

3. Act.

Larghetto.

Pianoforte.

The curtain rises slowly. A dungeon. Savonarola is discovered, facing the window through which the sun's rays pour, illumining his white-robed figure.

Der Vorhang geht langsam auf. Ein Kerker. Savonarola steht dem Fenster zugewendet, durch welches das Sonnenlicht hereinfluthet, die weissgekleidete Gestalt beleuchtend.

1. Scene.

Savonarola. *mf*

At length the end! Thou sun rise glorious,
 Ich bin am Ziel! Em-por stieg die Son-ne,

pp *p*
col Ped.

that with thy wel - come greets my wa - - - ning life!
 die mei - nes Le - bens En - de schau - - - en soll!

p

Speak to my soul, thou he - rald sent of God from the e - ter - nal
 O sprich zu mir, du Bo - tin meines Herrn, du kündest mir ein

mf

light before whose blaze The glitt'ring sheen of all this jewelled
 e - wi - gli - ches Licht, vor des - sen Glanz das Leuch - ten die - ser

sf *dim.*
f *p*
col Ped.

(He moves out of the light.)
(Er tritt aus dem Licht.)

world is but a black - ened shadow! Yea, 'tis well.
 Welt ver - blasst, wie fah - ler Schatten. Nun ist's gut!

dim.

Yet once a vi-sion splen - did up - rose be-
Der Traum ist hold ge - we - sen, den ich ge-

pp 3 3 3 3

col Ped.

- fore me; thereign of lust was en - ded and
 se - hen, zu End' das Reich des Bö - sen und

o'er the heads of kings a strength of
 ü - ber Land und Meer trug mich der

cresc.
 an - gels' wings in spirit bore me: for I be-
 En - gel Heer mit sanftem We - hen. Florenz dich

- held thee Flo - rence ri - - sen, thy sin de -
 sah ich auf - er - stan - den, mit Gott ver -

cresc. *f*

- part - - - ed, saw thee quit thy char - nel
 säh - net, sah dich frei von Er - den -

pri - son, fair - - faced, pure - hear - ted, and there rose on thee my
 hän - den, neu - dich ver - schö - net, und dein gro - sser Früh - lings -

ci - ty that gol - den mor - - row, and from thee took thy
 morgen, er war ge - kom - - men, und es war al - les

cresc. God in pi - - ty thy sin and sor - - row,
 Leid und Sor - - gen von dir ge - - nom - - men,

string.

string. e cresc.

and thou wert free!
 und du warst frei!

mf *cresc.* *f*

Yet do I see thee grow faint and si-cken, and I, who from thy plague would
 Doch jetzt seh' ich in Ketten der Sünd' dich ver-der-ben, und ich, der ich dich woll - te

free thee, lie pal - - - sy stri - cken!
 ret ten, ich muss nun ster - hen.

Tempo I.

So falls the veil! So comesthe
 Ich bin am Ziel, der Schlei - er

Allegretto moderato. *cresc.*
 end! is this the end? my soul's desire! Ah no! it is not
 füllt! War das das Ziel, das ich er-kor? Ach nein, das wares

this! (appealing to heaven.) Thou canst the mighty break and bend, and point the way through
 nicht! (zum Himmel aufblickend.) Du beugst die Starcken die - ser Welt, und führst empor durch

mar - tyr's fire to heavn - - ly bliss. *rall.*
 Flam - mengluth zum Him - mels - licht! (he kneels.)
 (er kniet nieder.) *rall.*

Lento e religioso.

Oh, by thy pro - - - mise to the meek and low - - ly;
 O bei dem Wort, das einst du gabst den Schwa - chen,

They who are thine, Oh by all song of praise, by penance
 „Kommt all' zu mir!“ bei je - dem Dankge - het und Buss' und

ho - - ly, by faith di - vine,
 Wa - - chen, das drang zu dir,

By the fair flower of all their prayer and
 hei je - der Reu - e - thrün' zer - knirsch - ter

fast - ing that thine has been, By thy great love and mercy ev - er -
 Sün - der, dir dar - ge - bracht, bei dei - ner ew' - gen Lieb' für dei - ne

Più mosso. *mf*
 - last - ing on which they lean, Let not thine
 Kin - der, die im - mer wacht, o ü - her -

e - ne - mies with hate in - fer - nal scat - ter thy
 lass nicht die, die zu dir hal - ten dem Feind zum

cresc.
 sheep, but rise in all thy
 Spiel, o las - se dei - ne

f
 ma - je - sty e - ter - nal and on them
 All - macht stra - fend wal - ten, setz' du das

sweep. *Ziel.* To dust the towers of their strength shall
Vor dei - nem Zorn muss ih - re Macht ver -

crum - ble where thou hast trod, put
sie - gen, die Trotz dir bot, lass

down their might their pride and glo - ry
ih - re Kraft und ih - ren Stolz er -

hum - - - ble, A - rise, o God!
lie - - - gen, er - hör' mich Gott!

A - rise, o God! A - rise, o
er - hör' mich Gott! er - hör' mich

God! (He rises to his feet.) My prayer is heard, his holy word man shall not set at
 Gott! (Er steht auf.) Er hört mein Flehn. Sein heilig Wort bricht siegend sich die

mf

ff *p*

naught. I see the light, it breaks! The fight in
 Bahn. Ich seh das Licht wohl 8. min. die Pflicht hab'

cresc.

vain hath not been fought! Rise, wake the
 ich im Kampf ge - than. Ju, be - kämpfe

(He again faces the sunrise.)
 (Er betrachtet wieder die aufgehende Sonne.)

f *dim.* *p*

world, thou sun I toil no
 du die Nacht, Ich kämpf' nicht

f *p*

Allegro moderato.

2. Scene.

more! (The bolts of the door are drawn back.) They come. my
 mehr! (Die Riegel der Kerkerthür werden aufgeschossen.) Man kommt. Mein

f

Francesca.

mf

(Francesca appears on the threshold.) Not yet. one task yet one more
 (Francesca erscheint auf der Schwelle.) Noch nicht. Eins noch noch bleibt dir,
 earth-ly task is done. Fran-cesca!
 Werk, es ist voll-bracht; Fran-cesca!

p *pp* 6 6

task is thine (She enters; the door closes behind her. She then advances hurriedly towards him.) Dost
 Eins zu thun. (Sie tritt ein. Die Thür wird hinter ihr geschlossen, sie tritt rasch auf ihn zu.) Du

mf

Fran-ces-ca, child, what seekest thou?
 Fran-ces-ca, Kind, was suchst du hier?

fp

Andante agitato.

ask? (with bitter self-reproach) Be-hold this form that cowers in shame be-
 frägst. (mit dem Ausdruck bitterer Reue.) O sieh mich an, die sich in Scham ver-

p

fore thee! look in these eyes to gaze in thine that dare! see that the
 zehrt, blick in das Aug? das bit-tend auf dir ruht, der wil-de

3

god-less hate this heart once bore thee in bit-ter tears is spent,
Huss, den ich so lang ge-nährt er hat sich auf-ge-löst

cresc. *dim.*

is no more there. And yet this hand, it laboured
in Thrü-nen-fluth. Ach die-se Hand, sie wirk-te

mf

to be-tray thee, wrought out thy death and I am free and
dein Ver-der-ben und deinen Tod, und ich, ich le-be und bin

cresc.

live, oh curse me not, 'tis I, yes I who
frei, (She kneels) o fluch' mir nicht, durch mich musst du nun
(kniend)

f *ff* *dim.*

slay thee, yet be thou merci-ful to me, be merci-ful,
ster-ben, o neig'er-barmend dich zu mir, er-bar-medich,

p

Franc.

tranquillo

to me!

Sav. ver - zeih!

(He raises her.)
(Er hebt sie auf.)

Rise

Auf

gent-le child,
ed - les Kind!

rise, end thy wee - ping,
En - de dein Wei - nen,

God
Gott

knowsthy heart,
kennt dein Herz

he hears thy prayer.
und hört dein Flehn,

The storm once wild is lulled
der Sturm ward lind, die Sonn'

and in his
wird wie - der

kee - ping
schei - nen,

thy soul is spot - less,
dei - ne Seel' ist schuld - los,

pure and
rein und

fair.
schön.

(He blesses her.)
(Er segnet sie.)

For
Auf

e - - - verthou art
e - - - wie sei des

Allegro con spirito.

Heaven bless thy word
O für dies Wort

His! *Herrn!*

mf *cresc.*

Hea - ven bless thee! for oh, like a vi - sion that has
sei - ge - seg - - - net! Durch gött - li - che Macht ward mir das

dim. *p* *mf* *cresc.*

burst in blaze of glo - ry on my wea - ry eyes that had
Au - - ge auf - ge - schlos - sen, und ich war er - wacht und mein

sf *mf* *f*

too long mourned, I saw thee rise ho - ly and pure be -
Aug'ward hell, des Him - mels Glanz sah ich um dich ge -

cresc.

-fore me; thee whom I scorned, ay,
gos - sen, um dich, dem ich ge - flucht, den

f *sf*

leathed in my vile de - rision;
 ich, ach so lang ver - achtet.

and a won-drous
 Und ein Wun - der

dim.

p *cresc.* *sf* *ff*

Adagio. (♩ = ♩)

change stole o'er
 sah ich sich he - rei - me,

pp

6 6 6

mezza voce

and I heard, and it seemed like a dream -
 und es däm - mert her - auf, wie ein Traum -

con Ped.

8 2

- that I had dreamed, an e - cho of some sad
 - bild steigt es auf, ein E - cho aus ver - gang' - nen

8

sto - ry, from the years that are long a - go
 Zei - ten. Längst ent - schwund' - nes ward da mir Kund,

6

that are dead and past, and my heart beat fast
ah gar trau - - ri - ge Mähr, und mein Herz ward schwer,

and my voice sank low and low. (he gazes at her.)
es ver - stumm - te da mein Mund. (er betrachtet sie.)

Savonarola.

Oh child! fair flower, — as I up - on thee
Ich schau' dich an, — vor mir stehst du so

gaze, — some mystic power of long — for - got - ten days from out the
mild, — da tritt her - an ein längst be - grabnes Bild, taucht auf aus

bound - less space brings back — an an - - gel
fer - nem Licht ein En - - gels - an - - ge -

legutiss. pp

face, in light di - vine;
sicht, im Him - mels - glanz.

il canto marcato

a face like thine - in vain a - down the
dir gleicht es ganz, ob auch in bit - term

years the stream of hu - man tears hath flowed in peace.
Schmerz sich jahr - lang quält das Herz, und weint und hebt,

for tears cannot ef - face, nor
nicht löscht der Thrü - nen - fluth, was

f *mf* *p*

strength nor time nor will.
tief im Her - zen ruht,

mf *p*

one me - - - - mo - ry that lasts till
 Er - - - - - rung lebt! Sie bleibt der

life shall cease for as I gaze on thee
 See - - le - - - - - treu, jetzt, da ich dich er - schau?

for as I gaze on thee it haunts me
 jetzt, da ich dich er - schau?, lebt auf sie

Francesca. mp
 still. Yet I - have woun - ded thee!
 neu! Und ich ver - - folg - - te dich!

Oh leave me not, let ex - pi - a - ting years with
 O le - be noch! Ver - - söh - nung bringt und Frie - - den

gen - tie calm heal thy brui - sed spi - rit. Dar - ken not my lot!
 wohl die Zeit dei - ner mü - den See - le. Hüf - nicht mei - ne Schuld!

Stay! black low - ers the storm!
 Lehl! Weh! schon - nakt der Sturm!

Savonarola.
 To break in calm the calm of heavn - a - bove!
 Erweht her - ab aus sel - - gem Frie - dens - port!

Where en - ded is the strife, where stirs no earth - ly breath, where
 Dort en - det al - ler Kumpf, du stört kein Er - den - hauch, nur

Francesca.
 all is lost in love! Yet I would give thee life!
 Lie - be wul - tet dort! O kömmt' ich Ret - tung bringen!
 (a bell tolls.)
 (eine Glocke ertönt.)

Ah woe — is me! my gift is death.
Weh mir — zu spät — ich bring dir Tod!
 (The gaoler and guards enter. Savonarola takes his place amongst them.)
 (Der Kerkermeister tritt mit Wachen ein, Savonarola tritt unter sie.)

Savon.
 Fare - well — my child,
Leb' wohl — mein Kind.

the way — will not be long!
Nicht weit — hab' ich zu gehn!

dim. *p*

Francesca.
ad lib. *rall.*
 Oh Heav'n in thy great strength let me be
O Gott, gieb Kraft, das Arg- - ste zu he -

Grave in tempo di Marcia, e Maestoso.

strong!
stehn!

(As the cortège is about to depart, a curtain closes in the scene.)
(In dem Augenblick, da der Zug sich in Bewegung setzt, verhüllt ein Vorhang die Bühne.)

sf

mf

mp

cresc.

f

dim.

mp

dim.

1.

2.

1

cantabile

First system of musical notation. The right hand features a melodic line with a *mp* dynamic marking and a triplet of eighth notes. The left hand provides a bass line with a 6th fingered note. The system concludes with a triplet of eighth notes in the right hand.

Second system of musical notation. The right hand continues the melodic line with a *f* dynamic marking. The left hand features a 7th fingered note. The system concludes with a triplet of eighth notes in the right hand.

Third system of musical notation. The right hand features a melodic line with a *p* dynamic marking and a triplet of eighth notes. The left hand provides a bass line with a 6th fingered note. The system concludes with a triplet of eighth notes in the right hand.

Fourth system of musical notation. The right hand continues the melodic line with a *f* dynamic marking. The left hand features a 7th fingered note. The system concludes with a triplet of eighth notes in the right hand.

Fifth system of musical notation. The right hand features a melodic line with a *p* dynamic marking and a triplet of eighth notes. The left hand provides a bass line with a 6th fingered note. The system concludes with a triplet of eighth notes in the right hand.

Sixth system of musical notation. The right hand continues the melodic line. The left hand features a 7th fingered note. The system concludes with a triplet of eighth notes in the right hand.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes a dynamic marking of *mp* and contains several triplet markings.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, characterized by a more active bass line with frequent sixteenth-note patterns and some fingering numbers (7, 6) indicated.

Fourth system of musical notation, showing a change in dynamics with a *f* marking in the bass and a *p* marking in the treble. It includes a measure rest marked with an 8.

Fifth system of musical notation, featuring a *f* dynamic marking and complex rhythmic figures, including triplets and sixteenth-note runs.

Sixth system of musical notation, concluding the page with intricate melodic and harmonic textures in both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *mp* and *p*, and features complex rhythmic patterns with triplets and sixteenth notes.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings like *p*.

Third system of musical notation, showing a continuation of the intricate piano texture with various articulations.

Fourth system of musical notation, featuring dynamic markings *mf*, *sf*, and *p*. It includes a triplet in the bass line and a fermata over a note in the treble line.

Fifth system of musical notation, marked with *sf* and *f*. It includes a first ending bracket labeled '8' and a repeat sign at the end of the system.

Sixth system of musical notation, featuring dynamic markings *p*, *dim.*, and *mp*. It includes a key signature change to one flat and a 2/4 time signature. The system concludes with a first ending bracket labeled '1'.