

My food is still the hum - - - blest root my

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are "My food is still the hum - - - blest root my". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with various chords and melodic fragments.

drink the rill, For thine,

The second system continues the vocal line and piano accompaniment. The lyrics are "drink the rill, For thine,". The piano accompaniment features a prominent eighth-note bass line and a treble line with chords and melodic lines. There are some dynamic markings and articulation marks in the piano part.

nay for the Sul - - - tans' throne E'en these I take not

The third system shows the vocal line and piano accompaniment. The lyrics are "nay for the Sul - - - tans' throne E'en these I take not". The piano accompaniment includes a dynamic marking of *dim* (diminuendo) and some triplet markings (indicated by a '2' over a group of notes). The bass line continues with eighth notes, while the treble line has more complex chordal textures.

save a - - - lone

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "save a - - - lone". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and a *C* (Crescendo) marking. The bass line is active with eighth notes, and the treble line has sustained chords and melodic lines.

SEYD.

mf
well as thou wilt since such thou art

One question an -----swer and de --

- part .
pp

How ma - ny

Quasi Presto.

(M.M. ♩ = 138.)

I' st al- ready day

What star what sunlight floods the bay

p *Rec:*

fp trem: *p* *Rec:*

Rec:

a Tempo

It shines a lake of fire

a - way

Tempo *Rec:* *a Tempo*

cres

e

accel

Ho treachery

guards

my sci-me-tar

The gal-ley

cres *e* *accel*

blaze

and I a --- far

Curst Dervish

f *Rec:*

f *Rec:*



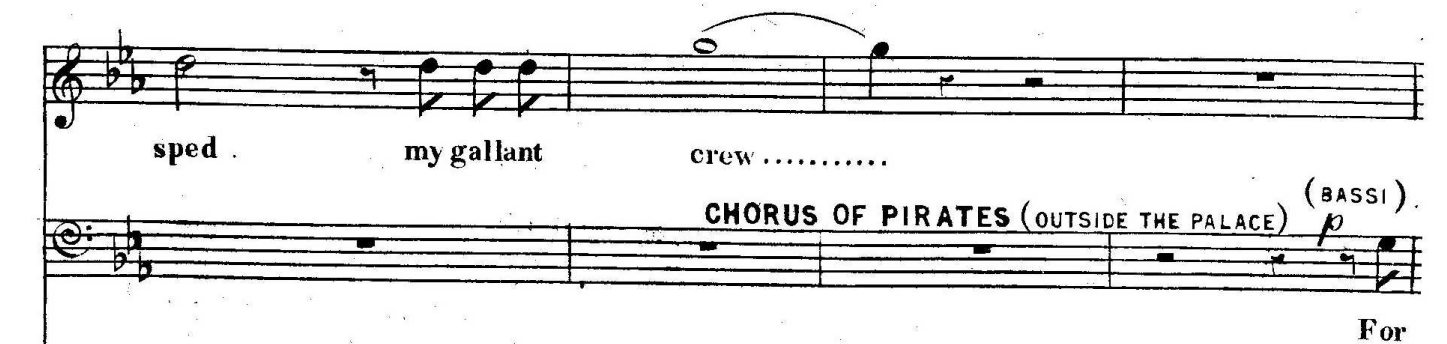
Piano introduction in G minor, 2/4 time. The music features a driving eighth-note pattern in the right hand, starting with a piano (*p*) dynamic and gradually increasing to fortissimo (*ff*) by the end of the first system.



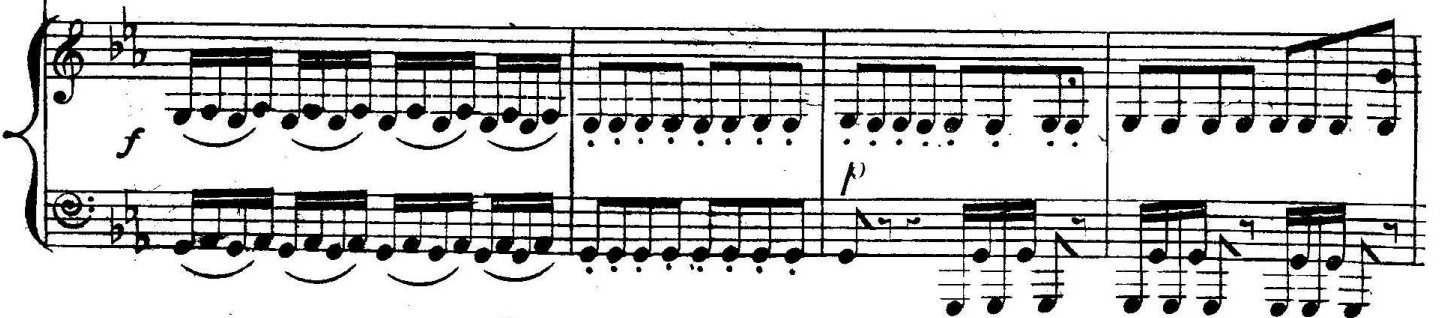
Vocal entry with piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a *Recitativo* (*Rec:*) style. The lyrics are "These thy tidings thou a spy....". The piano accompaniment is sparse, with a forte (*f*) dynamic at the end of the system. The tempo changes to *a Tempo*.



Section featuring bugle sounds and a vocal entry. The piano accompaniment consists of a rhythmic eighth-note pattern, labeled "(Bugle sounds)". The vocal line enters with the name "CONRAD" and the word "Well" in a forte (*f*) dynamic.



Vocal line and chorus introduction. The vocal line continues with the lyrics "sped my gallant crew.....". Below the vocal line, the piano accompaniment is labeled "CHORUS OF PIRATES (OUTSIDE THE PALACE) (BASSI)" and begins with a piano (*p*) dynamic. The lyrics "For" are written at the end of the system.



Piano accompaniment for the chorus. The music features a driving eighth-note pattern in both hands, starting with a forte (*f*) dynamic and then moving to piano (*p*) in the second system.

Conrad and our Is - land Like lightning be our sword, be our sword

..... Down with the turbaned ty - rant down with his re-bel horde with his

horde Down with the ty - rant

down with the ty - rant down, down, down, down

E

SEYD.

Slaves, hear ye not your masters cry, Seize him

down

(The Bugle sounds.)

CONRAD.

Ay seize on Za-tan-ai

seize him

CHORUS OF PIRATES.

BASSI.

For Conrad and our Is-land like

cres

ff

lightning be our sword be our sword Down

with the turband ty - rant down with his sla - vish horde, with his horde

..... Down with the ty - rant Down with the ty - rant

TENORI. CHORUS OF SOLDIERS.

ff For Al - lah and the Cres - cent like

down, down, down, down, down

Sempre ff

T
lightning be our sword be our sword Down

B

with the Pi-rate trai-tor, down with the re-bel horde with the horde

B

..... Down with the traitor, down with the traitor down down

B

f

Now for the blood red ban-ner That rules the winds and waves

down down down

f

Sempre f

sf

down

Down freemen on the ty--rant Down com--rades on his slaves

f

down

sf

On brave men on and break them E'en with the lightnings speed

C
 e'en with the light nings speed.....
 T
 down down down down
 B

On

marcato. *cres* *cen* *do*

com--rades on and break them e'en with the lightnings speed..... Be

p marcato. *cres* *cen* *do*

CONRAD. *f*

Be yours the gol-den

f Al

ours the gol--den glo-----ry of Al--lah and the

f

C
 glo - ry of Al - lah and the Seyd

Y
 SEYD. *f*

B
 --- lah Al - lah and the Seyd Now for the moon - - lit
 Seyd of Al - lah and the Seyd

S
 ban - - - ner Bear back the re - bel horde Down on the pi - rate

T
 Down

B

tra - tor with ev - ry faithful sword On Moslems on and break them as

Down

whirlwinds break the reed as whirl-winds break the reed.

Down down

On Mos - lems on and break.... them as

down down

p *marcato.* *cres*

p *ma marcato.* *cres*

whirl winds break the reed..... Be on our heads the

cen do

cen do

SEYD. *f*

Al and make their heads a glo-ry for
 glo-ry of Al-lah and the Sey'd of

Al-lah and the Sey'd
 Al-lah and the Sey'd

Down with the tur-band ty-rant.

Down with the tur-band ty-rant down down

down down down down

down down down

GULNARE.

CONRAD: Des - - - - - pair is ra - - - - - ging

SEYD. Down with the tyrant down with the tyrant

SOP: Down with the traitor down with the

ALT: Despair is raging round us is

TEN: Despair is ra - ging round us

BASS: down down down For

GUL round us

CON

SEY tra - tor On com - rades

ra - - - - - ging Des - pair is

ra - - - - - ging Des - pair is

On Mos - lem's

Conrad and our Is land like lightning be our sword be our sword

C is raging round us

C on, on comrades on On comrades

S on, on Moslems on Moslems

raging round us ra - - - - - ging With none to

raging round us ra - - - - - ging With none to

on, on Moslems on On Moslems

Down with the turband tyrant down with his slavish horde with his horde

Ah des - pair is ra - ging
 on on com - rades on com - rades and
 on on Mos - lems on Mos - lems and
 help or heed, des - pair is
 help or heed, des - pair is
 on on Mos - lems on on and
 on com - rades on and

round us
 break them
 break them
 ra - ging
 ra - ging
 break them *p* *cres*
 break them down down down down

T
B

cen do

down down down down down

cres

down down down down down down

GUL

CON

SEYD

Down with the ty-rant Down with his

S

A

T

B

Des-pair is ra-ving round us is

Des-pair is

down down down down

f

Ah des pair is ra ... ging
 horde On comrades on and
 down with his horde On Mos ... lems and
 ra ... ging round, des pair is
 ra ... ging round, des pair is
 On Mos - lems on on and
 On comrades on and
 round us Ah with none to help or
 break them on comrades and
 break them on Mos ... lems and
 ra ... ging none to help or
 ra ... ging none to help or
 break them on Mos - lems on on and
 break them on comrades on

heed *pp* ah *cres*
 break them on *cres*
 break them *pp* As whirlwinds break the *cres*
 heed on brave men on on brave men *cres*
 heed on *pp* brave men on *cres* on brave men *cres*
 break them as whirl-winds break the reed Be *cres*
 break them e'en with the light-nings speed Be *cres*
 on brave men on For Al-lah and the Seyd.
 Be yours the glo-ry of Al-lah and the Seyd.
 reed on os-lems on For Al-lah and the Seyd
 on on brave men on
 on on brave men on
 on our heads the glo-ry the glo-ry of Al-lah and the Seyd
 our the gol-den glo-ry of Al-lah Al-lah and the Seyd *ff*

ff
 For the glo - ry of Al - lah and the Seyd on
 Down with the ty - rant down with his slaves down
 Down with the trai - tor down with his horde down

ff
 For the glo - ry of Al - lah and the Seyd on
 For the glo - ry of Al - lah and the Seyd on
 Down with the ty - rant down with the horde down
 Down with the ty - rant down with the horde down

ff

brave men on on brave men on.....
 down down down down down down down.....
 down down down down down down down.....

brave men on on brave men on.....
 brave men on on brave men on.....
 down down down down with the ty - rant and his horde

down down down down with the ty - rant and his horde
Sempre ff

The image shows a page of musical notation, page 87, consisting of two systems of staves. The first system includes vocal staves and piano accompaniment. The vocal staves have lyrics "down" written below them. The piano accompaniment features a complex melodic line in the right hand and a supporting bass line in the left hand. The second system continues the vocal and piano parts, with dynamic markings such as "ff" and "gva" (ritardando) visible. The notation includes various musical symbols like notes, rests, slurs, and dynamic markings.

Nº 8. ENTR' ACTE.

(M. M. ♩ = 40.)

WIND. CELLO.

Andantino.

mf *pp* *pp*

PED. * PED. *

espressivo.

PED. * PED. * PED. * PED. *

cres.

mf

VIOL. SOLO VIOLIN.

dim: *p* *dim?*

espress:

pp

Nº 8. PED. * PED. * PED. * PED. *

cres: *dim:*

p PED. *

B CELLO. *mf marcato.*

SOLO VIOLIN *cres:* *dim:* *p*

espress:

a tempo. FL: CLAR: VIOLIN *poco rit:* *pp*

ppp *rall:* PED. *

Segue.

SCENE III.

In the Dungeon of Seyd's Palace.

Nº 8^{bis} AIR. CONRAD. "COME O SLEEP"

CONRAD. *Lento.* *p* Me - do - ra! a fetter'd slave by slavish hands I fall,

Rec:

p RECIT: *p*

My stricken flag..... in shame hath fled the sea

Allegro con fuoco. (M.M. $\text{♩} = 100$) *f* And death..... were

p *cres.* RECIT:

ritard: *Molto Lento.* welcome, if but this were all,.... But ah! 'tis tor - ture,

Molto Lento. *p*

for I think.... of thee.....

FLUTE. BASSOON.

mf

(M.M. ♩ = 60)
*Andante cantabile
 e non troppo Lento.*

dim:

HARP.

p pp

Come,.... o sleep and give me rest from sor_ row,

R.H.

Veil..... the day of death that dawns to_ morrow,

R.H.

agitato.

Touch my heart wherein..... no hope is gleaming, Let..... me live in

ten: *cres: e accel:*

sleep, and die in dreaming; Ere my soul, ere my soul to

colla voce. *cres: e accel:*

ritard: *a tempo.* *espress:*

bit - - - - ter death is giv'n Come,..... Medora, come,.....

ritard: *p* *a tempo non tremolo.*

PED. PED. *

Come,... Medora, come..... on the wings of Heav'n,

PED. * PED. *

on the wings of Heav'n.

sf *dim:*

p Let..... me dream that I may

p

yet be-hold thee, Let these fettered arms in

R.H.

D *mf* *agitato.*

slum - - - ber hold thee, Let no hand but Love's..... our spirits

agitato.

R.H.

se - ver, Let..... me clasp thee once, then die for e - ver.

ten:

colla voce.

Free are dreams, free are dreams ere all..... to death be giv'n, Come..

cres: - e - accel: *ritard:*

cres: - e - accel: *rit:*

C a tempo. espress:

..... Medora, come,..... Come,.... Medora, come

p

p a tempo.

PED. * PED. * PED. * PED. *

On the wings of Heav'n, on the wings of Heav'n

ad lib.

p sf

rall:

dim: *pp*

Nº 9.

RECIT: GULNARE. "HE SLEEPS."

& DUO: CONRAD & GULNARE. "MY SOUL IS FREE"

Andante cantabile.

Il istesso tempo.

pp Solo Violin.

dim:

rall:

Andantino. (M. M. ♩. = 40.)

(Enter Gulnare.)

pp

GULNARE. *p*

He sleeps

..... How calm he lies be fore me

cres:
 While my full heart with anguish breaks,

mf

What wond'rous spell is wo-ven o'er me

dim: *p*

pp
 But soft! he sighs, he starts, CONRAD. he wakes—
 What beauteous vision floats, be—

dim *pp*

—fore me!
 What form of air enchants mine eyes!....

sempre pp

GULNARE. *f*

Presto. (♩=112.)

Cor - - sair,

When

flames were ra - ging o'er me,

Thou mad'st them fires of Pa - - ra -

A

- dise.

When Death himself stood full be -

f *molto agitato.*

- fore me,

Before thy face he turn'd to

fly.

Back in - to life thy va - lour

REC: *p rit:*

bore me And now for this thou'rt doomed to

die.

ff tempo.

CONRAD. REC. *Molto piu lento.*

p So be it, for my heart is broken, Lower than shame no soul can fall. *rit:*

p *rit: CLAR.*

Andante. (♩ 96.) *p* And mem'ry is the

p espress.

on -- ly to ken Of her, of her whose love was more than

rall *rall.*

B *All.^o moderato.* **GULNARE.**

Thou lov - - - est!

all.
♩ = 168.
All.^o moderato.
f HARP
Ped

p RECIT. As mine to
To one my heart is given As thine to Seyd.

con entusiasmo.
f
thee! Ah! in the

ff *tempo 1^o*

glare that show'd me hea - ven, I learnt that love is for the