troth, . . . . . a troth . . . . .

*I a tempo. largamente.*

*f* *a tempo. largamente.*

. . . that stood firm to the end, that stood firm to the end. . . . .

*ff* *stargando molto.* *fz poco rit.* *p*  
*Ped.* \*

*She drinks a little of the wine and then fixes her eyes on the glass as in a vision.*

*mf* *molto ritard.*  
*Ped.* \*

MARGARIDA. *declamato.*

*Lento.*

I drink, and on the gob-let's ground appears

A

*Lento.* ♩ = 50.

*pp*

*tremolo.*

*Ped.*

\* *Ped.*

\*

mir - ror'd im - - age of what was, . . . what was, and is, . . .

The long-drawn mi - se-ry of love - less years, And the remembrance of sur -

*pp*

*pp*

*calando.*

- - pass - ing bliss. Too fair . . . to last, . . . too fair . . . to

*colla voce.*

*calando.*

*a tempo.*

last, . . . as sun - - - beams

*Sea.*

*p a tempo.*

*Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

*Ped.*

af - - ter rain . . Its bright - ness gleamed and glowed and van - ish -

- ed 'Too well I know it will not come a -

*parlando.*

*Ped.* \*

- gain, Too well I know, sweet friend, that thou art

*Ped.* \*

*K Poco animato.* (After a moment's silence, still fixedly looking at the glass.)  
*Declamato, ma in tempo.*

dead . . . For I see the as -

*Poco animato.*

- sas-sin steal - ing through the night, . . . And a crowd of

*p* *fz* *fpp*

men and the torch - es' flam - ing light, . . . And the proud - - est

head laid low by sub-tle craft And the cow - ard heart . . . that

*(Suddenly turning round and facing Raimon.)*

*quasi parlando.* *f* *largamente.*

ped . . . the fa - tal shaft. . .

*(As if overpowered by the terror of her own words she replaces the glass on the table, and hides her face in her hands.)*

*Più mosso e agitato.*  
*mf* AZALAIS (to Margarida).

Sis - ter, dear sis - ter, fol - low me, con - ceal, . . . conceal What but too

loud - ly speaks of your - Con-ceal - - - ment,

*accelerando.*  
MARGARIDA (interrupting).

*accel. sempre.*

con - ceal - ment, con - cealment I know no more,

*f accel. sempre.*

*Tempo lmo molto maestoso.*

*ff*

*Tempo lmo molto maestoso.*

I cast . . it to the winds, I cast . . it to the winds; . .

*f* *ff marcato.*

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

*Sva*

*ff*

Too long, too long . . it weighed on me,

*f*

*mf* *largamente.* *f*

drag - ging my love, . . My high, . . my sa - cred love, . . . my

*p* *largamente.*

*rit.* *f*

high, my sa - cred love, . . e'en . . in the dust. . .

*rit. colla voce.* *f* *p*



*accel. molto.* *f* *Tempo lmo. QUASI RECIT.*

At last . . . I may be

*Tempo lmo.*

*accel. molto.* *fz* *fz* *fp*

true, and I feel free, . . . As free . . . as aye I was from bond . . . of

*largamente.* *f*

*largamente.*

faith, To one . . . who bought . . . and held . . . me as his chat-tel, Sva

*parlando. Allegretto.* *Allegretto. ♩ = 66.*

*fz parlando. p*

*Ped. \**

*Moderato. RECIT. (to Raimon.)*

*Sva* *Moderato.* You listened to my song, now hear its bur-den!

*Recit. p*

*Ped. \* Ped. \**

(She again takes up the glass and faces Raimon as before.)

*rit. p Andante.*

Fare - - well . . . to the days that pass, . . . To the

*Andante. ♩ = 52.*

*rit. pp*

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

dark - ness of sor - - - row - ful nights. . . .

*accel.* *M rit.*

*accel.* *mf* *mf rit.*

*a tempo.*

To a life that is brit - tle as glass! . . . I drink to the

*a tempo.*

*ff* *rit.* *Allegro vivo.* *She empties the glass and throws it on the floor, breaking it to pieces.*

death . . . which u - nites. *lunga pausa.*

*Sra.* *Allegro vivo. ♩. = 96.*

*ffz* *rit.* *lunga pausa.* *ff non legato.*

At the same moment a flourish of hunting horns is heard from behind. The curtain is simultaneously drawn back to both sides, discovering the back of the stage, which represents a Gothic Hall, very dark. From the farthest background and slowly emerging into the light is seen a procession of huntsmen carrying a bier, which is completely covered by a black cloak.

*Sra.*

*fff*

CHORUS OF HUNSMEN.  
*Meno mosso.* TENOR.

*f* From the depth of the fo- rest we bring the deer . . . (*p* Green is the

BASS. *f* From the depth of the fo- rest we bring the deer . . . (*p* Green is the

*Sva* *Meno mosso.* ♩ = 72. *ffz* *f* *p*

*sempre p*

woodside, brown is the heath), . . . A no - ble hart we car - ry here. . . .

woodside, brown is the heath), . . . A no - ble hart we car - ry here. . . .

Stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we

Stand - ing at bay, . . . turn - ing brave - ly to meet us, Him did we

slay, . . . striv - ing still to de - feat us. Migh - ti - er than

slay . . . striv - ing still to de - feat us. Migh - ti - er than

strength of the migh - ty is Death, . . . migh - ti - er than strength of the  
 strength of the migh - ty is Death, . . . migh - ti - er than strength of the

(They place the bier between Raimon and Margarida, front of the stage.)  
 N Allegro.

migh - ty is Death. . . . .  
 migh - ty is Death. . . . .

RECIT. RAIMON (throwing back the cloak and discovering  
 Behold the quarry, ev - en he, the

the body of Guillem). accelerando.

po-et, Whose song was sweet in la-dies' ears, whose blood To-night in guise of wine, served at our

accelerando e cres. molto.

(Margarida looks silently at the body.)

feast.

ff largamente.

(Margarida rushes to the open window.)  
*Allegro molto.*

*lunga pausa.*

*Allegro molto. ♩ = 132.*

*p* *ff* *fp*

*Ped.* \*

*lunga pausa.*

MARGARIDA.

*Lento.*

No meat nor earth - ly drink . . shall touch these lips, . . Nor take . .

*Lento. ♩ = 76.*

*p*

(Raïmon, drawing his dagger, rushes at her, but before he can

. . from them the sweet - ness which the blood Of Guillem there has left.

*dolce.*

*rit.*

*declamato. cres. molto.*

*ff*

*a tempo.*

*a tempo.*

*p* *rit.* *fz* *ff*

(reach or before Azalais can prevent her, she mounts the balustrade of the balcony and throws herself into the depth below.)

*ff* *Molto maestoso.* *sempre ff*

*Sva.*

*fz* *fz* *fz*

*Ped.* \*

*Sva. bassa.*



# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

## Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Boards	Scarlet Cloth.
<b>FRANZ ABT.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
MINSTER BELLS (ditto) ...	2/6	—	—
<b>W. CROWTHER-ALWYN.</b>			
MASS, IN F (Latin and English) ...	3/0	—	5/0
<b>THOMAS ANDERTON.</b>			
YULE TIDE ...	2/6	3/0	4/0
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS ...	1/0	—	—
<b>P. ARMES.</b>			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
<b>E. ASPA.</b>			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
<b>ASTORGA.</b>			
STABAT MATER ...	1/0	1/6	—
<b>BACH.</b>			
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
BIDE WITH US ...	1/0	—	—
A STRONGHOLD SURE ...	1/0	—	—
BE NOT AFRAID ...	0/6	—	—
<i>Ditto, Sol-fa, 0/4.</i>			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
I WRESTLE AND PRAY ...	0/4	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
<b>J. BARNBY.</b>			
REBEKAH ...	1/0	1/6	2/6
THE LORD IS KING (Psalm 97) ...	1/6	2/0	—
<b>J. F. BARNETT.</b>			
THE ANCIENT MARINER ...	3/6	4/0	5/0
<i>Ditto, Sol-fa, 2/0.</i>			
THE RAISING OF LAZARUS ...	6/6	—	9/0
<b>BEETHOVEN.</b>			
RUINS OF ATHENS ...	1/0	1/6	2/6
ENGEDJ; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
MOUNT OF OLIVES ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0
MASS, IN D ...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	2/6	—	—
<i>Ditto, THE VOCAL PORTION</i>			
THE CHORAL FANTASIA ...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ...	0/2	—	—
<b>WILFRED BENDALL.</b>			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
<b>SIR JULIUS BENEDICT.</b>			
ST. PETER ...	3/0	3/6	5/0
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THE MAY QUEEN ...	3/0	3/6	5/0
<i>Ditto, Sol-fa, 1/0.</i>			
THE WOMAN OF SAMARIA ...	4/0	—	6/0
<i>Ditto, Sol-fa, 1/0.</i>			
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ISRAEL RESTORED ...	4/0	—	6/0
<b>J. BRADFORD.</b>			
PRAISE THE LORD ...	2/0	—	—
<b>W. F. BRADSHAW.</b>			
GASPAR BECERRA ...	1/6	—	—
<b>J. BRAHMS.</b>			
A SONG OF DESTINY ...	1/0	—	—
<b>J. C. BRIDGE.</b>			
DANIEL ...	3/6	—	—
<b>J. F. BRIDGE.</b>			
ROCK OF AGES (Latin and English) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
<b>EDWARD BUNNETT.</b>			
OUT OF THE DEEP (Psalm 130) ...	1/0	—	—
<b>CARISSIMI.</b>			
JEPHTHAH ...	1/0	—	—
<b>F. D. CARNELL.</b>			
SUPPLICATION ...	5/0	—	—
<b>GEORGE CARTER.</b>			
SINFONIA CANTATA (Psalm 116) ...	2/0	—	3/6
<b>WILLIAM CARTER.</b>			
PLACIDA ...	2/0	2/6	4/0
<b>CHERUBINI.</b>			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>E. T. CHIPPI.</b>			
JOB ...	4/0	—	—
NAOMI ...	5/0	—	—
<b>SIR MICHAEL COSTA.</b>			
THE DREAM ...	1/0	—	—
<b>F. H. COWEN.</b>			
SLEEPING BEAUTY ...	2/6	3/0	4/0
<b>W. CRESER.</b>			
EUDORA (A dramatic Idyll) ...	2/6	—	—
<b>W. CROTCH.</b>			
PALESTINE ...	3/0	3/6	5/0
<b>W. H. CUMMINGS.</b>			
THE FAIRY RING ...	2/6	—	—
<b>W. G. CUSINS.</b>			
TE DEUM ...	1/6	—	—
<b>FÉLICIEN DAVID.</b>			
THE DESERT (Male voices) ...	1/6	2/0	—
<b>P. H. DIEMER.</b>			
BETHANY ...	4/0	—	—
<b>M. E. DOORLY.</b>			
LAZARUS ...	2/6	—	—
<b>ANTON DVORÁK.</b>			
THE SPECTRE'S BRIDE ...	3/0	3/6	5/0
STABAT MATER ...	2/6	3/0	4/0
PATRIOTIC HYMN ...	1/6	—	—
<b>A. E. DYER.</b>			
SALVATOR MUNDI ...	2/6	—	—
<b>HENRY FARMER.</b>			
MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6
<b>JOHN FARMER.</b>			
CINDERELLA (A Fairy Opera) ...	4/0	—	6/0
<b>NIELS W. GADE.</b>			
PSYCHE ...	2/6	3/0	4/0
<i>Ditto, Sol-fa, 1/6.</i>			
SPRING'S MESSAGE ...	0/8	—	—
ERL-KING'S DAUGHTER ...	1/0	1/6	2/6
<i>Ditto, Sol-fa, 0/9.</i>			
ZION ...	1/0	1/6	2/0
THE CRUSADERS ...	2/0	2/6	4/0
<i>Ditto, Sol-fa, 1/0.</i>			
COMALA ...	2/0	2/6	4/0
CHRISTMAS EVE ...	1/0	1/6	—
<b>HENRY GADSBY.</b>			
ALCESTIS (Male voices) ...	4/0	—	—
LORD OF THE ISLES ...	4/0	—	—
<i>Ditto, Sol-fa, 1/6.</i>			
COLUMBUS (Male voices) ...	2/6	—	—
<b>G. GARRETT.</b>			
THE SHUNAMMITE ...	3/0	—	—
<b>A. R. GAUL.</b>			
PASSION SERVICE ...	2/6	3/0	4/0
RUTH ...	2/0	2/6	4/0
THE HOLY CITY ...	2/6	3/0	4/0
<i>Ditto, Sol-fa, 1/0.</i>			
<b>F. A. GILL.</b>			
THE LORD OF BURLEIGH ...	2/6	—	5/0

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<b>F. E. GLADSTONE.</b>					<b>FERDINAND HILLER.</b>			
PHILIPPI ... ..	2/6	—	—	NALA AND DAMAYANTI ... ..	4/0	—	6/0	
<b>GLUCK.</b>					A SONG OF VICTORY ... ..	1/0	1/6 3/0	
ORPHEUS ... ..	1/0	—	—	<b>H. E. HODSON.</b>				
<b>HERMANN GOETZ.</b>					THE GOLDEN LEGEND ... ..	2/0	3/0 —	
BY THE WATERS OF BABYLON (Psalm 137) ... ..	1/0	—	—	<b>HEINRICH HOFMANN.</b>				
NENIA ... ..	1/0	—	—	FAIR MELUSINA ... ..	2/0	2/6 4/0		
<b>CH. GOUNOD.</b>					CINDERELLA ... ..	4/0	—	
MORS ET VITA ... ..	6/0	6/6	7/6	SONG OF THE NORNS (Female voices) ... ..	1/0	—		
Ditto (English Words) ... ..	6/0	6/6	7/6	<b>HUMMEL.</b>				
THE REDEMPTION (English words) ... ..	5/0	6/0	7/6	FIRST MASS, IN B FLAT ... ..	1/0	1/6 2/6		
Ditto, SOL-FA, 2/0. ... ..	8/4	—	—	COMMUNION SERVICE, ditto ... ..	2/0	— 4/0		
Ditto (French Words) ... ..	10/0	—	—	SECOND MASS, IN E FLAT ... ..	1/0	1/6 2/6		
Ditto (German Words) ... ..	1/0	1/6	2/6	COMMUNION SERVICE, ditto ... ..	2/0	— 4/0		
MESSE SOLENNELLE (St. Cecilia) ... ..	1/6	2/0	3/0	THIRD MASS, IN D ... ..	1/0	1/6 2/6		
COMMUNION SERVICE (Messe Solennelle) ... ..	2/6	—	—	COMMUNION SERVICE, ditto ... ..	2/0	— 4/0		
TROISIÈME MESSE SOLENNELLE ... ..	1/0	—	—	ALMA VIRGO (Latin and English) ... ..	0/4	—		
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	QUOD IN ORBE (Ditto) ... ..	0/4	—		
Ditto (Out of darkness) ... ..	1/0	—	—	<b>F. ILIFFE.</b>				
THE SEVEN WORDS OF OUR SAVIOUR ON ... ..	1/0	—	—	ST. JOHN THE DIVINE ... ..	1/0	—		
THE CROSS (Filii Jerusalem) ... ..	1/0	—	—	<b>W. JACKSON.</b>				
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	THE YEAR ... ..	2/0	2/6 —		
GALLIA ... ..	1/0	—	—	<b>A. JENSEN.</b>				
Ditto, SOL-FA, 0/4. ... ..	—	—	—	THE FEAST OF ADONIS ... ..	1/0	—		
<b>C. H. GRAUN.</b>					<b>C. WARWICK JORDAN.</b>			
THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0	BLOW YE THE TRUMPET IN ZION ... ..	1/6	—		
TE DEUM ... ..	2/0	2/6	4/0	<b>J. KINROSS.</b>				
<b>J. O. GRIMM.</b>					SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	
THE SOUL'S ASPIRATION ... ..	1/0	—	—	Ditto, SOL-FA, 0/6. ... ..	—	—		
<b>HANDEL.</b>					<b>H. LAHEE.</b>			
SEMELE ... ..	3/0	3/6	5/0	THE SLEEPING BEAUTY (Female voices) ... ..	2/6	—		
THE PASSION ... ..	3/0	3/6	5/0	Ditto, SOL-FA, 0/6. ... ..	—	—		
THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6	5/0	<b>LEONARDO LEO.</b>				
ALEXANDER BALUS ... ..	3/0	3/6	5/0	DIXIT DOMINUS ... ..	1/0	1/6 —		
HERCULES ... ..	3/0	3/6	5/0	<b>H. LESLIE.</b>				
ATHALIAH ... ..	3/0	3/6	5/0	THE FIRST CHRISTMAS MORN ... ..	2/6	—		
ESTHER ... ..	3/0	3/6	5/0	<b>F. LISZT.</b>				
SUSANNA ... ..	3/0	3/6	5/0	THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6 5/0		
THEODORA ... ..	3/0	3/6	5/0	<b>C. H. LLOYD.</b>				
BELSHAZZAR ... ..	3/0	3/6	5/0	HERO AND LEANDER ... ..	1/6	—		
THE MESSIAH, edited by V. Novello ... ..	2/0	2/6	4/0	THE SONG OF BALDER ... ..	1/0	—		
THE MESSIAH, ditto, Pocket Edition ... ..	1/0	1/6	2/0	<b>W. H. LONGHURST.</b>				
THE MESSIAH, edited by W. T. Best ... ..	2/0	2/6	4/0	THE VILLAGE FAIR ... ..	2/0	2/6 —		
ISRAEL IN EGYPT, edited by Mendelssohn ... ..	2/0	2/6	4/0	<b>G. A. MACFARREN.</b>				
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ... ..	1/0	1/6	2/0	SONGS IN A CORNFIELD (Female voices) ... ..	2/6	— 4/0		
JUDAS MACCABÆUS ... ..	2/0	2/6	4/0	MAY-DAY ... ..	1/0	1/3 2/6		
JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0	THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—		
SAMSON ... ..	2/0	2/6	4/0	OUTWARD BOUND ... ..	1/0	— 2/6		
SOLOMON ... ..	2/0	2/6	4/0	<b>A. C. MACKENZIE.</b>				
JEPHTHA ... ..	2/0	2/6	4/0	JASON ... ..	2/6	3/0 4/0		
JOSHUA ... ..	2/0	2/6	4/0	THE BRIDE ... ..	1/0	—		
DEBORAH ... ..	2/0	2/6	4/0	THE ROSE OF SHARON ... ..	5/0	6/0 7/6		
SAUL ... ..	2/0	2/6	4/0	Ditto, SOL-FA, 2/0. ... ..	—	—		
CHANDOS TE DEUM ... ..	1/0	1/6	2/6	<b>MENDELSSOHN.</b>				
DETTINGEN TE DEUM ... ..	1/0	1/6	2/6	ELIJAH ... ..	4/0	4/6 6/0		
UTRECHT JUBILATE ... ..	1/0	—	—	Ditto, SOL-FA, 1/6. ... ..	2/0	2/6 4/0		
O PRAISE THE LORD WITH ONE CONSENT ... ..	1/0	—	—	ST. PAUL ... ..	1/0	1/6 2/6		
(Sixth Chandos Anthem) ... ..	1/0	—	—	HYMN OF PRAISE (Lobgesang) ... ..	1/0	1/6 2/6		
CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0	Ditto, SOL-FA, 1/0. ... ..	—	—		
Or singly:—	—	—	—	AS THE HART PANTS (42nd Psalm) ... ..	1/0	—		
THE KING SHALL REJOICE ... ..	0/8	—	—	COME, LET US SING (95th Psalm) ... ..	1/0	—		
ZADOK THE PRIEST ... ..	0/3	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	— 5/0		
MY HEART IS INDITING ... ..	0/8	—	—	Ditto, SOL-FA, 0/6. ... ..	1/0	—		
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—	NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—		
THE WAYS OF ZION ... ..	1/0	—	—	LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0	—		
ALEXANDER'S FEAST ... ..	2/0	2/6	4/0	Ditto, SOL-FA, 0/4. ... ..	—	—		
ACIS AND GALATEA ... ..	1/0	1/6	2/6	HEAR MY PRAYER (s. solo and chorus) ... ..	1/0	—		
DITTO, New Edition, edited by J. Barnby ... ..	1/0	1/6	2/6	Ditto, SOL-FA, 0/3. ... ..	—	—		
Ditto, DITTO, SOL-FA, 1/0. ... ..	—	—	—	LAUDA SION (Praise Jehovah) ... ..	2/0	2/6 4/0		
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6	Ditto, SOL-FA, 0/9. ... ..	1/0	1/6 2/6		
L'ALLEGRO, IL PENSIEROSO, ED IL MODE- ... ..	2/0	2/6	4/0	THE FIRST WALPURGIS NIGHT ... ..	1/0	1/6 2/6		
RATO ... ..	—	—	—	Ditto, SOL-FA, 1/0. ... ..	—	—		
<b>HAYDN.</b>					MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	
THE CREATION ... ..	2/0	2/6	4/0	ATHALIE ... ..	2/0	2/6 4/0		
THE CREATION, Pocket Edition ... ..	1/0	1/6	2/6	Ditto, SOL-FA, 1/0. ... ..	—	—		
Ditto, SOL-FA, 1/0. ... ..	—	—	—	ANTIGONE (Male voices) ... ..	4/0	— 6/0		
THE SEASONS ... ..	3/0	3/6	5/0	Ditto, SOL-FA, 1/0. ... ..	—	—		
Each Season, singly ... ..	1/0	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—		
FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6	FESTGESANG (Hymns of Praise) ... ..	1/0	—		
Ditto (Latin and English) ... ..	1/0	1/6	2/6	Ditto (Male voices) ... ..	1/0	—		
SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6	CHRISTUS ... ..	1/0	—		
THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/6	2/6	Ditto, SOL-FA, 0/8. ... ..	—	—		
Ditto (Latin) ... ..	1/0	1/6	2/6	THREE MOTETTS FOR FEMALE VOICES ... ..	1/0	—		
THE PASSION; OR, SEVEN LAST WORDS OF ... ..	2/0	2/6	4/0	SON AND STRANGER (Operetta) ... ..	4/0	—		
OUR SAVIOUR ON THE CROSS ... ..	1/0	—	—	LORELEY ... ..	1/0	—		
TE DEUM (English and Latin) ... ..	1/0	—	—	Ditto, SOL-FA, 0/6. ... ..	—	—		
INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—	GEDIPUS AT COLONOS (Male voices) ... ..	3/0	—		
<b>EDWARD HECHT.</b>					TO THE SONS OF ART (Ditto) ... ..	1/0	—	
ERIC THE DANE ... ..	3/0	—	—	Ditto, SOL-FA, 0/3. ... ..	—	—		
O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—	<b>HENRY HILES.</b>				
<b>GEORGE HENSCHEL.</b>					THE CRUSADERS ... ..	2/6	—	
OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—					



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<b>MENDELSSOHN—continued.</b>				<b>SCHUBERT—continued.</b>			
JUDGE ME, O GOD (43rd Psalm) ... ..	0/4	—	—	COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
Ditto, SOL-FA, 0/4.	—	—	—	MASS, IN F ... ..	1/0	1/6	2/6
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	COMMUNION SERVICE, ditto ... ..	2/0	—	3/6
MY GOD, WHY, O WHY HAST THOU FOR-	0/6	—	—	SONG OF MIRIAM ... ..	1/0	—	—
SAKEN ME (22nd Psalm) ... ..	0/6	—	—	DITTO, SOL-FA, 0/6.	—	—	—
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—	<b>SCHUMANN.</b>			
SIX ANTHEMS for the Cathedral at Berlin.	For	—	—	THE MINSTREL'S CURSE ... ..	1/6	—	—
8 voices, arranged in 4 parts ... ..	0/8	—	—	THE KING'S SON ... ..	1/0	—	—
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—	MIGNON'S REQUIEM ... ..	1/0	—	—
<b>MEYERBEER.</b>				PARADISE AND THE PERI ... ..	2/6	3/0	4/0
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6
Ditto (English) ... ..	1/0	—	—	MANFRED ... ..	1/0	—	—
<b>B. MOLIQUE.</b>				FAUST ... ..	3/0	3/6	5/0
ABRAHAM ... ..	3/0	3/6	5/0	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
<b>MOZART.</b>				NEW YEAR'S SONG ... ..	1/0	—	—
KING THAMOS ... ..	1/0	1/6	—	DITTO, SOL-FA, 0/6.	—	—	—
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6	<b>J. SHORT.</b>			
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—	MASS (S. Joseph) ... ..	2/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	<b>E. SILAS.</b>			
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6	MASS, IN C ... ..	1/0	—	—
Ditto (Latin and English) ... ..	1/0	1/6	2/6	JOASH ... ..	4/0	—	—
REQUIEM MASS ... ..	1/0	1/6	2/6	<b>R. SLOMAN.</b>			
Ditto (Latin and English) ... ..	1/0	1/6	2/6	SUPPLICATION AND PRAISE ... ..	5/0	—	—
Ditto, SOL-FA, 1/0.	—	—	—	<b>HENRY SMART.</b>			
LITANIA DE VENERABILI ALTARIS (Eb) ...	1/6	2/0	3/0	KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0	THE BRIDE OF DUNKERRON ... ..	2/0	2/6	4/0
SPLENDENTE TE DEUS ... .. First Motett	0/3	—	—	DITTO, SOL-FA, 1/6.	—	—	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—	<b>J. M. SMIETON.</b>			
HAVE MERCY, O LORD ... .. Second Motett	0/3	—	—	ARIADNE ... ..	2/0	—	—
GLORY, HONOUR, PRAISE ... .. Third Motett	0/3	—	—	<b>ALICE MARY SMITH.</b>			
<b>DR. JOHN NAYLOR.</b>				THE RED KING (Men's voices)... ..	1/0	—	—
JEREMIAH ... ..	3/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>				ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	ODE TO THE PASSIONS ... ..	2/0	—	—
<b>R. P. PAINE.</b>				<b>SPOHR.</b>			
THE PRODIGAL SON ... ..	2/6	—	4/0	MASS (for 5 solo voices and double choir)	2/0	—	—
GREAT IS THE LORD ... ..	1/0	—	—	HYMN TO ST. CECILIA ... ..	1/0	—	—
<b>PALESTRINA.</b>				CALVARY ... ..	2/6	3/0	4/0
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	FALL OF BABYLON ... ..	3/0	3/6	5/0
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	LAST JUDGMENT ... ..	1/0	1/6	2/6
<b>C. H. H. PARRY.</b>				DITTO, SOL-FA, 1/0.	—	—	—
PROMETHEUS UNBOUND ... ..	3/0	—	—	THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
<b>DR. JOSEPH PARRY.</b>				GOD, THOU ART GREAT ... ..	1/0	—	—
NEBUCHADNEZZAR ... ..	3/0	4/0	5/0	DITTO, SOL-FA, 0/6.	—	—	—
Ditto, SOL-FA ... ..	1/6	2/0	2/6	HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—
<b>T. M. PATTISON.</b>				JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
THE ANCIENT MARINER ... ..	2/6	—	—	<b>JOHN STAINER.</b>			
THE LAY OF THE LAST MINSTREL ... ..	2/3	—	—	ST. MARY MAGDALEN ... ..	2/0	2/6	4/0
<b>PERGOLESI.</b>				DITTO, SOL-FA, 1/0.	—	—	—
STABAT MATER (Female voices) ... ..	1/0	—	—	THE DAUGHTER OF JAIRUS ... ..	1/6	2/0	—
<b>E. PROUT.</b>				DITTO, SOL-FA, 0/9.	—	—	—
FREEDOM ... ..	1/0	—	—	<b>C. VILLIERS STANFORD.</b>			
HERWARD ... ..	4/0	—	—	GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—	<b>H. W. STEWARDSON.</b>			
<b>PURCELL.</b>				GIDEON ... ..	4/0	—	—
TE DEUM AND JUBILATE; IN D ... ..	1/0	—	—	<b>E. C. SUCH.</b>			
<b>J. F. H. READ.</b>				NARCISSUS AND ECHO... ..	3/0	—	—
BARTIMEUS ... ..	1/6	—	—	GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—
CARACTACUS... ..	2/6	—	—	<b>ARTHUR SULLIVAN.</b>			
THE CONSECRATION OF THE BANNER ...	1/6	—	—	FESTIVAL TE DEUM ... ..	1/0	1/6	2/6
PSYCHE ... ..	5/0	—	7/0	<b>W. TAYLOR.</b>			
<b>J. V. ROBERTS.</b>				ST. JOHN THE BAPTIST ... ..	—	4/0	—
JONAH ... ..	3/0	—	—	<b>A. GORING THOMAS.</b>			
<b>ROLAND ROGERS.</b>				THE SUN-WORSHIPPERS ... ..	1/0	—	—
PRAYER AND PRAISE ... ..	4/0	—	—	<b>E. H. THORNE.</b>			
<b>ROMBERG.</b>				BÈ MERCIFUL UNTO ME ... ..	1/0	—	—
THE LAY OF THE BELL (New Edition, translated	1/0	1/6	2/6	<b>VAN BREE.</b>			
by the Rev. J. Troutbeck, D.D.) ... ..	1/0	—	—	ST. CECILIA'S DAY ... ..	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	DITTO, SOL-FA, 0/9.	—	—	—
DITTO, SOL-FA, 0/4.	—	—	—	<b>R. H. WALKER.</b>			
<b>ROSSINI.</b>				JERUSALEM ... ..	3/0	—	—
STABAT MATER ... ..	1/0	1/6	2/6	<b>WEBER.</b>			
DITTO, SOL-FA, 1/0.	—	—	—	MASS, IN G (Latin and English) ... ..	1/0	1/6	2/6
MOSES IN EGYPT ... ..	6/0	6/6	7/6	MASS, IN E FLAT (ditto) ... ..	1/0	1/6	2/6
<b>C. SAINTON-DOLBY.</b>				COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
FLORIMEL (Female voices) ... ..	2/6	—	—	JUBILEE CANTATA ... ..	1/0	1/6	—
<b>SCHUBERT.</b>				PRECIOSA ... ..	1/0	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	<b>S. WESLEY.</b>			
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