

1. Act.

The scene represents the Piazza della Signoria in Florence as it appeared A. D. 1498. To the left in the foreground is the entrance (practicable) to a noble mansion, Rucello's abode. The day is just beginning to break as the curtain rises. The stage is deserted. Gradually entering at first in twos and threes, and subsequently in larger groups, the Partizans of the Medici assemble in the vicinity of the mansion to the left of the scene.

Die Scene zeigt die Piazza della Signoria in Florenz, wie sie 1498 war. Links im Vordergrund ein praktikabler Eingang zu einem vornehmen Hause, Rucello's Wohnung. Wenn der Vorhang aufgeht, beginnt der Tag zu grauen. Die Bühne ist leer. Nach und nach treten, erst zu Zweien und Dreien, dann in immer größeren Gruppen die Anhänger der Medici auf, welche sich in der Nähe des Hauses links versammeln.

Allegretto moderato.

Pianoforte.

(The curtain rises)
(Der Vorhang wird aufgezogen.)

1. Scene.

Tenor I.

Tenor II.

Bass I.

3
This is the spot,
Diess ist der Ort! *Ap-
Kommt*

(advancing cautiously)
Bass II. (*vorsichtig näher kommend.*) *p*
'Tis here, the street, *Ap*
Hier ist! *Ju hier, Kommt*

pp

(Some point to Rucello's house)
(*Einige zeigen auf Rucellos Haus.*)
And this his house? 'tis here, 'tis here Ru-
Ist dies das Haus? Hier ist. Hier ent-

'tis here, 'tis here Ru-
Hier ist. Hier ent-

(They beckon to others.)
(*Sie winken den Andern.*)
-proach. 'tis here.
her. Hier ist.

-proach. 'tis here, 'tis here.
her. Ju wohl, Hier ist.

tra

poco cresc.

sea ad lib.

mf
-cello badeus meet. The reddened East grows bright and clear,
mf
hot Ru_cel_lo uns. Aus O_sten naht des Mor_gens Schein,
mf
The reddened East grows bright and clear,
mf *cresc.*
Aus O_sten naht des Mor_gens Schein, the hour is die Stund'ist

cresc.
at this his call we rally ask - ing not de -
cresc.
auf sein Ge_bot hier rally ask - ing not de -
cresc.
at this his call hier finden al - le wir uns
cresc.
auf sein Ge_bot, hier finden al - le wir uns
the hour is close, we rally ask - ing not de
die Stund'ist du,
close, du, hier finden al - le wir uns

f
-lay. find us one and all
f ein, wir sind all' be_reit,
f sfz.
-lay. His word shall find us one and all
f sfz. ein, und al - le sind wir hier be_reit,
f sfz.
-lay. His word shall find us one and all
f ein, und al - le sind wir hier be_reit,
f
-lay. find us one and all
f ein, wir sind all' be_reit,

— prepared his work to do to fight, to fall, and fall - ing ty -
 — zu thun, was er gebeut; droht auch der Tod, die Ty - rannei,

— prepared his work to do to fight, to fall, and fall - ing ty -
 — zu thun, was er gebeut; droht auch der Tod, die Ty - rannei,

— prepared his work to do to fight, to fall, and fall - ing ty -
 — zu thun, was er gebeut; droht auch der Tod, die Ty - rannei,

— prepared his work to do to fight, to fall, and fall - ing ty -
 — zu thun, was er gebeut; droht auch der Tod, die Ty - rannei,

— ranny to sweep away,
 — sie soll vernich - tet sein.

— ranny to sweep away, too long with grinding heel hath priestly kna - ve - ry
 — sie soll vernich - tet sein. Wie lan - ge noch soll Frevler Priesterü - bermuth,

Tenor I. II.
 a 2.
 too long with fire and steel hath cursed sla - ve - ry laid Florence, our be -
 wie lan - ge noch soll Schwert und Flamme wü - then hier? Flo - renz, o Hei - math,

Bass I. II.
 laid Florence, our be -
 Flo - renz, o Hei - math,

(They advance)
(vortretend)

lo - ved Florence low, but chains — and death are
 dich be - frei - en wir! Der Knecht - schaft Ket - te

past, in sun - rise glo - rious dawns li - ber - ty at
 bricht, in hel - tem Son - nenschein strahlt neu — der Freiheit

last, su - preme, vic - to - rious she claims her he - ri - tage of long a -
 Licht, sie zie - he ein hier in ih - rer Herr - lichkeit, und herrsche

-go. She bid deth us her bondagebreak,
 stets sie will, dass mündie Kette bricht,
 -go. For list her voice is sweet and clear, she cri - eth, oh my
 stets. Ju, ih re Stimme zu uns spricht, sie ru - fet uns zum

she cri - eth, oh my sons awake A - wake be - hold the
 sie ru - fet uns zum Kum - pfe auf.

sons, awake! Sie ruft uns zu: Er -
 Kum - pfe auf.

cresc.
 light, a - wake - no more is night, A - wake, awake, at

cresc.
 wacht! Ent - flo - hen ist die Nacht, er - wacht, erwacht, die

length the white - winged sun - rise of your strength is

Ty - ran - nei er - lag, ge - kom - men ist der

Maestoso.

here!

Tug!

Un poco più tranquillo.

Rucello.

mf

(Rucello enters from the porch of the house)
(Rucello tritt aus dem Hause auf.)

'Tis well that you have kept your tryst.
Habt Dank, dass ihr dem Ruf ge-folgt.

Today the ripened
Noch heu-te wird

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *pp*.

fruit of our long set re - solve will fall!
un - ser längstge - fass - ter Plan zur That!

'tis ours and needeth but the
Wohlun, noch ei - ner Handbe -

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *mp*. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

hand, strong,
darfs, die fest,

re - so - lute, and sure of grasp to seize it and to crown our
rück-sichtslos, mit un - fehl - ba - rem Griff - fe die - se That voll -

The third system shows the vocal line with a dynamic marking of *mp* and the piano accompaniment. The vocal line includes the word *ten.* above the notes.

Allegro vivace.

feast!
bringt!
Tenor I.

The task be mine to strike the deadly.
Die That sei mein, so-gleich soll sie ge -

Tenor II.

The task be mine to strike the deadly
Die That sei mein! so-gleich soll sie ge -

The task be mine to strike the deadly
Die That sei mein! so-gleich soll sie ge -

The task be mine, be mine to strike the deadly
Mein sei die That, ja mein! so-gleich soll sie ge -

The fourth system features the vocal line and piano accompaniment. The piano accompaniment includes a *cresc.* marking and a dynamic of *f*. The vocal line has a dynamic of *f*.

Tenor I. II.

a 2.

blow to lay the despot low, This priest with pow'r di -
 schein, die Frei - heit soll er - stehn! Ha Fluch des Priesters

blow to lay the despot low
 schein, die Frei - heit soll er - stehn!

ff:

vine, this priest with pow'r di - vine!
 Macht, der Knecht - schaft uns ge - bracht!

this priest with pow'r di - vine!
 der Knecht - schaft uns ge - bracht!

Rucello.

rall.

'Tis
 Wie

The task be mine, be mine!
 Die That, sie sei voll-bracht!

The spot de-fine The task be mine, be mine!
 Fluch seiner Macht! Die That, sie sei voll-bracht!

The spot The task be mine, be mine!
 Er füllt! Die That, sie sei voll-bracht!

The hour be mine!
 Fluch ihm! Voll-bracht.

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

Tempo I. (Moderato.)

well that ye have right arms strong, but sheath your weapons, 'tis not
herr-lich zeigt sich eu-er Muth! Doch fort die Wüffen. Kei-nes

p *f* *p* *cresc.*

Lento maestoso.

blood that yet shall whelm in righteous flood to cleanse the land of wrong. Ye'll see my
Tropfen Bluts he-darf es, um hin-weg zu til-gen uns-re Schmach. Hört meinen

ad lib. *colla voce*

plot, The snare is set, by one weak hand I'll net the
Plan! Die Schlinge ist ge-legt, es g'nüget ei-ne schwache Hand, zu

f *p*

mezza voce

prey that stalks the land, by stealth I'll strike — your prophet
füh-ren je-nen Streich, der des Pro-pheten Haupt zer-

p

Allegro vivace.

Tempo I. Lento.

king. *malmt.* Hold *f* ye, at - tend. *mf* Beyond this
Halt, hört mich an. Des rünke -

Thy champion's name?
Wer soll das thun?

Thy champion's name?
Wer soll das thun?

Thy champion's name?
Wer soll das thun?

Thy champion's name?
Wer soll das thun?

Allegro vivace.

Tempo I. Lento.

p *cresc.* priest chained city's gates the haughty ru - ler's hated foe, the Medici, with tightened
vol - len Priesters Feind, im Lager weill - er vor der Stadt, Fürst Medici, er harret

Più mosso.

bow to launch his shaft, the sig - nal waits. To Florence staunch and
dort in wil - dem Grimm nur des Sig - nals. Nun hört, der aus der

mf *p*

true to serve her in her need, to see her bonds-men freed, for her this deed to
 Noth Flo - renz er - lösen soll, der uns die Frei - heit bringt, durch den die That ge-

do, this ho - ly task there's one doth crave, no bra - vo
 schieht, der füh - ren soll den heil' - gen Streich, kein Mörder

bold, no hireling slave, a wo - man! weak, yet strong to claim our
 ists, kein fei - ler Sklav', ein Weib ists! zurt doch stark durch hohen

Her name!

sagan!

f
 Her name! her name!

f
 Wer ists, sag an!

p *cresc.* *f*

(He approaches the porch and leads out Francesca)
(Er nähert sich dem Eingang u. führt Francesca her aus)

trust.
Muth.

f
her name, her name, her name re - veal!

f
Sag an, den Numen, sag uns an!

f
her name, her name, her name re - veal!

f
Sag an, den Namen, ihn sag uns an!

mf *cresc.* *f cresc.* *sf sf fp*

ad lib.

Be - hold her here!
Hier seht sie selbst!

ff
Fran - ces - - - ca!

ff
Fran - ces - - - ca!

ff
Fran - ces - - - ca!

ff
Fran - ces - - - ca!

colla voce

ff *sf*

ped.

1

2. Scene.

Francesca.

Rucello.

Strozzi's orphan daughter she, who, neath my roof, hath loyal learnt to loathe
 Strozzi's Wai-se steht vor Euch, die ich er-zog und die gleich mir den Feind

rall.

Adagio.

Sa - vo - na - ro - la! ay! the name at whis - pered
 Sa - vo - na - ro - la, ha! ver - hass - ter Na - me

— the hat - ed name!
 — hasst und ver - flucht!

sound of which his cra - ven bondsmen pale!
 du, vor dir er - bebt die Narren - schaar.

Sa - vo - na - ro - la, Death — to the trai -

(drawing and raising their
 weapons to heaven.)
 (ihre Waffen schwingend.)

Sa - vo - na - ro - la, Tod — dem Ver - rü -

Sa - vo - na - ro - la, Death — to the trai -

Sa - vo - na - ro - la, Tod — dem Ver - rü -

(They point their swords to the ground)
(Sie stossen ihre Schwerter in die Erde.)

Allegretto.

Death!—
Ja!—

-tor! Death— ay, death and doom.

-ther! Tod!— Ja, Schmach und Tod!

-tor! Death— ay, death and doom.

-ther! Tod!— Ja, Schmach und Tod!

f *dim.* *rall.* *mp*

mf

From an age of old with her
Wie der Sonne Pracht strahlt nach

crown of gold she whom we love as no
Graun und Nacht, so hat die Welt dein Ruhm durch—

o - - ther, in her rai - ment rare as the
 drun - - gen. Städ - te kö - ni - gin, ho - he

sun - - rise fair she whom we che - rish, our
 Herr - - sche - rin, dir sei ein ho - hes Lied ge -

f

2 1

Mo - - ther came to us sweet and
 sun - - gen. Du schliessest dei - ne

p

ten - - der came to us pure and
 Söh - - ne müt - - ter - lich lie - hend

free and her form was frail and
 ein, o du Stadt der ew - - gen

slen - der, but her love, her
Schö - ne, voll und ganz, ja

love was like the sea, and we
ganz sind wir dein! Mug dein

f *dim.*

learnt her splen - did sto - ry and we
Glanz nie - mals ver - ge - hen, mug dein

p

fed on her beau - ty and glo - ry
Ruhm nimmer - mehr ver - weh -

cresc. *mf* *fs.*

- ry, as we gathered around her -
en, ja, wir wol - len dir Schutz ver -

knee.
lehn.

f

Ay, and for thee will thy child - ren die, Flo -

f

Ju und für dich uns dem To - de weihi, Flo -

a. 2.

rence! thy sons have heard thy

a. 2.

renz, du sollst ge - ret - tet

mf

Thou whom we love! from thy throne above shall they cast thee down? see thy gol - den

mf

O Heimathland, sollst du Feindes - hand nun wer - den zum Raub, soll dein Di - u -

cry.

sein.

p

mf

crown all fouled in the mire? Shall thy shame be known, and shall
 dem nun sin - ken in Staub? soll dein Ruhm vergehn, und soll

I, thine own not a-glow and a - fire with kind - led soul with strength di -
 ich, dein Kind, dabei gleichgültig stehn, soll ich nicht bis zum Tod schützen dich in

-vine cry to thee Mo - ther,
 Noth, o ge - lieb - te Hei - math,

O mo - ther mine! O mo - ther mine
 gelieb - te Hei - math! O Va - ter - land,

Hear me for thou art my ve-ry breath my being, my life, and I ask but
 hör' mich Ja, dir nur glüht meine Brust, der weilt ich mein Sein, für dich sterben ist

death _____ I and no o-ther, if death it be thy life to
 Lust! _____ Ju lass mich sterben, kann ich aus Ketten die Freiheit

Thy words are brave,

Welch' ed le Gluth

Thy love _____ is deep, Be thine the task that thou dost

Welch' ho - - her Muth, Die That sei dein, uns zu be -

save, to strike the blow that lays thy priest-ly gao-ler
 ret-ten, mein sei die That zu stra - fen des Priesters Hoch - ver -

go thou set captive Florence free! Ere

Geh' denn und mache Florenz frei! Ere

crave. set captive Florence free! eh die

frei. und mache Florenz frei! eh die

low, rath, Shall she a - wake, shall she a -
der Siegruns winkt, der Siegruns

cresc. day shall wane shall she a - wake, shall she a - wake,
accel. Son - ne sinkt, der Sieg uns winkt, der Siegruns winkt,

cresc. day shall wane shall she a - wake, shall she a - wake,
cresc. accel. Son - ne sinkt, der Sieg uns winkt, der Siegruns winkt,

cresc. mf accel. e cresc.

wake, and give thee li - - berty!
winkt, die Freiheit strahlt, auf's Neul

shall she a - wake, and owe — to thee her
der Siegruns winkt, die Frei - heit strahlt, ja

shall she a - wake, and owe — to thee her
der Siegruns winkt, die Frei heit strahlt, ja

f ff

li - berty! To thee! to thee!

strahlt aufs Neu! Wohl-an! Wohl-an!

li - berty! To thee! to thee! to thee!

strahlt aufs Neu! Wohl-an! Wohl-an! Wohl-an!

(A horn announcing the waking of the city is heard without: all listen. The scene grows brighter.)
 (Des Wächters Morgenruf ertönt. Alle lauschen. Die Bühne wird heller.)

Rucello.

The horn of day! The ci - ty wakes!

(Horn on the stage.) Hört diesen Klang. Die Stadterwacht,
 (Horn auf der Bühne)

A - non the Piag - no - ni with their hireling spies will scent us down. So to your
 und un - se - re Fein - de sen - den Spüher aus auf uns - re Spur. Zieht euch zu -

lairs and wait the sign, that summons you to stir the ci - ty's pent-up
 rück, des Zeichens harrt, das uns - re Knechtschaft en - den, uns - re Sklaven -

wrath and set it free. You are pre - pared? ^(They raise their weapons)
 bu - - de bre - chen soll. Seid ihr be - reit? ^{Die Waffen, schwingend)}
 a.2.*f* Be - hold our
 a.2.*f* Auf, zu den

Allegro Moderato .

(to Francesca)
(zu Francesca)

'Tis well, and
 Habt Dank. Und

ans - wer, Ay, givethou the word, swift will we strike!
 Waf - fen! Ja, das Zei - chen gieb', wir sind be - reit!

p

Francesca.

mf

Dost doubt me? Go! bring thy
Misstraust du mir? Auf! die ge-

thou, thou flinchest not?
du, du wankest nicht?

(She lays her hand on her breast.)
 (Sie legt die Hand auf ihre Brust.)

se - cret message, trea - sured here I'll guard it, and the
hei - me Botschaft, hier will ich sie bergen, nehmen

cresc.
 foeman's knife that rips the seal shall pierce my
soll sie mir nur der, der mir das Le - ben

heart.
nimmt! mp

Thou speakest well, wait thou, at stroke of An - gelus 'tis
Hier har - re mein. Wenn das An - ge - lus er - tönt, soll dein die Bot - schaft

pp *dim.*

Allegretto moderato . (come al 19)

thine.
sein.

Nor breath be stirred,
Zieht euch zu - rück,

Away! nor sign nor sound,
Hinweg mit lei - sem Schritt,

Through the ci - ty as she
In der Tag will schon be -

p *staccato*

As they sing this chorus the Partizans of the Medici gradually and stealthily withdraw by twos and
 Während dieses Chores ziehen sich die Anhänger der Medici allmählig und vorsichtig zu zweien

to her freedom newly found, Each his way in si - lence
 der aufs Neu die Freiheit bringt,

waketh
ginnen,

Ge - - het schwei - gend nun von

L.H. pp

threes in different directions. As the last group is disappearing, Sebastiano enters unobserved and watches
 und dreien nach verschiedenen Seiten zurück. In dem Augenblick, wo die letzte Gruppe abgeht, tritt Sebi-

ta - keth wait - - ing but the
 hin - nen, bis - - - - - das Signal er -

them. On seeing Francesca, he starts but remains in the background. Rucello enters the house, making a sign, *stüno auf und beobachtet, selbst unbemerkt, den Abzug. Er erblickt Francesca, führt zusammen, bleibt aber*

pp

word.
klingt.

Away, no foot - - fall
Hinweg, zieht euch zu

klingt.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'word. klingt.' followed by a rest, and then 'Away, no foot - - fall' with the German translation '*Hinweg, zieht euch zu*'. The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics 'klingt.' followed by a rest. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many chords and moving lines. A dynamic marking '*pp*' is placed above the first measure of the piano part.

for Francesca to follow him.
im Hintergrund. Rucello geht in sein Haus, in dem er durch ein Zeichen Francesca einludt, ihm zu folgen.

heard!
rück!

Away, no sign, no sound!
Hinweg, zieht euch zu - rück!

pp *ppp*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'heard! rüch!' followed by a rest. The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics 'Away, no sign, no sound!' with the German translation '*Hinweg, zieht euch zu - rück!*'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many chords and moving lines. Dynamic markings '*pp*' and '*ppp*' are placed above the piano part.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a rest. The middle staff is a vocal line in bass clef with the same key signature and time signature, containing a rest. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many chords and moving lines. The system ends with a double bar line and a key signature change to two flats (Bb).

3. SCENE.

Allegro molto.
Sebastiano.

(She is about to enter the porch when Sebastiano confronts her.)
(Als sie auch ins Haus eintreten will, tritt ihr Sebastiano in den Weg.)

Frances - ca! thou with these? Frances - ca!
Frances - ca! du, unter Diesen? Frances - ca!

(He seizes her wrist.)
(Er fasst sie bei der Hand.)

Speak! dost thou know their blackdyed trea - son?
Sag; weisst du nicht, dass sie Ver - rü - ther sind?

Francesca.

Not - I! I
Nein, nein! Wohl

Say, oh say thou art some dupe, blind - ed and fooled!
Sag; o sag; du wardst ge - täuscht, wardst hin - ter - gangen!

glo - ry in their cause! No
 weiss ich, was ich thü! Nichts
 (he unhands her)
 (er lässt sie los.)

mf *f* *mf* *f*

— dupe am I, nor blind. But leave me thou, I've work to do.
 — täuscht mich, kein Trug. Du, las-se mich, die Pflicht ruft mich. 3

Sebastiano. (She looks anxiously in the direction of the house.) Thy work to
 (Sie blickt ängstlich nach dem Hause hin.) Ist dei-ne

p *mp* *cresc.*

raise againt thy mother-state thy hand. Be-ware! her watchmen sleep not yet upon her
 Pflicht, dich auf-zu-leh-nen gegen dein Land? Halt ein! Von scharfen Augen stets bist du be-

mf *pp*

(with irony.)
 (ironisch.)
 rall. a tempo *f*

Play'st thou the spy? Go sell the
 Bist du Spi-on? Gek und ver-

towers. Thou hast been tracked, thy plot is known!
 wacht. Du bist er-kannt, du und dein Plan.

mp *cresc.* *sfp* *a tempo*

Francesca.

Adagio espressivo.

se - cret but have done with me.
 rathe mich, a-ber lass von mir!

Hear me Frances - ca,
 Hör' mich, Frances - ca,

(imploringly.)
 (eindrücklich flehend)

Sebastiano.

Oh let me stay — thee, ere past recalling false hopes betray — thee,
 lass mich dich war - nen, eh' Trug und Lü-ge dich ganz umgar - nen,

Ru - in around thee crashing and fall - ing, Have I not found thee? O let me shield thee,
 dir drohen furchtbar na - he Ge - fah - ren, mich schüdt der Himmel, dich zu erret - ten,

serve thee and save thee! Oh what hath steeled thee? Wealth this world gave thee,
 dich zu be - wah - ren! O welch ein Dä - mon hat dich ver - blen - det?

-cresc.

Grace fair — and tender, Hearts — for thee beating, Sweet — ness and splendour
 Dir hat der Himmel Alles, Schönheit und Reichthum gespendet, reich hat er dich ge — seg — net,

cresc.

p are they so fleeting? Ah me, Fran — ces — ca from those who
 willst du's ver — ken — nen? Soll nun, Fran — ces — ca, vom Freun — des —

accel.

accel.

Tempo I.

(with terrible earnestness)
 (mit schrecklichem Ernst)

love thee trea — son hath torn — thee. Ere men — shall scorn thee,
 her — zen Ver — rath — dich tren — nen? Die Welt, sie wird dich has — sen,

rall.

f

p *rall.*

ere an — gels mourn thee, as thou dost fall, Great Heav'n a —
 der Him — mel dich ver — las — sen, nichts ret — tet dich, mag Gott im

cresc.

mf *cresc.*

—bove thee, yes it will warn thee, o turn Fran — ces — ca, Hear thou its
 Him — mel, mag er dich war — nen, kehr um Fran — ces — ca, Gott spricht durch

p

Più mosso.
Franc.

By priest-craft trapped and caught thy thoughts are but their
Es lebt in dir nur mehr aes Prie - sters fal - sche

call!
mich.

f *sp* *alio*

thought and theirs thy goal. Thou prea- chest what they
Lehr? ihm dienst du al - lein. Du pre - digst gläu - big

f *sp*

preach, thou tea- chest what they teach, theirs is thy soul. I
nach, was er, der Heuch-ler, sprach, ganz bist du sein. Es

f *legato*

see thee on some dis - tant shore, dark flows the
schei - - det uns ein O - ce - - an, schwarz - rollt die

pp *alio*

flood between. The days when we have met have been,
Fluth du - her, die Tä - - ge, die ver - eint uns sahn,

alio

— and are no more.
 Seb. sie sind nicht mehr. *p espress.*

No more?
 Nicht mehr?

And thou so pure, so fair
 Und du, so rein, so schön!
espress. (behind the Scenes)
 (hinter der Scene)

The Piagnoni greet the waking day, of them am I, Farewell,
 Der Piagnoni Lied erschallet dort, zu ihnen hin, leb' wohl,
 (in Orchestra) (im Orchester)

I must a-way. (He is about to go, then halts)
 ich muss nun fort. (Er ist im Begriffe zu gehen, hült aber wieder ein.)

Nay from thy treacherous track, By Heav'n I'll woo I'll win thee
 Nein, stehet Gott mir bei, errettet deine Seele

Franc.

And what thy spell?
Willst du Wun - der thun?

back. sei! That ho - ly
Wun - der that Ge -

Adagio.

(with ecstasy)
(in Estase)

prayer!
bet. Saved, saved, Fran -
Gna - de für Fran -

-ces - - ca!
ces - - - cu, kind Heav'n shall
schü - - tze sie, himm - li - scher

warn thee Heav'n that lov - eth
Vä - - ter. lass sie nicht al -

all!
lein. Men shall not scorn thee,
Die Welt wird dich nicht has - - - sen

molto accel.

an - - - gels not mourn thee, Ah no, ah
 der Him - - - mel dich nicht ver - las' - sen, nein, nein, nein,

p molto accel. e cresc.

a tempo

no, Fran - ces - ca, thou shall not
 nein, Fran - ces - ca, ge - ret - tet sollst du

sf a tempo

Allegro molto.

(He hurries off. Francesca stands mute looking after him.)
 fall. (Er stürzt ab. Francesca starrt ihm schweigend nach.)
 sein!

ff

4. Scene.

(Rucello comes in quickly from the porch, with a roll of parchment in his hand.) (She turns suddenly.)
 (Rucello kommt rasch aus dem Hause, eine Pergamentrolle in der Hand.) (Sie wendet sich schnell um.)

Rucello.

Ha! thou art
 Ha! find'ich

Allegro moderato.

(He gives her the roll.)
 (Er giebt ihr die Rolle.)

here! I wai - ted thee with - in. Quick, take the roll and go, there's mis - chief
 dich! Drin harr'ich dei - ner - lang. Hier, nimm die Schrift, und geh, es droht Ge -

p

pp

rife-fuhr. The Piagno-ni raise their de-vil's din,
 Schon be-ginnt des Tu-ges wü-ster Lärm,

p staccato

mezza voce
 Ay with life!
 Bis zum Tod!

whate'er be-tide thou't guard it? 'tis
 Was auch ge-scheh', be-wahr' dies gut! So

(she draws her cloak around her) (going) (exit hurriedly)
 (sie wickelt sich in ihren Mantel ein) (im Abgehen) (schnell ab)

Fare-well!
 Leb' wohl!

well, a way!
 recht, nun fort!

cresc.

so fare thee
 Ja, leb' denn

dim.

well.
 wohl!

pp

Adagio.

f *ff* *sf* *mf*

Ay, fare the well right well, ay thou, her child,
Sa zieh' denn hin, zieh' hin, ju du ihr Kind,

p *cresc.* *ff*

her liv - ing image deal the deadly blow, the thun - - - derstroke to blind, to
ihr E - ben - bild, füh-re du den Streich, den tödt - - - li - chen, der in den

Allegro molto.

lay him low. him, whom I hate.
Staub ihn wirft ihn, mei - nen Feind!

My love she once re - vi - led, vain her
Sie hat ver - schmäht mein Herz. Nun soll durch ihr

dead prayers and tears I'll
Kind mei - ner Ra - che Drang, den

sf.

pay the debt of years, and he the sum shall
 ich ge - bün - digt lang, an ihm ge - küh - let

teill sein. Be-fore the ga - ping world
 Ja, vor der gaf-fenden Welt,

p *cresc.* *sf* *p*

He that was lord of all
 der er als Herr ge - bot,

cresc. *sf* *cresc.*

unfrocked, discrowned, shall fall
 ent-larret, ent-thront, stürz' er,

ff *col. red.*

a bro - - - ken i - dol,
 ein zer - broch - - - ner Gö - tze,

head der Ra - long che hurled Raub,

R.H.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef with a key signature of two sharps (F# and C#). It features a melodic line with a long note on 'head' and a phrase 'hurled Raub,'. The piano accompaniment consists of two staves (treble and bass clefs) with a complex texture of chords and triplets. The right hand (R.H.) is specifically noted.

from Heav'n to
hin - ab in

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'from Heav'n to hin - ab in'. The piano accompaniment continues with similar textures, including triplets and dynamic markings like *sf* (sforzando).

(He hastily enters the house.)
2. (Schnell ab ins Haus.)

hell!
Staub!

ff

Detailed description: This system contains the third and fourth staves of music. The vocal line begins with the exclamation 'hell! Staub!'. The piano accompaniment is marked *ff* (fortissimo) and features a driving, rhythmic accompaniment with many triplets.

dim.

dim.

Detailed description: This system contains the fifth and sixth staves of music. The piano accompaniment is marked *dim.* (diminuendo) and continues with its complex texture of chords and triplets.

Detailed description: This system contains the final two staves of music on the page. The piano accompaniment concludes with a final chord and a double bar line. The time signature changes to 2/4 at the end of the system.

5. Scene.

(The increasing clamour and swelling hum of voices now grows louder as the stragglers of the approaching crowd begin to fill the scene.)
(Die Scene beginnt sich allmählich mit Ankommenden zu füllen, die sich gegenseitig lebhaft unterhalten.)

Allegretto.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a steady eighth-note accompaniment, while the left hand plays a rhythmic pattern of eighth notes with rests.

to fill the scene.)

The second system continues the piano accompaniment. The right hand maintains the eighth-note accompaniment, and the left hand continues its rhythmic pattern. The overall texture is light and rhythmic.

The third system shows the piano accompaniment continuing. The right hand's accompaniment becomes more active, with some chords and eighth-note runs. The left hand remains rhythmic.

The fourth system continues the piano accompaniment. The right hand features more complex chordal textures and eighth-note patterns. The left hand continues its rhythmic accompaniment. A piano (*p*) dynamic is indicated at the start of the system.

The fifth system continues the piano accompaniment. The right hand features dense chordal textures and eighth-note patterns. The left hand continues its rhythmic accompaniment.

The sixth system continues the piano accompaniment. The right hand features dense chordal textures and eighth-note patterns. The left hand continues its rhythmic accompaniment. A *cresc.* (crescendo) marking is present, followed by a *f* (forte) dynamic marking.