

JOSEF HOLBROOKE

THE WIZARD

OPERA BALLET

(In 3 acts)

Op. 70

Vocal Score 21 – net

GOODWIN & TABB, LTD.

34 Percy Street, LONDON W. 1

THE WIZARD

SYNOPSIS OF THE STORY

ACT I. The story tells of a **WIZARD** in prehistoric times, who by the dark powers of enchantment caused all who came near his castle, to become dumb and serve in his service.

One **OSCAR** who had lost his way, comes near the castle. He sees **PATRICIA** appearing in one of the **WIZARD'S** dances, — he approaches too near, and becomes dumb. She explains his misfortune by signs. **MARIA** appears and sings a song. **PRINCE ANTON** now also appears and is enraptured by **MARIA'S** song. She warns him to fly from the danger. He refuses. He sees his friend **OSCAR** who fails to remember him. **ANTON** listens to **MARIA'S** explanation of the magic and promises he will return and rescue all the enchanted people.

ACT II. **KING JOHANN'S** palace crowded with courtiers, and the **JESTER** are holding an audience when **ANTON**, the King's son, returns and begs help against the **WIZARD**. The **KING** refuses his help. The **MAGICIAN** now appears and by incantation sees the vision of **MARIA** etc: He promises to go with **ANTON** and defeat the sorcerer.

ACT III. The Ballet of the **WIZARD** is dancing. **OSCAR** is pleading his love with **PATRICIA** when he, also, is overcome by the **WIZARD'S** power. **ANTON** now appears with the **MAGICIAN**. The latter challenges the power of the **WIZARD**. The **WIZARD** gives a wierd invocation to the evil powers of darkness, — the **MAGICIAN** responds and appeals to the higher powers with his sword as a cross and enters the castle. The turrets fall — the enchanted are released — the **WIZARD** perishes — the lovers are united.

Ballet and Chorus now sing and dance.

(CURTAIN)

Characters

The WIZARD

PRINCESS PATRICIA, made mute and imprisoned by enchantment

OSCAR, Prince Anton's companion, who loves Patricia

PRINCESS MARIA, Patricia's elder sister, imprisoned by enchantment but not mute

PRINCE ANTON, an adventurous Prince, who loves Maria

KING JOHANN, father of Anton

THE KING'S JESTER

THE KING'S MINISTER

KASPAR, the Magician

Soldiers, dancers, attendants etc.

LOCALE: A kingdom of Central Europe

PERIOD: Old time

(This opera is scored for a chamber Orchestra with Piano)

CHARACTERS

The Wizard	Baritone
The Magician	Bass
Maria	Soprano
Prince Anton.	Tenor
The Jester	Tenor
Minister	Baritone
King	Baritone
Oscar (Dancer)	

Courtiers, dancers, soldiers etc.

(Period – Old time)

THE WIZARD.

Opera Ballet in three Acts

by JOSEF HOLBROOKE (Op.70)

Vocal Score reduced by
CHRISTOPHER WILSON.

Prelude for Orchestra.

Molto allegro agitato.

The musical score is written for piano and bass clefs. It begins with a treble clef staff and a bass clef staff. The tempo is marked *Molto allegro agitato.* The key signature has one flat (B-flat). The score is divided into five systems. The first system starts with a piano (*p*) dynamic and features a series of chords and eighth notes. The second system continues with piano (*p*) dynamics and includes some slurs. The third system features a fortissimo (*fff*) dynamic in the treble and piano (*p*) in the bass. The fourth system has a fortissimo (*fff*) dynamic and includes many slurs and accents. The fifth system starts with a fortissimo (*ff*) dynamic and ends with a final chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tempo Larghetto.

First system of musical notation. The treble clef staff begins with a key signature of one flat and a 4/4 time signature. The music features a series of chords and melodic lines. The bass clef staff contains a triplet of eighth notes. Performance markings include *p* (piano) and *sost. espressivo* (sostenuto, espressivo).

Second system of musical notation. The treble clef staff continues with chords and includes a triplet of eighth notes. The bass clef staff features a triplet of eighth notes and a dynamic marking of *fz* (forzando). A *poco cresc.* (poco crescendo) marking is present in the middle of the system.

Third system of musical notation. The treble clef staff shows a melodic line with a *dim.* (diminuendo) marking. The bass clef staff continues with chords and includes a *pp* (pianissimo) marking.

Fourth system of musical notation. The treble clef staff features a melodic line with a *4* (quarta) marking. The bass clef staff includes a triplet of eighth notes and a *fz* marking.

Fifth system of musical notation. The treble clef staff continues with chords. The bass clef staff features a triplet of eighth notes and a *ff* (fortissimo) marking.

dim. *pp dolce*

più cresc. 5

f p cresc.

Allegro. f ff rit.

Lento. 6

Allegro.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and an *agitato* marking. The bass clef staff features a rhythmic accompaniment of eighth notes. The system concludes with a fortissimo (*sf*) dynamic marking.

Second system of musical notation. The treble clef staff includes a fortissimo (*f*) dynamic marking and a triplet of eighth notes. The bass clef staff continues with eighth-note accompaniment and includes a piano (*p*) dynamic marking.

Third system of musical notation, starting with a measure number '7' above the treble clef staff. The treble clef staff features a melodic line with eighth notes and a triplet. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The tempo marking changes to *poco allarg.* The treble clef staff begins with a fortissimo (*f*) dynamic. The system ends with a *cresc.* (crescendo) marking.

Fifth system of musical notation. The treble clef staff features a fortissimo (*ff*) dynamic marking. The bass clef staff includes a triplet of eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

Allegro.

8

accel.

mf *cresc.*

molto marcato

f *cresc.* *fff*

9

accel.

fz

Molto fuoco.

p *ff*

Broad.

Presto.

ff

8.....

ACT I.

A garden in a wooded spot before a turreted castle of frowning aspect, with moat and drawbridge. From the latter a serpentine roadway leads to the stage. It is midnight, with faint moonlight. A stroke of twelve concludes the Overture.

At the rise of the curtain the Ballet is discovered grouped as a fountain up stage centre, and Chorus L. posed as a heap of stones. (They have been petrified by enchantment.)

A border of flowers extending from R.³ down stage, and also projecting L.¹ indicates the limits of the enchanted garden. The Wizard is discovered standing on the drawbridge up stage. He has a black robe, a mass of black hair, and a beard.

He waves a flashing wand and sings with alternating cajolery, sternness and demoniacal laughter.

Curtain rises.

Poco Allegro.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction marked 'Poco Allegro' and 'pp'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line for the Wizard begins with a forte 'f' dynamic and includes the following lyrics:

A - rise, my pret - ty
 chil - dren, from slum - ber; A - rise,
 my pret - ty chil - dren, from sleep - ing; The

The score includes various musical notations such as dynamics (pp, f, p), articulation (accents), and phrasing slurs. The piano accompaniment includes triplets and sustained chords.

The moon appears, almost obscured by clouds.

w. *f*

moon from her chamber is creep - ing. A.

The reclining Chorus gradually becomes animated as he sings.

w.

rise, my pretty chil - dren, a - rise!

The Wizard slowly

2 *f*

By the beard of the goat, I command you! By Ah - ri - man,

advances as the Chorus sings the draw-bridge and down the roadway.

w. *rit.* *f*

Au - thor of E - vil By bull and by dog and by devil, A.

a tempo

w. rise from your slumber, arise!

3

w. A - rise from your slumber, arise! It is the

w. hour A - rise!

Chorus. Baritones and Basses. **Molto moderato.**

poco rit.

w. It is the hour, the awful hour, The

4

haunt - ed hour of night: A mur - mur stirs The se-pul-chers, The

This system contains the first four measures of the piece. The vocal line begins with a half note 'haunt' followed by a quarter note 'ed', then a half note 'hour' and a quarter note 'of'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present above the vocal line.

se-pul-chers Of white. The dead a - rise With star - ing

This system contains measures 5 through 8. The vocal line continues with 'se-pul-chers' (half note), 'Of white.' (quarter note), 'The dead' (half note), 'a - rise' (quarter note), and 'With star - ing' (half note). The piano accompaniment maintains its rhythmic texture. Dynamic markings include *p* above the vocal line and *pp* in the piano part.

eyes And wierd cries Of fright It is the

This system contains measures 9 through 12. The vocal line has 'eyes' (half note), 'And wierd cries' (quarter note), 'Of fright' (half note), and 'It is the' (half note). The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is placed above the vocal line.

5

hour, the midnight hour, The darkest hour of night.

This system contains the final four measures of the piece. The vocal line begins with 'hour,' (half note), 'the midnight' (quarter note), 'hour,' (half note), 'The darkest' (quarter note), 'hour' (half note), and 'of night.' (half note). The piano accompaniment concludes with a *dim.* marking and a final *pp* dynamic. The system ends with a double bar line.

Poco più mosso.

Sop.

Cont. *p*
It is the hour, the mystic hour, The

Ten.

Bar. and Bass. *p*
It is the hour, the mystic hour, The

pp

6

From

ma - gic hour of night, — When mor - tals sleep, When spirits leap From

ma - gic hour of night, — When mor - tals sleep, When spirits leap From

6

f dark - - ness deep To *p* light. As these

dark - - ness deep To light.

dark - - ness deep To light.

lines are sung, the Wizard with his wand beckons the Ballet down stage.

Poco allegro.

mp A Chor - us sings, A whir of wings, A

mp A Chor - us sings, A whir of wings, A

mp A Chor - us sings, A whir of wings, A

Poco allegro.

f

sf

stir of things in flight, It is the hour, the

stir of things in flight, It is the hour, the

stir of things in flight, It is the hour, the

p **7**

p

p

The Ballet slowly becomes animated —

mystic hour The magic hour Of night.

mystic hour The magic hour Of night.

mystic hour The magic hour Of night.

pp

pp

pp

Più lento.

Wizard. *f*

Come forth, ye voice-less birds of mine, And

let your pret-ty plum - age shine. And sing, ye fair, im -

8 pris-oned birds, Your light-est song, your sweet-est words! *ad lib.* *rit.* *ff*

The Ballet advances down stage.

The Chorus sings — and the Ballet dances.

(Misterioso) **Molto tempo. Valse grazioso (Molto lento).** 9

It is the hour, The fai - - ry hour, The mer - ry -

It is the hour, The fai - - ry hour, The mer - ry -

It is the hour, The fai - - ry hour, The mer - ry -

It is the hour, The fai - - ry hour, The mer - ry -

Molto tempo. Valse grazioso (Molto lento).

sost. espress. *pp*

hour Of night When sprite and fay And el - fin

hour Of night When sprite and fay And el - fin

hour Of night When sprite and fay And el - fin

hour Of night When sprite and fay And el - fin

p *poco cresc.*

gay, Un - seen by day De - light In mid - night birth To

gay, Un - seen by day De - light In mid - night birth To

gay, Un - seen by day De - light In mid - night birth To

gay, Un - seen by day De - light In mid - night birth To

dim. *p* *10* *p* *tenuto*

cresc. - - - - - *f* *pp*

walk the earth And scat - ter mirth And light It

cresc. - - - - - *f* *pp*

walk the earth And scat - ter mirth And light It

cresc. - - - - - *f* *pp*

walk the earth And scat - ter mirth And light It

cresc. - - - - - *f* *pp*

walk the earth - And scat - ter mirth - And light - - - - -

a tempo

mp cresc. - - - - - *f* *pp*

II

is the hour, the fai - - ry hour, The mer - ry - hour Of

is the hour, the fai - - ry hour, The mer - ry - hour Of

is the hour, the fai - - ry hour, The mer - ry - hour Of

II

sost.

The Wizard now arrives down stage and directs the revel _

12

night. _____

night. _____

night. _____

12

He sings _ The Ballet becomes more lively: the Chorus move in dance rhythm.

Poco animato.

Wizard. *f*

Come forth, _____ O air - - y Pa - tri - - cia!

mf

13

w. Come forth, my fai - ry Pa - tri - - cia! The hour _____ is mer-ry-

Come forth, my fai - ry Pa - tri - - cia! The hour _____ is mer-ry-

mf *p*

w. Come forth, o fai - ry, My mer - ry, air - y Pa -

14 *ff* Patricia enters from gate of castle running down roadway. *rit.*
tri - cia!

The dance now becomes very lively (Chorus, Ballet and Patricia).

15 Valse, Vivace.

A - way with sad - ness, The moon - light mad - ness Is
A - way with sad - ness, The moon - light mad - ness Is
A - wak - en glad - ness Is
A - wak - en glad - ness Is

15 Valse, Vivace.

16

in your eyes. By wall and
 in your eyes. By wall and
 in your eyes. By walls and spire, By brook and briar, By
 in your eyes. By walls and spire, By brook and briar, By

cresc. *cresc.* *cresc.* *cresc.*

16

cresc.

spire, By brook and briar, A - wa - ken fire,
 spire, By brook and briar, A - wa - ken fire,
 brook and briar, A - wa - ken fire,
 brook and briar, A - wa - ken fire,

ff *ff* *ff* *ff*

ff

At the words "Awaken Fire" the windows are lit with red, the moon turns to red, and a red light plays upon the white costumes of the Ballet and flames flash at the Wizards feet.

17

A - wa - - ken fire! Il - lu - - mine, skies! A -

A - wa - - ken fire! A -

17

18

Il - lu - - mine, skies! A - wa - - ken

Il - lu - - mine, skies! A - wa - - ken

wa - ken fire! A - wa - ken, a - wa - - ken

wa - ken fire! A - wa - ken, a - wa - - ken

18

tenuto - - - *a tempo* *rit.*

fire! Il - lu - mine, skies! A -

fire! Il - lu - mine, skies! A -

fire! Il - lu - mine, skies! A -

fire! Il - lu - mine, skies! A -

tenuto - - - *a tempo* *rit.*

Tempo vivo. 19

way with sor - row, Our joy to - day; —

way with sor - row, Our joy to - day;

way with sor - row, And let us bor - row, Our joy to - day; The day - star

And let us bor - row, The day - star

Tempo vivo. 19

20

f The morn - ing near - eth A - way.

f The morn - ing near - eth A - way.

near - eth The sun ap - pear - - eth A -

near - eth The sun ap - pear - - eth A -

ff

ff

20

mf

cresc.

ff

dim. e rit.

The sun ap - pear - eth, -

The morn - ing near - eth,

way. -

The sun ap - pear - eth, -

way. -

The morn - ing near - eth,

f

dim. e rit.

f

dim. e rit.

The sky has grown redder, the lights in the window pale... The moon sinks, the dawn appears
All exit except the Wizard.

Più lento. 21

Vocal score for measures 21-22. It consists of four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "A - way, A - way! a - way! A - way!". Dynamics include *p* and *pp*. The music is in a major key with a 4/4 time signature.

Più lento. 21

Piano accompaniment for measures 21-22. It features a right-hand melody and a left-hand accompaniment. Dynamics include *p* and *pp*. The music is in a major key with a 4/4 time signature.

Empty musical staves for measures 22-23, including vocal and piano parts.

Piano accompaniment for measures 22-23. The right hand has whole notes with a *dim.* marking. The left hand has a rhythmic accompaniment. Dynamics include *ppp*. The music is in a major key with a 4/4 time signature.

Poco andante.

Piano accompaniment for measures 24-26. It features a complex, flowing accompaniment in both hands. Dynamics include *pp*, *cresc.*, and *sf*. A *rit.* marking is present. The music is in a major key with a 4/4 time signature.

Segue.

Song "A Wizard, I."

Allegro con brio.

23

Wizard. *f*

Ah, ah, _____ a wizard,

ff *mp*

I _____ And not a monarch mortal; And sword and soldier I de-

pp

fy _____ To pass my magic portal. For if he

sf > p

24

tries the sol - - dier dies _____ Despite his va_lour vaunt - ed

f *p*

w. *ff*
 Formine a throne that turns to stone,

w. *mp* *p*
 Or seals the lips en - chant - ed, The

w. 25 *f*
 lips en - chant - ed. For sword and sol - dier

w. *rit.*
 I de - fy. Ah, ah a wizard,

w. *a tempo* *p*
 I! Ah,

w. ah a wizard I Who rules a realm enchant - ed.

sempre sost.
pp

26
w. Dominion mine of land and sky And sea and cavern haunt - ed,

pp

w. By rock and crag each wrinkled hag, Each

pp

w. *f* de - mon of di - sas - ter, My word o - bey and homage

27 *dim.* - - - *p*
w. pay To me, their mys - tic mas - ter,

p *dim.* - - - *pp*

w. *To me, their mys - tic mas - ter. Do - min - ion*

w. *mine of land and sky Ah!*

w. *ah, a wizard I!*

w. *Ah! ah!*

Poco maestoso.

w. *a wizard I, ah, ah! A*

w. *p* 29
 haunted host a - bout me, For they who would es - cape me die And

w. they are dumb who doubt me. The laugh - ing imp, the danc - ing nymph, Shall

w. *rit.* laugh and leave me nev - er, *a tempo* The *p*

w. 30 voice di - vine the maid, mine for ev - er and for

w. *f cresc.* ev - er, For ev - er and for ev - er. For they who would es -

W. *b2.* *ff* *rit.* - **Tempo vivo.**

cape me die Ah! ah! a Wizard I!

31

The Wizard begins his Exit. L. 3. pauses and sings boastfully.

W. *f*

Yes! all enchanted here they dwell

W. *rit.* *ff* **Moderato.**

Be-neath the mighty wizard's spell.

(A Voice is heard off stage but near at hand, ostensibly that of Oscar.)

Voice. *mf* **32** *3*

Lost in the wilder-ness are we.

W. **32** *pp*

cresc.

V. Can there no friend a - bout us be ——— To aid us lest we die?

Enter Oscar R! He discovers castle. He stands so close to wings facing up stage that another off stage may sing his lines. The Wizard rubs his hands in anticipation.

Voice.

Ah, help at last A friend - ly door!

33 Wizard. (Gleefully)

The Wizard exits L.3.

The bor - der passed, He speaks no more.

Enter Patricia. L.a. chasing a butterfly.

rit.

Patricia's Dance.

Lento. Grazioso.

34

The butterfly escapes from her, and she follows, imitating it.

Oscar conceals himself and watches her

He is

35 charmed.

He approaches, she beholds him, and runs from him ti.

cresc. - - - - - *f*

midly 36 He approa -

pp

ches, nearer, she recognizes his danger and runs forward to warn him

mf

37

p sf

He advances to meet her he crosses the magic line, and seizes her in his arms

ff

p f dim..

He tries to speak to her and finds to his astonishment that he is dumb.

38

She is filled with grief.

Poco meno mosso. He learns that she also is dumb.
sost. tenuto

She indicates the castle and the Wizard, He seizes her hand, draws his sword, and beckons her to fly with him

39

She draws back from the fatal border line, and explains its significance.

He is sad. To cheer him she dances.

40

He is charmed and forgets his misfortune

Vivo.

in the allurements of her dance.

They dance together
Poco più mosso.

The dance typifies youth quickly

forgetting sorrow.

Musical score system 1, measures 43-47. Treble clef, bass clef. Key signature: one flat. Measure 43 is marked with a forte *sf* dynamic. Measure 44 is marked with a piano *p* dynamic. The system features several triplet markings (*3*) and slurs. The bass line consists of a descending chromatic scale.

Musical score system 2, measures 48-52. Treble clef, bass clef. Key signature: one flat. Measure 50 is marked with a piano *p* dynamic. The system features several triplet markings (*3*) and slurs. The bass line consists of a descending chromatic scale.

Musical score system 3, measures 53-57. Treble clef, bass clef. Key signature: one flat. Measure 53 is marked with a *cresc.* (crescendo) dynamic. Measure 55 is marked with a forte *f* dynamic. The system features several triplet markings (*3*) and slurs. The bass line consists of a descending chromatic scale.

Musical score system 4, measures 58-62. Treble clef, bass clef. Key signature: one flat. The system is marked with the instruction *Più mosso al fine.* (Faster towards the end). Measure 58 is marked with a mezzo-forte *mf* dynamic. The system features several triplet markings (*3*) and slurs. The bass line consists of a descending chromatic scale.

Musical score system 5, measures 63-67. Treble clef, bass clef. Key signature: one flat. Measure 65 is marked with a *cresc.* (crescendo) dynamic. The system features several triplet markings (*3*) and slurs. The bass line consists of a descending chromatic scale.

Musical score system 6, measures 68-72. Treble clef, bass clef. Key signature: one flat. Measure 68 is marked with a forte *f* dynamic. Measure 70 is marked with a fortissimo *ff* dynamic. The system features several triplet markings (*3*) and slurs. The bass line consists of a descending chromatic scale.

Più accel.

f₃ *p*

They Exit L. 3.

46

dim. *f* *p*

Lento. Enter Maria L. 2.
(Cor.)

47 *sost. espressione*

f marc. *p* *pp*

mf

48

f₃ *dim.* *p*

Segue.

Maria's Song.

Lento non troppo.

Maria.

The musical score is set in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems, each with a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

System 1: The vocal line begins with a rest, followed by the lyrics "Long a - go my mo - ther". The piano part is marked *pp* (sempre poco marcato) and *p*. The system ends with a *sost.* marking.

System 2: The vocal line continues with "taught me, - Long a - go when I was free, What the fate the fu - ture". The piano part is marked *poco cresc.*

System 3: The vocal line continues with "brought me, That what - e'er my for - tune be, Though a world of sin as -". The piano part is marked *f*. A rehearsal mark "49" is placed above the first measure of the vocal line.

System 4: The vocal line concludes with "sail me, Though the sky be grey a - bove, One glad spi - rit would not". The piano part is marked *dim.* in two places.

Mar. *p* *rit.* *a tempo* 50

fail me... Love would save me Love!

Mar. *p*

Long a - go my mo.ther told me, Long a - go when I was

pp *poco cresc.*

Mar. *f*

free, Love would in his arms en - fold me,

Mar. 51

Love my cham-pion would be. Though a dark enchant - ment

pp

Mar. *f*

chain me, Dungeon deep or wall a - bove, One brave

poco cresc. *dim.*

Mar. *p* knight would yet re-gain me Love *ad lib.* would *rit.*

Mar. *f* save me, Love would save me. **52** *dim.*

Mar. *p poco marc.*

Mar. *p* Come, O love, O ho - ly spi-rit, An - gel I have nev-er *più pp*

Mar. *cresc.*
 known; List - en to my plead - ing,

Mar. *53 f* *p molto espress.*
 hear - it, Hear, and take me - for thine own. Come, O love so

Mar. *cresc.* *f*
 strong and tender, Like the eagle, like the dove, Come my -

Mar. *54 poco rit.* *a tempo cresc. -* *p ad lib.*
 love, in all thy splendour. Come and

Mar. *f* claim me, Come and claim me Love! *accel.*

Mar. *rit.* *Lento.* *mp* 55 *f*
 O i - dle dream of mine, oh, fool - ish wo - man For love di -

Mar. vine must come in ves - ture hu - man, Must speak - to me with mor - tal

Mar. *f* voice. And though the bra - vest come, *rit.* to come is death.

Prince Anton is heard without R at a distance - approaching as the duet proceeds.

Con moto.

Maria.

(astonished)

Prince Anton.

p

Hal-loo! (An echo in the Castle.)

Echo (Tenor).

Hal - loo!

Con moto.

pp legg.

pp

56

(enraptured) *f*

mor-tal voice.

(nearer) *p*

O heart - re-joice!

(nearer)

f Hal-

Hal - loo!

(stronger) *p*

Hal - loo!_

56

pp

loo!

(Echoing both calls.)

Hal-loo! Hal-loo!

Hal-

Hal - loo!

Hal - loo!_

p

Mar. *sf*
Oh, i - dle dream, oh, fool - ish wo - man

Pr.A. (Interspersed, and very near.)
loo! Hal -

pp *sf*

57
Mar. For love di - vine must come in ven - ture

Pr.A. loo! — Hal - loo! Hal - loo!

57
p

Mar. *f*
hu - man — and to come is death.

Echo (on the Castle interspersed).
p
Hal - loo! — Hal - loo! Hal - loo! —

p *pp* *f*

Enter Prince Anton R.L.

Più lento.

He beholds Maria in meditation as she walks. L.
He is enraptured, but pauses, hesitating to intrude.

58

r.A.

Halloo!

p molto espress.

ff

p

pp

f

He advances and sings tenderly, as if fearing to frighten her-
She slowly approaches him.

r.A.

Attracted by him she turns.

mp

'Tis she, 'tis

pp

sempre pp

r.A.

she! the maid of all my dream - ing, Her eyes the stars that

pp

He sings gently, extending his arms to her-
she approaches slowly.

59

r.A.

led me! — all the way. Ev - er a

rit.

p

Larghetto espress.

Pr.A. wan-derer, — ev-er a trav-eller, — So have I journeyed the path of my

pp sostenuto

Pr.A. years. Seek - ing for ev-er some trea-sure I found not, —

p

Pr.A. Seeking con - tent through the mist of my tears, —

60

pp

Pr.A. And I be - hold thee, the maid of —

cresc.

poco cresc.

Pr.A. all my dream - ing, Heart of my heart I am near to thee

Pr.A. now. Ev - er a light through the dark - - - ness - - - was

Pr.A. gleam - ing. Heart of my heart - - - it was

61 *p* *accel.*

Pr.A. *f* *ad lib.* *rit.* *p* *dim.* *più rit.* *pp*

Prince Anton approaches a step nearer, and extends a hand.

thou, it was thou!

Poco allegro agitato.

Maria suddenly draws back in alarm, as if the spell was broken.

mf

Ap-proach me not, to

The first system of the score shows Maria's vocal line and piano accompaniment. The piano part features a triplet in the bass line. The vocal line begins with a rest, followed by the lyrics 'Ap-proach me not, to'.

62

Mar.

come here is to die. Prince Anton. *p*

Fear not, dear la-dy, but a wan-derer I.

The second system continues the musical score. It includes Maria's vocal line with the lyrics 'come here is to die. Prince Anton. p' and Prince Anton's vocal line with 'Fear not, dear la-dy, but a wan-derer I.' The piano accompaniment includes a triplet and dynamic markings like *pp*.

He pauses, perplexed—he approaches a step—

Mar.

Nay, ven-ture not be-side me!

Pr.A.

Will you not guide me?

The third system shows Maria's vocal line with 'Nay, ven-ture not be-side me!' and Prince Anton's vocal line with 'Will you not guide me?'. The piano accompaniment features dynamic markings like *sf* and *f*.

(Appealingly)

Mar.

Nay, ven-ture not be-yond the fa-tal

Pr.A.

Your name? fair-est wo-man

The fourth system concludes the page with Maria's vocal line 'Nay, ven-ture not be-yond the fa-tal' and Prince Anton's vocal line 'Your name? fair-est wo-man'. The piano accompaniment includes dynamic markings like *p* and *pp*.

63

Mar. por - tal, Wo - man - I am, but not a wo - man mor - tal. Oh, come not

Più mosso.

He pauses a moment, then exclaims exultingly.

Mar. near - - er!

Pr.A. An an - - - gel, shall a mor - tal fear her?

Più mosso.

Meno mosso. p

Mar. O stran - ger breathe not the enchanted gar - den's breath! An

pp sost.

(Pausing)

Mar. an - gel if you will, but one of death.

Pr.A. It can not be

cresc. -

64 Più moderato.

Mar. *p*
 Oh, list - en, no - ble soldier, un - to me: Your
espr.

doubt - ing ear shall hear, your doubting eye shall see.

pp

Prince Anton.

p sotto voce
 Strange in - deed! Yet, la - dy, I will list - en.

dim.

65 Andante semplice.

Mar. *p*
 One time a hap - py - king - dom
 stood With - in this dark en - chant - ed wood. My fa - ther

pp leggiero

Mar. sat up - on the throne The wick.ed wiz - ard calls his

pp

66 own. The wiz - ard came, my fa - ther died, When

p *sf* *p* *fz p*

Mar. he the aw - ful fiend de - fied. The

sf *pp* *sf* *pp* *dim.* *sf* *pp* *sf*

67 roy - al blood and no - bles near He left our speech that he might

pp *sf*

Mar. hear The hu - man voice, but those who come As comes your - self,

p *pp*

Mar. *p* 68
 he rend - ers dumb, That they may nev - er

Mar. tell the tale of oth - er lands be - yond the veil

Mar. *f* 69
 And, if the brave es - cape de - sign, — They die — who pass — the

Mar. *accel.* **Agitato.**
 bor - - der line. Prince Anton. *f*
accel. **Agitato.** It can not be.

Mar. Then you shall see: Here comes Pa -

70
Mar. tri - cia, my sis - ter, dumb de - clared Because the

Mar. Wiz - ard's an - ger once she dared. And one who came last

71
Mar. night a wan - derer The gar - den en - tered for the love of her. The

Mar. *p* *rit.* **Andante.**
 lov-er dumb, his voice-less love at-tends. Prince Anton (astonished).
 'Tis Oscar! my friend of

Patricia and Oscar enter L. A. and pass through the garden.
 Patricia indicating various objects.

Pr.A. *f* *rit.* **72 a tempo** *p*
 friends. Oscar! He knows me not!

Pr.A. *f* *rit.* *p* (Saddened)
 Os-car! He has for-got!

a tempo
 Exit Patricia and Oscar L. 3. Maria. *rit.*
 De-part, dear heart,— depart!

73 Poco Andantino.

Maria.

pp *d.*

De - part, de - part, O

Prince Anton. *pp*

When love com_mands the sol_dier must o -

73 Poco Andantino.

Mar. most he_ro.ic stranger! Here dwell the

Pr.A. bey. His heart, his hands, his la_dy's ser_vants they. To

Mar. sor_cer and death and dan_ger,

Pr.A. *cresc.* one al_way the sol_dier faith_ful stands:

Mar. death and dan - ger, de - part,

Pr.A. *p* He must o - bey, o - bey when love com - mands,

Mar. *rit.* *a tempo* 75 de - part. *p* O

Pr.A. *ff.* when love com - mands. When

Mar. *rit.* *a tempo* 75

Mar. stranger brave, the sol - dier must o - bey; The word you crave the

Pr.A. love com - mands, the sol - dier must o bey, His heart, his hands, his

pp

76

Mar. la - dy dare not say. His la - dy's heart the sol - dier

Pr.A. la - dy's ser - vants they. Here shall I stay,

cresc.

76

Mar. un - der - stands. De - part, de - part,

Pr.A. here still the sol - dier stands, Un - til you

p

cresc.

77

Mar. de - part, 'tis love com - mands.

Pr.A. say that love, that love com - mands.

rit.

f

rit.

77

Più anima. He slowly retires. *f*

Mar. Fare - well.

Pr.A. Fare - well, I shall re -

Più anima.

Mar. Fare - well. Fare -

Pr.A. turn. My va - liant ar - my lead - ing,

78 Mar. well. Fare - well Un -

Pr.A. *cresc.* Your lands re - store or per - ish un - suc - ceed - ing.

78 *mf cresc.* *dim.*

Mar. hap - py I _____ to love, but love to se - ver. (Retiring slowly) A mor - tal

Pr.A. _____ Fare - well, _____ Fare - well.

79 Mar. love to know. To love, and lose for ev - er. _____

Pr.A. _____ Fare - well, _____ Fare - well, _____ I shall re -

Mar. Fare - well. _____ Fare - well _____ for ev - -

Pr.A. _____ turn. _____ My va - liant ar - my lead - ing. _____ Thy land re -

Allegro. **f**

Allegro. **f**

80 *accel. dim.*

Mar. er. Fare - well. for

Pr.A. store. I shall re - turn, re -

Prince Anton slowly exits. Maria swoons.
 Patricia appears L.3. and catches her as the Curtain falls.

Mar. ev - er.

Pr.A. turn.

Molto Allegro.

p *ff* *rit. al fine*

81

End of Act I.

ACT II.

Scene I.

A throne room in the palace of King Johann. A large rich chamber, boxed in to carry the prima donna's voice while singing upstage. Entrances and fittings at the sides in order that the back drop may be lifted without difficulty for quick change.

Marcia Allegro con brio.

The first system of the March is written for piano and bass. It begins with a treble clef and a bass clef, both in 4/4 time. The key signature has one flat (B-flat). The music is marked *ff marc.* (fortissimo marcato). The melody in the treble clef features a series of eighth notes with accents, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the march. The treble clef part has a melodic line with some rests and accents. The bass clef part continues with a rhythmic accompaniment. There are dynamic markings of *p* (piano) in both staves towards the end of the system.

The third system introduces a *stacc.* (staccato) marking. The treble clef part has a series of chords and notes with staccato articulation. The bass clef part has a similar staccato accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are used throughout the system.

The fourth system includes a first ending bracket labeled '1' over the final few measures of the treble clef part. The music continues with dynamic markings of *f* and *p* in both staves.

Curtain.

The Curtain section is written for piano and bass. It begins with a treble clef and a bass clef, both in 4/4 time. The key signature has one flat. The music is marked *cresc.* (crescendo). The treble clef part features a melodic line with accents, and the bass clef part provides a rhythmic accompaniment. The section ends with a double bar line and a final chord.

Con brio.

Tenor.

The soldiers appear.

Male chorus. Bar. and Bass.

If harp or horn a-bout his

Con brio.

If harp or horn a-bout his

ban-ner tar-ries, In days of peace or days of

ban-ner tar-ries, In days of peace or days of

wars a-larm, A weap-on sure our roy-al monarch carries

wars a-larm, A weap-on sure our roy-al monarch carries

The sol-dier is the sword of his good arm.

The sol-dier is the sword of his good arm.

The sol-dier is the sword of his good arm.

The sol-dier is the sword of his good arm.

mf
His coun - sel lers with wis - dom

mf
His coun - sel lers with wis - dom

ff p

shall ad - vise him, His court a - muse, his roy - al la - dy charm him.

shall ad - vise him, His court a - muse, his roy - al la - dy charm him.

f p

But when the foe, but when the foe de - fies him, The sol - dier is the sword

But when the foe, but when the foe de - fies him, The sol - dier is the sword

f *ff*

mf *cresc.*

of his good arm.

of his good arm.

ff *dim.*

The King enters, followed by his court male Ballet and female chorus)- He mounts his throne R.L. He is surrounded by counselors and accompanied by his Minister and his Jester.

Vivace.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff also starts with a piano (*p*) dynamic. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

The second system of music consists of two staves. The upper staff begins with a forte (*f*) dynamic marking. The lower staff continues the accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

The third system of music consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic marking. The lower staff continues the accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

The fourth system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff continues the accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

The fifth system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) marking, and ends with a fortissimo (*fs*) dynamic. The lower staff continues the accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings *fz* and *p*.

Second system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic marking *f marc.*

Third system of musical notation, featuring treble and bass staves with complex rhythmic patterns.

6

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic marking *ff*.

Fifth system of musical notation, featuring treble and bass staves with complex rhythmic patterns.

First system of musical notation, measures 1-3. The score is in treble and bass clefs. The key signature has two sharps (F# and C#). The first measure is marked *p*. The second measure has a *f* dynamic marking. The third measure is marked *p*. There are accents (^) over several notes in the bass line.

Second system of musical notation, measures 4-6. Measure 4 is marked with the number 7. The first measure is marked *f*. The second measure has a *f* dynamic marking. The third measure is marked *p*. There are accents (^) over several notes in the bass line.

Third system of musical notation, measures 7-9. The first measure is marked *fz*. The second measure has a *p* dynamic marking. The third measure is marked *sost.*. There are accents (^) over several notes in the bass line.

Fourth system of musical notation, measures 10-12. This system contains no dynamic markings. It features a melodic line in the treble clef and a bass line in the bass clef.

Fifth system of musical notation, measures 13-15. Measure 13 is marked with the number 8. The first measure is marked *p*. The second measure has a *f* dynamic marking. The third measure is marked *fz*. There are accents (^) over several notes in the bass line.

Sixth system of musical notation, measures 16-18. The first measure is marked *f*. The second measure has a *ff* dynamic marking. The third measure is marked *ff*. There are accents (^) over several notes in the bass line.

9

Musical score for measures 9-10. The piece is in D major and 3/4 time. Measure 9 features a piano introduction with a dynamic marking of *mp*. Measure 10 continues the piano accompaniment.

Musical score for measures 11-12. The piano accompaniment continues with a dynamic marking of *mf*. The right hand features a melodic line with slurs and accents.

Musical score for measures 13-14. The piano accompaniment features a dynamic marking of *sf* in measure 13 and *ff* in measure 14. The right hand has a melodic line with slurs and accents.

10

Musical score for measures 15-18. Measure 15 has a dynamic marking of *ff*. Measure 16 has a dynamic marking of *ff* and a *marc.* (marcato) marking. Measures 17 and 18 continue the piano accompaniment with slurs and accents.

Musical score for measures 19-22. Measure 19 has a dynamic marking of *ff*. Measure 20 has a dynamic marking of *dim.* (diminuendo). Measure 21 has a dynamic marking of *ff*. Measure 22 has a dynamic marking of *ff*. The right hand features a melodic line with slurs and accents.

Musical score for measures 23-26. Measure 23 has a dynamic marking of *p*. Measure 24 has a dynamic marking of *cresc.* (crescendo). Measures 25 and 26 continue the piano accompaniment with slurs and accents.

The Jester makes ineffectual attempts to arouse and to amuse the King by imitating the Ballet and the nobles.

11

12

The Jester beckons and the female Ballet enters.

Dance.

Vivace non troppo.

13

Musical notation for measures 13-14. The piece is in 2/4 time with a key signature of one sharp (F#). The first system shows measures 13 and 14. Dynamics include *f*, *p*, *leggero*, *sempre piano*, and *p*. There are various articulation marks such as accents and slurs.

Musical notation for measures 15-16. The notation continues with similar rhythmic patterns and dynamics. There are several slurs and accents throughout the system.

Musical notation for measures 17-18. Measure 17 is marked with *p*. Measure 18 features a *cresc.* marking. The bass line has some sustained chords.

Musical notation for measures 19-20. Measure 19 is marked with *p legg.*. The melody in the treble clef is more active with slurs and accents.

Musical notation for measures 21-22. Measure 21 is marked with *p*. Measure 22 has a *cresc.* marking. The bass line features a long, sustained chord.

Musical notation for measures 23-24. Measure 23 is marked with *dim.* and measure 24 with *cresc.*. The system is divided into two parts, 1. and 2., with repeat signs. The bass line has a long, sustained chord in measure 24.

16

Musical notation for measures 15 and 16. The piece is in G major (one sharp) and 2/4 time. Measure 15 begins with a fortissimo (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords. Measure 16 continues this texture with similar chordal patterns.

Musical notation for measures 17 and 18. Measure 17 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. Measure 18 continues with similar melodic and harmonic development.

17

Musical notation for measures 19 and 20. Measure 19 begins with a pianissimo (*pp*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. Measure 20 continues with similar melodic and harmonic development.

Musical notation for measures 21 and 22. Measure 21 starts with a *poco cresc.* (poco crescendo) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. Measure 22 continues with similar melodic and harmonic development, ending with a *pp legg.* (pianissimo, leggiero) dynamic.

18

Musical notation for measures 23 and 24. Measure 23 starts with a pianissimo (*pp*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. Measure 24 continues with similar melodic and harmonic development.

Musical notation for measures 25 and 26. Measure 25 starts with a *cresc.* (crescendo) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs. Measure 26 continues with similar melodic and harmonic development.

19

cresc.

f

This system contains the first two measures of the piece. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present. A *cresc.* (crescendo) marking is placed above the right hand in the second measure.

f

This system contains measures 20 and 21. The right hand continues with a melodic line, while the left hand provides harmonic support. The dynamic marking *f* is maintained throughout.

20

ff

Allegro

This system contains measures 21 and 22. Measure 21 features a dense chordal texture in the right hand, marked *ff* (fortissimo). Measure 22 shows a change in tempo to *Allegro*, indicated by a double bar line and the tempo marking.

Più vivo.

ff

f p

This system contains measures 22 and 23. The tempo is further increased to *Più vivo.* The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamic markings *ff* and *f p* are used.

21

f p

This system contains measures 23 and 24. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking *f p* is used.

f

This system contains measures 24 and 25. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking *f* is used.

Musical notation for measures 20 and 21. The piece is in D major (two sharps). Measure 20 features a series of chords in the right hand and a bass line in the left hand. Measure 21 begins with a dynamic marking of *f* and includes a crescendo hairpin.

Musical notation for measures 22 and 23. Measure 22 starts with a dynamic marking of *p* and a *cresc.* hairpin. Measure 23 continues the melodic and harmonic development.

Musical notation for measures 24 and 25. Measure 24 features a dynamic marking of *f* and a crescendo hairpin. Measure 25 concludes the section with a final chord.

23 *Più presto.*

Musical notation for measures 26 and 27. Measure 26 begins with a dynamic marking of *ff*. The tempo is marked *Più presto.* The music consists of dense chordal textures in both hands.

Musical notation for measures 28 and 29. Measure 28 features a dynamic marking of *f* and a crescendo hairpin. Measure 29 continues the dense chordal texture.

Musical notation for measures 30 and 31. Measure 30 features a dynamic marking of *f* and a crescendo hairpin. Measure 31 concludes the section with a final chord.

Minister.

25

The King of such a hap-py peo-ple sad?

Lento.

Min.

The state re-quires that monarchs shall be mer-ry. —

King.

We would a son less ven-ture - some we had,

King

Less fond of chase, less bold, less vis-ion-a-ry. He has been

The first system of the musical score consists of two staves. The upper staff is a bass line in G major, 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. The lower staff is a piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *f* and *pp*. The tempo marking is *Lento*.

The second system continues the musical score. The upper staff (bass line) has a melodic line with some rests. The lower staff (piano accompaniment) features more active accompaniment with chords and moving lines. Dynamics include *f* and *p*.

The third system continues the musical score. The upper staff (bass line) includes a triplet of eighth notes. The lower staff (piano accompaniment) has a more sustained accompaniment with some chordal textures. Dynamics include *p* and *pp*.

The fourth system concludes the musical score on this page. The upper staff (bass line) has a melodic line ending with a *p* dynamic. The lower staff (piano accompaniment) features a final accompaniment with some chords and a *sf* dynamic marking.

26

Allegro.

Cries without (Tenors) *f*

King

The

ab.sent now these three weeks since -

26

Allegro.

Prince!

Sopr.

Alt
Chorus.

Ten.

Bass

The Prince!

The Prince!

Anton enters. He is travel-worn, excited and eager. The Court opens to permit him to enter. He bends the knee, as the King rises quickly with a sigh of relief and then an aspect of sternness. Anton's entrance creates a flutter in the court.

Moderato.

Prince Anton.

Your Ma-jes-ty,—

I have a tale to tell;

And I be-seech that you at -

Pr.A. tend it well.

King. *mp* If it be for the King's it

Pr.A. 28 Nay,

King. cannot be a tale in - tended for the pub - lic ear.

28

Pr.A. it were bet - ter so, Your Ma - jes - ty — That all brave men should hear.

King (Thoughtfully) *p* 'Tis strange in - deed,

(addressing the court) *sf* Leave us!

Exit Ballet and Chorus.

(The Minister, Jester, and the Soldiers remain) 29

rit.

Piano accompaniment for measures 29-30. The music is in G major and 4/4 time. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *ff* and *rit.*

King (address Anton sternly)

Proceed, - Proceed.

Vocal line for the King and piano accompaniment. The King's vocal line is in G major and 4/4 time, with lyrics "Proceed, - Proceed." The piano accompaniment continues with a rhythmic pattern. Dynamics include *f* and *ff*.

Larghetto.

Prince Anton. *p*

Not far from

Vocal line for Prince Anton and piano accompaniment. The vocal line is in G major and 6/4 time, with lyrics "Not far from". The piano accompaniment is in 6/4 time and features a slow, flowing melody. Dynamics include *p*, *ff*, *dim.*, and *pp*.

30

Pr.A.

here, from these your peace - - ful lands, With - in a wood a

Vocal line for Prince Anton and piano accompaniment. The vocal line is in G major and 6/4 time, with lyrics "here, from these your peace - - ful lands, With - in a wood a". The piano accompaniment is in 6/4 time and features a slow, flowing melody. Dynamics include *legato*.

Pr.A.

frown - ing ca.stle stands. A wiz - ard dwells with - in its gloom - y

Vocal line for Prince Anton and piano accompaniment. The vocal line is in G major and 6/4 time, with lyrics "frown - ing ca.stle stands. A wiz - ard dwells with - in its gloom - y". The piano accompaniment is in 6/4 time and features a slow, flowing melody. Dynamics include *mf*.

Pr.A. walls, ——— And women fair and men as brave en - thralls. ———

pp *p*

Pr.A. **31** One moonlight night when we had lost our way Brave

pp *sf* *sost.* *sempre pp*

Pr.A. *f* Os - car went a shelter there to pray - And there re -

f

Pr.A. mains ——— be.neath the wiz - ard's spell. De prived of speech and

f *p*

32 *p*

Pr.A. memo - ry - as well. And there, my Sire, earth's

rit. - - - *a tempo*

pp *pp* *pp*

Pr.A. fair - est wo - man waits Imprisoned by the en - chant - ed gar - - den gates.

p

Pr.A. Un - hap - py maid — she does — not dare to fly — For

33 *p*

sf *p* *sf* *p* *dim.*

Pr.A. they — who pass — the wall — are doomed, — are

f *p*

Pr.A. doomed to die. A

p *pp* *pp* *rit.*

Pr.A. princess— she, a king-dom for her dower, Her fa-ther slain, with-

34 *f* *Più mosso.*

Pr.A. in the wiz-ard's power. And by my sword I swear, Your

f *sf* *p* *sf* *cresc.*

Pr.A. Ma-jes-ty, The royal maid and Oscar shall be free.

ad lib. (The Soldiers approve by signs.) *ff*

35

Più moderato.

Pr. A.

King (Laughing scornfully)

A fan.tas.y,— a night.mare

35

Più moderato.

King. *p* But a dream. To eyes of youth all things en.chant.ment

Jester.

36

(he laughs farcically)

A fan.tas.y!—

King. seem.

Minister.

A night.mare!

Soldiers (Baritones)

But a

36

Poco allegro.

Prince Anton. *f*

I came to ask your
 dream!

(The Soldiers are amused)

Poco allegro.

Pr.A. aid and not your scorn. At.tend.ed or a -

p

sf *p espr. sost.*

Pr.A. lone, I jour.ney ere the morn. Bro.thers in arms, your

37 (To the Soldiers) *f*

espr. *mf*

Pr.A. Prince, your friend, com.mands, Shall maidens die while men have hearts and

p *f* *p*

(He strides across the stage and addresses another group)

38

Pr. A. hands? Where is the chivalry that soldiers cherish? Shall

Pr. A. swords be sheathed while enchanted maidens perish?

Pr. A. Brothers in arms, Your Prince, your friend commands!

Più accel.

(Cries of "No!" and clashing of arms. The soldiers converse excitedly. They surround the Prince and sing with enthusiasm.)

Pr. A.

39 Ten. *ff* **Allegro con brio.**
 Male Chorus (Soldiers and behind the scenes) To fields a far we bear his
 Bass. *ff* To fields a far we bear his

39 **Allegro con brio.**
ff marcato

banner glo-rious, A-mid the fight we keep the Prince from harm. Re.
 banner glo-rious, A-mid the fight we keep the Prince from harm. Re.

turn - - ing home our Prince shall come victor-ious, The soldier is the sword.
 turn - - ing home our Prince shall come victor-ious, The soldier is the sword.

40

(The Magician enters unobtrusively)

of his good arm.

of his good arm.

40

dim.

Poco Maestoso lento.

Jester (in mock voice)

(Bowing profoundly)

Most noble youth, most great and mighty King!

p

pp

p

(The Court ceases conversation, and listens laughingly at first)

J. Per mit a fool to coun cil

p

pp

p

(Business)

(The others exhibit alarm as he sings in awesome fashion, retreating precipitately when he suddenly advances. Anton listens impatiently, appealing by gesture to the King.)

J. coun sel bring:

accl.

f *ff*

Jester's Song.

(In Exaggerated fashion.)*

41 Allegretto.

Jester. *p*

When the

spir-its of the air From the mys-tic O-ver

There Walk the planet ever-y-where In gar-ments

white, When the cem-e-ter-ies yawn 'Tweenthe twi-light and the

* This artist to exaggerate in all his part, in large degree, the expression marks, to get the humorous element.

J. dawn. And the god of day is gone, For the night, for the

J. night. If a

43

J. ghost - ly, gha - st - ly thing. If the phantom of a king,

J. If a devil on the wing - Your path - as - sail,

44

p

J. Can you prick it with a steel?— Will a scepter make it kneel?

p

J. And your sword-thrust will it feel? Or will it fail, _____ will it

fff (to a screech)

(rit.) *p*

Tempo.

J. fail?

Vivace.

p *f* *ff*

45 *Tempo. marked p*

J. When a wizard weaves a spell Will the part . ner . ship of hell, _____

p legg. stacc.

fz

J. *mf* Brews the brew he knows so well With dev'il's *(forced notes)*

J. hand. Will the soldier with his sword **46**

J. Over come the magic word That the spir - it world has heard

J. *(forced)* At his com - mand? *(Coro laughter here.)* *accel.*

Lento. King. 47 (The Court nods assent.)

The fool speaks wis.dom.

Minister.

Hu.man hosts go not to war with

Lento. 47

The soldiers confer together, hesitating (The Chorus repeat the preceding couplet in conversational manner.)

wraiths and ghosts.

Allegretto.

Jester (Ingratiating).

Will you bid your sol.diers brave, Some im.a.gined maid to

48

save, Through the por.tals of the grave

As this song proceeds the soldiers draw away from the Prince.

(notes forced) **Vivave.**

J. To fol.low him?

Con moto (maestoso).

King. *f* True fool. This is no bus.iness for the sword. (Enter the Magician).

The Magician is attired in a long red robe, richly. He is bald and has a long white beard.

49 *mp parlando* A pil.grim begs an au dience of his Lord.

His appearance creates a stir of curiosity. The others gradually move closer to get a better view. King. (*parlando*)

What new im -

King. 50

pos-tor now our court in-vades, To fright-en us with fa-bles of the shades.

Detailed description: This system contains the vocal line for the King and the piano accompaniment. The King's part is in bass clef with lyrics: "pos-tor now our court in-vades, To fright-en us with fa-bles of the shades." The piano accompaniment is in bass clef, starting with a forte (f) dynamic. The music is in a key with two flats and a 3/4 time signature.

Magician. f

Allegro. Lento. There are two worlds we live in, please your

Detailed description: This system contains the vocal line for the Magician and the piano accompaniment. The Magician's part is in bass clef with lyrics: "There are two worlds we live in, please your". The piano accompaniment is in treble and bass clefs, featuring a tempo change from "Allegro" to "Lento". Dynamics include forte (f) and piano (p). The music is in a key with two sharps and a 3/4 time signature.

Mag. pp poco marc. non legg.

Ma-jes-ty: The world we see, the world we nev-er see, And,

Detailed description: This system contains the vocal line for the Magician and the piano accompaniment. The Magician's part is in bass clef with lyrics: "Ma-jes-ty: The world we see, the world we nev-er see, And,". The piano accompaniment is in treble and bass clefs, with a dynamic marking of "pp poco marc. non legg.". The music is in a key with two sharps and a 3/4 time signature.

Mag. Minister. f

see-ing not, de.clare can nev-er be. You speak in riddles and in

Detailed description: This system contains the vocal line for the Magician and the piano accompaniment. The Magician's part is in bass clef with lyrics: "see-ing not, de.clare can nev-er be. You speak in riddles and in". The piano accompaniment is in treble and bass clefs, with a dynamic marking of "f". The music is in a key with two sharps and a 3/4 time signature.

51

Mag. *f* Life is a riddle, earth a mys-ter-y;

Min. mys-ter-y.

51

p *cresc.*

Mag. *f* Yet does the a-dept hold the mas-ter key. **Allegro.**

King. *f* Your name, Who

Allegro.

Mag. *Molto Lento.* *p* I am one of three *f* Yea, I am Kaspar, *p* and I am not

King. are you?

Molto Lento.

f *ff* *pp* *sf* *pp* *sf*

52 Allegro.

Mag. he.

Sopr. *ff* (Antonished and awed.)

Alt. The Ma-gus! Kas-par, of the Monarchs Three!

Full Chorus. Ten. Bass. The Ma-gus! Kas-par, of the Monarchs Three!

Detailed description: This block contains the vocal parts for measures 52 and 53. It includes staves for Soprano, Alto, Full Chorus (Tenor and Bass), and Magician. The lyrics are: "The Ma-gus! Kas-par, of the Monarchs Three!". The Soprano part has a dynamic marking of *ff* and a performance instruction "(Antonished and awed.)". The piano accompaniment is also present, with dynamics *ff* and *p dim.*.

52 Allegro.

Detailed description: This block shows the piano accompaniment for measures 52 and 53. It features a right-hand melody and a left-hand accompaniment. Dynamics include *ff* and *p dim.*. The key signature has one sharp (F#) and the time signature is 4/4.

Jester (Scornfully and indicating Anton).

Magician.

What knows he of *this* tale, Your Ma-jes-ty? Peace, peace.

Detailed description: This block contains the musical score for the Jester and Magician. The Jester's part is in the upper staff, and the Magician's part is in the lower staff. The lyrics are: "What knows he of *this* tale, Your Ma-jes-ty? Peace, peace." The piano accompaniment is also shown below.

53

Taking Anton's sword he describes a circle, and then a triangle within it. Upon it he places a brass bowl

Mag. And we shall see.

Detailed description: This block contains the musical score for measures 53 and 54. It includes the vocal part for the Magician and the piano accompaniment. The lyrics are: "And we shall see." The piano part has a dynamic marking of *pp non legato*.

found conveniently near. He sprinkles thereon a powder taken from his robe.

Detailed description: This block shows the piano accompaniment for measures 53 and 54. It features a right-hand melody and a left-hand accompaniment. Dynamics include *p*. The key signature has one sharp (F#) and the time signature is 4/4.

più accel. -

There is a flash.

p *cresc.* *ff* *Adagio.*

Magician bends over and reads in the glowing ashes.

There is good and there is ev. il; There is God— and there is dev. il, There is

pp *pp sost.* *sempre pp*

55

hate— and there is love, Hell be - low— and heaven a - bove.

p *p*

Some there are with purpose ho - ly, Learn - ing slow - ly, slow - ly, slowly.

pp *espress.*

56 *f* *p*

Mag. Some there are with blood and fire Working out their hell's de-sire.

Mag. I be-hold the cas-tle haunted, I be-

f *pp* *ppp*

Poco Animato. 57

Mag. - hold the maid en-chant-ed.

1st Councillor (Baritone). Thou none behold!

Ten.

Chorus. Bass. (Doubtingly) *f*

He can see!

Poco Animato. 57

poco cresc. *f* *pp*

A Woman. *accel.*

molto rit.

Musical staff for A Woman, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter rest. Dynamics include *f* and *ff*. A triplet of eighth notes (G4, A4, Bb4) is marked *molto rit.*

No Kas.par he!

A char.la.tan!

2nd Councillor (Tenor). *f*

Musical staff for 2nd Councillor (Tenor), featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. Dynamics include *f* and *ff*. A triplet of eighth notes (G4, A4, Bb4) is marked *molto rit.*

A char.la.tan for gold,

a char.la.tan!

Magician (Calmly proceeding with his motions of invocation).

Musical staff for Magician, featuring a bass clef, key signature of two flats, and a 3/4 time signature. The melody is mostly rests, with a final half note G3 marked *p*.

To

Sopr.

Musical staff for Soprano, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. Dynamics include *ff*. A triplet of eighth notes (G4, A4, Bb4) is marked *molto rit.*

A char.la.tan!

Alt.

Musical staff for Alto, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. Dynamics include *ff*. A triplet of eighth notes (G4, A4, Bb4) is marked *molto rit.*

Chorus.

Ten.

Musical staff for Chorus Tenor, featuring a bass clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. Dynamics include *ff*. A triplet of eighth notes (G4, A4, Bb4) is marked *molto rit.*

Bass.

Musical staff for Bass, featuring a bass clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. Dynamics include *ff*. A triplet of eighth notes (G4, A4, Bb4) is marked *molto rit.*

A char.la.tan!

accel.

molto rit.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, key signature of two flats, and a 3/4 time signature. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line. Dynamics include *ff*.

Adagio.

Mag.

Musical staff for Magician (Adagio), featuring a bass clef, key signature of two flats, and a 3/4 time signature. The melody is slow and features a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

learn is la.bour, doubting ease. Yet all shall see what wis.dom sees. The

Musical staff for piano accompaniment (Adagio), featuring a grand staff with treble and bass clefs, key signature of two flats, and a 3/4 time signature. The right hand plays a series of chords, while the left hand plays a steady bass line. Dynamics include *pp sost.*

pp sost.

58

Mag.

Musical staff for Magician (Measure 58), featuring a bass clef, key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. Dynamics include *f*.

maid enchanted see and hear; The gar.den haunt.ed shall be near.

Musical staff for piano accompaniment (Measure 58), featuring a grand staff with treble and bass clefs, key signature of two flats, and a 3/4 time signature. The right hand plays a series of chords, while the left hand plays a steady bass line. Dynamics include *pp*, *sf*, and *p*.

Mag. *mf.* *poco a poco animato*

Bloom, garden bloom!

dim. *pp* *ppp*

59
He throws another powder on the fire, a greenish light arises. The Court is

Mag. Rise, castle rise! And maid ap.

sf *p* *poco a poco cresc.*

plunged into a moon light glow.

f Allegretto.

Mag. pear!

f *ff* *fs*

f *ff*

60

The Castle appears, Maria at a barred window. She sings the concluding stanza from her song (Akt I) Anton supporting her from the stage.

f *espr.* *p* *pp*

più lento

61

Maria. *p*

Mar.

An - gel I have nev - er known; Lis - ten to my plead - ing,

Poco più mosso. 62

Mar.

hear - it, Hear, and take me for thine own.

p cresc.

Mar.

Come, o love so strong and ten - der, Like the ea - gle, like the dove,

Mar. *f*
Come, my love, in all thy splendour.

Mar. *ad lib.* *f* 63
Oh (or) Come and claim me Love!

The vision fades, the lights return, all are overcome with wonderment. The Jester is afraid. The Magician dignified and triumphant.

Maestoso.
pp

64 **Minister.** *Più mosso.*
It is enough! The maiden is in danger.

King.

To arms, to arms! - O - bey - the mystic stranger.

The King's part consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line features a series of eighth and sixteenth notes with dynamic markings of *f* and *mf*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings of *f* and *p*.

65

Prince Anton.

It is enough, - I shall delay no longer. My

Prince Anton's part begins with a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has dynamic markings of *f* and *mf*. The piano accompaniment features chords and moving lines, with dynamic markings of *f* and *p*.

Pr.A.

country-men, your arms! My lady needs you! - We soon shall see if

The second part of Prince Anton's part, labeled Pr.A., continues with a vocal line in treble clef and piano accompaniment in grand staff. The vocal line includes a triplet of eighth notes and dynamic markings of *f* and *mp*. The piano accompaniment has dynamic markings of *f* and *mp*.

(The soldiers begin to form into line)

Pr.A.

charms or men are stronger. - **Allegro.**

The final part of Prince Anton's part, labeled Pr.A., features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has dynamic markings of *f* and *mf*. The piano accompaniment includes chords and moving lines, with dynamic markings of *p* and *f*. The tempo marking **Allegro.** is present.

(The Magician halts them) 66

Lento.
Magician. *f*

Hold! the fool has truly spoken.

Musical score for measures 66-67. The vocal line (Magician) is in bass clef with lyrics: "Hold! the fool has truly spoken." The piano accompaniment consists of two staves (treble and bass clefs). The key signature has one flat (B-flat major or D minor). The tempo is Lento. Dynamics include *f* and *fz*. There are various musical notations such as slurs, accents, and a triplet in the piano part.

Andante.

Mag.

Tis not with arms the wizard's spell is

Musical score for measures 68-69. The vocal line (Magician) is in bass clef with lyrics: "Tis not with arms the wizard's spell is". The piano accompaniment consists of two staves. The key signature has two sharps (D major or F# minor). The tempo is Andante. Dynamics include *p* and *pp sost.*. There are various musical notations such as slurs and accents.

Mag.

broken. With good alone men overcome the evil, With

Musical score for measures 70-71. The vocal line (Magician) is in bass clef with lyrics: "broken. With good alone men overcome the evil, With". The piano accompaniment consists of two staves. The key signature has two sharps. The tempo is Andante. Dynamics include *pp*. There are various musical notations such as slurs and accents.

67

Mag.

love and wisdom overcome the devil.

Musical score for measures 72-73. The vocal line (Magician) is in bass clef with lyrics: "love and wisdom overcome the devil." The piano accompaniment consists of two staves. The key signature has two sharps. The tempo is Andante. Dynamics include *p*. There are various musical notations such as slurs and accents.

Mag. *cresc.* *f* *ff*

So we shall go a lone — and un - at - tend - - eu

Mag. *f* *68*

Yes! Youth and age to - ge - ther un - de - fend.ed.

mf *pp*

Mag. *f*

The love of youth, — the wis - dom of the

cresc. *sf*

Mag. *p* *dim.*

years, Are bet - ter weapons — than your swords — and spears.

sf *p* *rit.*

Lento.

Prince Anton.

69

We ask your prayers Your Ma - - jes - ty, your bless - ing,

sf *p* *pp*

Andante con moto.

To o - ver - come the power the maid pos -

pp *poco cresc.*

sess - ing. But we shall go a - lone

(ad lib.) Magician.

But we shall go a - lone

p *f*

and un - - de - fend.ed, By love and wis - dom,

and un - - de - fend.ed, By love and wisdom,

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

70

Pr.A. Youth and age de fend ed

Mag. Youth and age de fend ed

(The Magician and Anton Exit as the Curtain falls)

Pr.A. By love and wis.dom, Youth and

Mag. By love and wis.dom, Youth and

The Chorus.

Sopr. *mp* By love and wis.dom, Youth and

Alt. *mp* By love and wis.dom, Youth and

Ten. *mp* By love and wis.dom, Youth and

Bass. *mp* By love and wis.dom, Youth and

Pr.A. *rit.* *ff* 71
 age de fend ed.

Mag *rit.* *ff*
 age de fend ed.

rit. *ff*
 love, de fend ed.

rit. *ff*
 love, de fend ed.

rit. *ff*
 love, de fend ed.

rit. *ff*
 love, de fend ed.

Animato.

rit. *ff* 71
 Musical notation for piano accompaniment, measures 70-71. Includes performance markings 'rit.' and 'ff'.

Curtain.

Musical notation for piano accompaniment, measures 72-75. Includes performance marking 'ffff'.

ACT III.

Before rear gate of Wizard's castle, a corner turret shewing R, with practical double gate. A projecting border of flowers R.1. and L.3. suggests the limits of the garden. Movable mound L.2. Wood wings and borders. Down stage clear.

Allegro Moderato.

Misterioso.

The musical score consists of four systems of piano accompaniment. The first system is in 4/4 time, starting with a piano (*pp*) dynamic and a *Misterioso* tempo. The second system continues with dynamics of *f pp*, *molto*, *f*, and *sf pp*. The third system features a first ending bracket, a *cresc.* marking, and dynamics of *f* and *f*. The fourth system includes triplets and dynamics of *pp*, *sf*, *f*, *p*, *f*, and *ff*.

Curtain Rises on empty stage, which is suffused with strong moonlight as full moon appears.

2 Più Animato.

The musical score for the second section is in 4/4 time and begins with a piano (*p*) dynamic. It includes markings for *marc. p* (marcato piano) and *cresc.* (crescendo). The score is written for piano and includes various rhythmic patterns and dynamic changes.

3
accel.

f *più f*

Enter Ballet from wings R.2. and 3, and L.3. The gates automatically swing ajar with a crash.

Tempo di Valse.

ff

The gates slowly close. The Ballet disport themselves in the moonlight.

4

They mingle, mate, dance and exit alternately

p *f* *p*

cresc. *ff*

5

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex chordal texture with many notes, while the bass clef has a more rhythmic accompaniment. A measure number '5' is positioned above the treble staff.

1. 2.

Second system of musical notation, including first and second endings. The first ending is marked with a '1.' above the staff, and the second ending is marked with a '2.'. A dynamic marking 'p' (piano) is present in the first ending.

Poco lento.

mp cantabile
espr.

f

Third system of musical notation. The tempo is marked 'Poco lento.' and the mood is 'mp cantabile espr.'. A dynamic marking 'f' (forte) is present.

6

p

Fourth system of musical notation. A measure number '6' is at the beginning. A dynamic marking 'p' (piano) is present.

f

tr.

p

Fifth system of musical notation. Dynamic markings 'f' (forte), 'tr.' (trill), and 'p' (piano) are present.

espr.

cresc.

Sixth system of musical notation. Dynamic markings 'espr.' (espressivo) and 'cresc.' (crescendo) are present.

7 *f* *p* *cresc.*

This system contains the first two measures of the piece. It features a piano introduction with a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music is written in a key with one flat and a 3/4 time signature.

f *p*

This system contains measures 3 and 4. It continues the piano introduction with a forte (*f*) dynamic in measure 3 and a piano (*p*) dynamic in measure 4. The melodic lines in both staves are more active.

fz

This system contains measures 5 and 6. It features a fortissimo (*fz*) dynamic. The music becomes more intense with a series of chords and moving lines.

8 1. 2. *p*

This system contains measures 7 and 8. Measure 8 includes a first ending (1.) and a second ending (2.). The second ending concludes with a piano (*p*) dynamic.

Oscar now enters.

Poco Moderato.

dim. *pp* *espr.*

This system contains measures 9 and 10. It begins with a piano introduction marked *dim.* (diminuendo). Measure 9 is marked *pp* (pianissimo), and measure 10 is marked *espr.* (espressivo). The music is written in a key with one sharp and a 3/4 time signature.

He looks vainly for Patricia

expressing his keen disappointment.

He is expectant of Patricia

Musical notation for the first system, measures 1-2. The piece is in a minor key (one flat). The right hand features chords and melodic lines, while the left hand has a steady eighth-note accompaniment. Dynamics include *f* and *ff*.

Musical notation for the second system, measures 3-4. The right hand has a more active melodic line with slurs. Dynamics include *ff*, *p*, and *p*.

Musical notation for the third system, measures 5-11. Measure 12 is marked at the beginning of this system. The right hand has a series of chords with accents. Dynamics include *f* and *f*.

Musical notation for the fourth system, measures 12-15. Measure 12 is marked. The tempo is marked *rit.* (ritardando) and *ff*. The tempo then changes to *Tempo Moderato.* and *Full Ballet.* The right hand has sustained chords with accents.

Musical notation for the fifth system, measures 16-19. Measure 13 is marked. The right hand has sustained chords with accents. Dynamics include *ff*.

Musical notation for the sixth system, measures 20-23. The right hand has sustained chords with accents. Dynamics include *ff*.

Musical score for the first system, measures 12-14. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 12 starts with a *fff* dynamic. Measure 14 is marked with the number 14. The music features complex chordal textures and melodic lines.

Patricia enters quietly

Musical score for the second system, measures 15-18. The score continues in the same key signature. Measure 15 begins with a *p tr* dynamic. Measure 16 features a *f tr* dynamic. Measure 17 includes a *tr* dynamic. Measure 18 ends with a *p* dynamic. The music is characterized by trills and delicate textures.

Oscar perceives her

15 rit.

Musical score for the third system, measures 19-22. The score continues in the same key signature. Measure 19 features an *espr.* dynamic. Measure 20 includes a *b7* chord. Measure 21 and 22 show a *rit.* (ritardando) marking. The music has a more expressive and slower feel.

Andantino.

She dances

Musical score for the fourth system, measures 23-26. The score changes to a key signature of one flat (F major) and a 3/4 time signature. Measure 23 starts with a *pp* dynamic. Measure 24 features a *f* dynamic. Measure 25 and 26 are marked with a *pp* dynamic. The music is in a 3/4 time signature and includes triplets.

Musical score for the fifth system, measures 27-30. The score continues in the same key signature and time signature. Measure 27 features a *p* dynamic. Measures 28, 29, and 30 include triplet markings. The music maintains a delicate and dance-like character.

Oscar pleads his love and urges Patricia to escape with him.

16

pp

He seizes her hand and attempts to lead

17

her across the fatal line. She draws back terrified and escapes him. Oscar laughs at her terrors.

f più lento e dim.

più lento 18

p *eresc.* *sf*

Dance of Passion.

She dances languorously, tempting him.

Larghetto passionato molto.

Contralto.

Very sustained behind the scenes.

Musical score for Contralto and Coro Baritone parts. The Contralto part is on a single staff with a treble clef, and the Coro Baritone part is on a single staff with a bass clef. Both are in 12/8 time and A major. The Contralto part begins with a *p* dynamic and includes the vocalizations "Ah," and "ah,". The Coro Baritone part also begins with a *p* dynamic and includes "Ah," and "ah,".

Larghetto passionato molto.

Piano accompaniment for the first system. It consists of two staves (treble and bass clefs) in 12/8 time and A major. The piece starts with a *pp sost.* dynamic. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment. The phrase *canto marcato* is indicated above the right hand in the latter part of the system.

Musical score for Soprano and Tenor parts. The Soprano part is on a single staff with a treble clef, and the Tenor part is on a single staff with a bass clef. Both are in 12/8 time and A major. The Soprano part includes the vocalizations "ah," and "Ah,". The Tenor part includes "ah," and "Ah,". The piano accompaniment continues from the previous system, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment.

Musical score for Soprano and Tenor parts, starting at measure 19. The Soprano part is on a single staff with a treble clef, and the Tenor part is on a single staff with a bass clef. Both are in 12/8 time and A major. The Soprano part includes the vocalization "ah,". The Tenor part includes "ah,". The piano accompaniment continues from the previous system, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment.

Piano accompaniment for the second system. It consists of two staves (treble and bass clefs) in 12/8 time and A major. The piece starts at measure 19. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment.

C. Alto.
Bar.
Ah, ah, ah,
Ah, ah, ah,

This system contains the vocal parts for C. Alto and Baritone, along with the first system of piano accompaniment. The vocal lines feature long, sustained notes with 'Ah' and 'ah' lyrics. The piano accompaniment consists of chords and moving lines in both hands.

Sopr.
Tenn.
Ah, Ah,
ah, ah,

cresc.

This system contains the vocal parts for Soprano and Tenor, along with the second system of piano accompaniment. The vocal lines continue with 'Ah' and 'ah' lyrics. The piano accompaniment includes a 'cresc.' (crescendo) marking and features more complex rhythmic patterns.

20
ah, ah,
ah, ah,

20

This system contains the vocal parts for C. Alto and Baritone, along with the third system of piano accompaniment. The vocal lines conclude with 'ah' lyrics. The piano accompaniment continues with complex textures and includes a '20' marking above the staff.

ah, ah,

ah, ah,

This system contains the first two systems of music. The top system features a vocal line with two phrases of "ah," and a piano accompaniment. The second system continues the piano accompaniment with more complex chordal textures.

ah, ah, ah,

ah, ah, ah,

mp

This system contains the third and fourth systems of music. The vocal line has three phrases of "ah," and the piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

Sopr. ah, ah.

C. Alto. Ah,

Ten. ah,

Bass. Ah,

tr *p*

This system contains the fifth and sixth systems of music. The vocal line is divided into four parts: Soprano, C. Alto, Tenor, and Bass, each with a phrase of "ah,". The piano accompaniment includes dynamic markings of *tr* (trill) and *p* (piano).

21 Poco

ah, ah.

ah, ah.

Detailed description: This system shows the vocal line for measures 21 and 22. The music is in a major key with two sharps (F# and C#). The vocal line consists of long, sustained notes with a slight rise and fall. The lyrics 'ah,' are written under the notes. The tempo marking 'Poco' is in the upper right corner.

21 Poco

pp

Detailed description: This system shows the piano accompaniment for measures 21 and 22. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The dynamic marking 'pp' (pianissimo) is present. The tempo marking 'Poco' is in the upper right corner.

Animato.

Detailed description: This system shows the piano accompaniment for measures 21 and 22. The tempo marking 'Animato.' is at the beginning. The piano part is more rhythmic and active than in the previous system, with a clear eighth-note pattern in the left hand and a melodic line in the right hand.

Quite fascinated .

Detailed description: This system shows the piano accompaniment for measures 21 and 22. The tempo marking 'Quite fascinated .' is at the beginning. The piano part continues with the eighth-note accompaniment and melodic line, showing a slight increase in intensity.

Oscar still pleads passionately for Patricia to follow him.

cresc.

Detailed description: This system shows the piano accompaniment for measures 21 and 22. The tempo marking 'Oscar still pleads passionately for Patricia to follow him.' is at the beginning. The piano part shows a clear crescendo, with the dynamic marking 'cresc.' at the end of the system.

22

Detailed description: This system shows the piano accompaniment for measures 21 and 22. The tempo marking '22' is at the beginning. The piano part continues with the eighth-note accompaniment and melodic line, showing a clear crescendo.

ff

She refuses, terrified.

Oscar defies the power of the Wizard and crossing the border line, again *accel.*

f *cresc.*

invites her. He staggers and is overcome. There is darkness, almost continually illuminated by lightning, and the Wizard appears on

the battlements singing with demoniacal laughter.

Tempo Larghetto.

23

ff marc.

accel.

Allegro agitato molto.

First system of piano introduction. Treble and bass staves. Dynamics: *ffz* and *p*.

Second system of piano introduction. Treble and bass staves. Dynamics: *f* and *f*.

24 Marcato Allegro.

Wizard.

Piano accompaniment for the first vocal line. Treble and bass staves. Dynamics: *p*, *f*, *p*. Includes triplets and slurs.

Ha - ha, ha - ha, ha -

Vocal line for the second vocal line. Treble staff. Dynamics: *f*. Includes slurs and accents.

ha! A bird from the cage would be fly - ing. Ha -

Piano accompaniment for the third vocal line. Treble and bass staves. Dynamics: *mp*. Includes triplets and slurs.

ha! ha - ha! ha - ha! A fool of a mor - tal is

25

w. dy-ing. Oh, the woman was fair and the lov-er was

f *fz* *p* *cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte), *fz* (forzando), *p* (piano), and *cresc.* (crescendo).

w. brave, But Fol-ly— o'er.came him, For Love is a

p *f*

Detailed description: This system contains measures 3 and 4. The vocal line continues the melody with a fermata on a whole note. The piano accompaniment maintains its rhythmic complexity. Dynamics include *p* (piano) and *f* (forte).

w. coward— and Beau - ty a slave, And Sa-tan shall claim him.

rit. *f p* *f p*

Detailed description: This system contains measures 5 and 6. The vocal line concludes with a fermata on a whole note. The piano accompaniment features a *rit.* (ritardando) marking. Dynamics include *f p* (forzando piano).

Tempo

w. Ha - ha! ha -

f *mf*

Detailed description: This system contains measures 7 and 8. The vocal line has a fermata on a whole note. The piano accompaniment features a *mf* (mezzo-forte) marking and includes triplet figures in the right hand. The word *Tempo* is written above the vocal line.

26

w. *ha!* *ha - ha!* *ff* *A*

w. *kiss,* *and the grave,* *And Sa - tan*

Molto fuoco.

Oscar expires upon the mound, with an arm outstretched to the horror-stricken Patricia,

w. *shall claim him.*

who flits about the stage in terror. The Wizard fades, the echo of his laughter dying with the ending of the thunder. The full moon-

27

light returns. Patricia now ventures to the very border of the garden, imploring Oscar to return to life and retreats in terror.

The first system of music consists of three measures. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a *f* poco a poco dynamic. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

Suddenly she resolves to join him in death, and with arms extended she dances the "Dance of Terror" and then crosses the fatal line.

The second system of music consists of three measures. The top staff is a vocal line with a treble clef and a key signature of two flats. The bottom two staves are piano accompaniment. The first measure has a piano (*p*) dynamic. The second measure has a *pp* dynamic. The third measure has a *pp* dynamic. The tempo marking *piu lento* is written above the piano accompaniment. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

The third system of music consists of four measures. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom two staves are piano accompaniment. The first measure has an *Andante.* tempo marking and a *pp espr.* dynamic. The second measure has a *pp* dynamic. The third measure has a *pp* dynamic. The fourth measure has a *pp* dynamic. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

The fourth system of music consists of four measures. The top staff is a vocal line with a treble clef and a key signature of one sharp. The bottom two staves are piano accompaniment. The first measure has a *sf* dynamic. The second measure has a *sf* dynamic. The third measure has a *sf* dynamic. The fourth measure has a *sf* dynamic. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

The fifth system of music consists of four measures. The top staff is a vocal line with a treble clef and a key signature of one sharp. The bottom two staves are piano accompaniment. The first measure has a *pp* dynamic. The second measure has a *pp* dynamic. The third measure has a *pp* dynamic. The fourth measure has a *pp* dynamic. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

Dance of Terror.

Allegro fuoco.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a series of eighth notes in the right hand, followed by a dynamic marking of *ff* (fortissimo) in the left hand. The piece features a driving, rhythmic character with frequent accents.

The second system continues the piece. It begins with a measure marked with the number 30. The notation shows a continuation of the rhythmic patterns from the first system, with a dynamic marking of *p* (piano) appearing in the right hand towards the end of the system.

The third system of notation shows further development of the piece. It features a dynamic marking of *p* (piano) in the right hand. The rhythmic intensity remains high, with many notes marked with accents.

The fourth system includes a measure marked with the number 31. The key signature changes to two flats (Bb and Eb). The notation shows a shift in the harmonic and melodic material, with a dynamic marking of *f* (forte) in the left hand.

The fifth system concludes the piece on this page. It features a dynamic marking of *ff* (fortissimo) in the left hand. The notation shows a final, powerful statement of the rhythmic motif.

First system of musical notation, measures 28-31. The score is written for piano with treble and bass staves. It features complex chordal textures and melodic lines. A dynamic marking of *p* (piano) is present in the second measure of the system.

Second system of musical notation, measures 32-35. Measure 32 is marked with the number 32. The system includes the instruction *più cresc.* (more crescendo) in the first measure. The music continues with intricate harmonic structures.

Third system of musical notation, measures 36-39. This system is characterized by a very forte dynamic marking of *ff.* (fortissimo) in the second measure. The texture is dense and expressive.

Fourth system of musical notation, measures 40-43. Measure 40 is marked with the number 33. The system contains dynamic markings of *p cresc.* (piano crescendo) and *- f_s* (sforzando) in the second and fourth measures, respectively.

Fifth system of musical notation, measures 44-47. This system features a *cresc.* (crescendo) marking in the second measure. The harmonic complexity remains high.

Sixth system of musical notation, measures 48-51. Measure 48 is marked with the number 34. The system includes dynamic markings of *ff* (fortissimo) and *mp* (mezzo-piano) in the second and fifth measures, respectively.

First system of musical notation, measures 31-34. The music is in a minor key with a key signature of one flat. It features a complex texture with many accidentals and dynamic markings such as *ff* and *V* (accents).

Second system of musical notation, measures 35-38. Measure 35 is marked with the number 35. The music continues with dynamic markings including *dim.* and *p*.

Third system of musical notation, measures 39-42. The music is marked *molto cresc.* and *f*. The final measure of this system is marked *furioso* and *ff*.

Fourth system of musical notation, measures 43-46. Measure 43 is marked with the number 36. The music is marked *cresc.*. The text "She crosses the fatal line." is written above the staff.

Fifth system of musical notation, measures 47-50. Measure 47 is marked with the number 37. The music is marked *fff*.

Sixth system of musical notation, measures 51-54. Measure 51 is marked with the number 38. The music is marked *dim.* and *rit.*.

Again the lightnings in the darkness-and Patricia falls across the body of Oscar. There is darkness for a period sufficient to permit the mound and bodies to be drawn off, during which the laughter of the Wizard is heard mingling with the thunder. The lightning ceases and the full moonlight returns.

Moderato maestoso.

Enter Prince Anton and the Magician.
The Prince enters impetuously, the Magician deliberately.

Allegro.

39

Lento.

p Prince Anton.

cresc.

How dear the spot, Though it be cot Or ca - stle, Where one we

Pr.A.

40

love, Where one we che - rish, dwells. How dear the spot, Though lord our lot Or

Pr.A. *p*
 vas-sal, Where one we love — Her love re-turn-ing tells.

Andante.
 Pr.A. How fair the day,

41
 Pr.A. Though it be dark with thun-ders, — When one her love —

Pr.A. Be-trays with blush - - - ing cheeks,

42

Pr.A How fair the day, How marvellous with wonders, When

Pr.A one we love Her sweet confession speaks.

Magician (sadly) *p* 43

Pr.A A-las! a-las! The silence of the

Prince Anton

Stay, I will call:

Mag. grave. Too late we come to save.

The Prince searches the

44 *f* *>* *>*

Pr.A

Ma-ri - a! Os - car! Ma-ri - a!

pp

wood, calling on the castle and the garden, appearing and reappearing and calling, as the Magician sings.

Andante. Magician. *p*

Sad-ly we call the names of those we love,

ppp

Prince Anton.

45

Ma-ri - a!

Mag

Sad-ly we call, no more their forms be - hold-ing,

p

45

Os - car! Ma-ri - a

Pr.A

Mag

Seek - ing an an - swer in the heavens a - bove, —

p

dim.

Pr.A *f* **46**
 Ma - ri - a!

Mag *p*
 Weeping up on the earth their forms en - fold - ing,

Pr.A *f* **Poco più mosso.**
 Os - car! Ma - ri - a!

Mag *p*
 Sad - ly we call, with on - ly faith to cheer us;

Poco più mosso.

Pr.A *f* **47** *cresc.*
 Os - car! Ma -

Mag *cresc.* *f*
 Sad - ly we call, heart hungry, and a - lone.

Pr.A *ri - a!* *più accel.*

Mag. Yet, as we call, they may be ve-ry *più accel.*

cresc. *poco a poco*

The gate is flung open suddenly.
The Wizard appears, and comes downstage.

Pr.A *Ma-ri - a!*

Mag. near us!

f *più f* *ff* *Str. p* **Allegro, molto fuoco.**

48 *ff* *Tr.* *Pos.* *rit.*

Maestoso. f Wizard (angrily).

Whodares to summon to the world of men My pret.ty chil.dren?

ff *p*

Anton who has rejoined the Magician, has not previously seen the Wizard and steps back startled. The Magician eyes the Wizard unmoved, and folds his arms and commands Anton to call again.

Magician.

49

Call, yea, call again!

Musical score for measures 49-50. The piano accompaniment consists of two staves (treble and bass clef). The vocal line is in the upper staff. Dynamics include *sf*, *pp*, and *p*. The tempo is *Lento*.

Prince Anton.

Mari-a! Mari-a! Beloved one, ap-pear.

Musical score for measures 49-50. The vocal line is in the upper staff. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *sf*, *p*, and *rit.*. The tempo is *Lento*.

Maria appears in the garden R.2. **Lento.**

Maria. 50 *p*

Love, I am here. Wizard. *f*

Musical score for measures 49-50. The vocal line is in the upper staff. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *pp*, *espr.*, and *f*. The tempo is *Lento*.

Allegro.

Prince Anton starts forward. Maria alarmed

Nay venture not— so

Musical score for measures 49-50. The vocal line is in the upper staff. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *f*. The tempo is *Allegro*.

gone, in-truders!

Allegro.

Tr. Cor.

Str. Fl.

Musical score for measures 49-50. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *f*. The tempo is *Allegro*.

Mar. near. **Magician**(Restraining him.) *f* They struggle, the Wizard is amused.

Wis - dom must our love re - stain.

Mar. **Prince Anton** *f* Seek me

Wis - dom shall not en - chain

51

Mar. not, love, - it is vain. **Magician.**

Age must ev - er tem - per

Mar Prince Anton breaks away. Seek me not, love, it is Youth or age, Yet truth must tell.

Mag youth.

Fl. *f* *ff* *sf* *p*

52 Pr. Anton leaps the border into the garden, and embraces Maria.

Mar vain. Wizard Devils all con - fuse his brain.

Cor. Str. *f* *ff*

Molto Allegro.

ff marked ad lib.

W. Ah-ri-man, his lips en-chain!

Tr. Fl. *ff* *pp* *ff*

Pr. Anton attempts to speak to Maria, but is horrified to find he is dumb. He kneels, hiding his face in her robe.

Andante.

53

Str. only *ppp* *pp*

Poco Lento sostenuto.

Maria.

Magician. Ah, *p* would that love might love, and

Wizard. Love is a ma - gic that de.

Poco Lento sostenuto.

Fl. Str.

rit.

p espr. Fg. Cl.

Mar. still be wise, For love the lo - ver to mis - for - tune flies.

Mag. fies ma - gi - cians. Ah, would that

W. Love is a mad - ness that de - fies phi - si - cians.

Str. Wd.

pp Cor. *cresc.*

Mar. Ah, would that love might

Mag. love might love and still be wise, that

W. For love the Prince his throne de - serts, for love the

fz

dim.

Mar. *p*
love and still be wise.

Mag. *p*
love might love and still be wise.

W.
sol - - - - - dier dies. Prince Anton rises suddenly and looks hurriedly about him in search of Oscar. Maria understands, and as she leads him L. shakes her head

Str. *p* Tr. Cl. 5

H. 5

indicating the expanse of Heaven, sings sadly. The Wizard smiles and nods, while the Magician remains unmoved.

55 Fl. 5

pp poco a poco accel.

Andante. *ff*

Maria. *p* 56

Seek not your Os-car in the land of liv-ing things,

p *piu p* *pp*

Magician.

p 58 *p*

A pil-grim I, a Priest of Zo-ro-as-ter; An hum-ble stu-dent I,

Cor. *p* *dim.* Br. *p*

Detailed description: This block contains the first system of the score. It features a vocal line for the Magician and a piano accompaniment for the Cor. Br. The Magician's part begins with a piano (*p*) dynamic and includes the lyrics 'A pil-grim I, a Priest of Zo-ro-as-ter; An hum-ble stu-dent I,'. The piano accompaniment starts with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The system number 58 is indicated at the top right.

Wizard. Laughing derisively.

f *f* *sf* *sf*

My master thou? My mas-ter is in-fer-nal,

Mag. and yet thy mas-ter.

Wd. *f* *sf* *sf* *sf*

Detailed description: This block contains the second system of the score. It features a vocal line for the Wizard and a piano accompaniment for the Mag. The Wizard's part begins with a forte (*f*) dynamic and includes the lyrics 'My master thou? My mas-ter is in-fer-nal,'. The piano accompaniment starts with a forte (*f*) dynamic and includes *sf* (sforzando) markings. The system number 58 is indicated at the top right.

ff *ff* *ff* *ff*

Behold my mas-ter, on-ly and e-ter-nal.

W. Str. *ff*

Detailed description: This block contains the third system of the score. It features a vocal line for the Wizard and a piano accompaniment for the Str. The Wizard's part begins with a fortissimo (*ff*) dynamic and includes the lyrics 'Behold my mas-ter, on-ly and e-ter-nal.'. The piano accompaniment starts with a fortissimo (*ff*) dynamic and includes *ff* markings. The system number 58 is indicated at the top right.

As the Wizard proceeds with his Evocation he taps with his sword, and plucks a rose which he opens into a tripod on which he places for a bowl, a human skull suddenly produced from the folds of his gown, which is a black robe without sleeves, with a

Più Allegro agitato.

59 *pp* *sf*

Pos. *pp*

Detailed description: This block contains the fourth system of the score, marked 'Più Allegro agitato'. It features a piano accompaniment for the Pos. (Positivo) with a pianissimo (*pp*) dynamic. The system number 59 is indicated at the top right.

leaden cap covered with the signs of the Moon, Venus and Saturn,

Full.

He pours on a powder, which produces smoke as the Incantation proceeds he apparently pla-
agitato

Orch. *pp*

there is a flash of flame .

60 ces on the fire various objects, at the climax

cresc.

fff

howling of wind .

A blood red moon, clouds etc.

61

Scene.
Incantation.

Misterioso, maestoso molto.

Wizard. *mp* marked

Goat of Mendes, god un-ho-ly, Devil king of

sostenuto
pp marked e tenuto *p*

62

de-vils more, Here up-on thy al-tar slow-ly

f *p* *p*

Offer-ings — un-ho-ly pour: Skull of hu-man,

sf pp *sf p*

Hair of wo-man, Beam of al-mond,— Blade of knife, Mel-ted

sf p *dim.*

63

p met - al *f* Pop-py pet - al, Wood of cy - press;

p Tear of wife, *p* Cam-phor and the head _____ of

f cat, *f* Am - - bergris and blood _____ of

cresc.

64

bat, *f* Cof-fin nail, Salt-ed snail _____ Horn of goat and

tail of rat. By the my-stic book un-writ-ten,

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics "tail of rat. By the my-stic book un-writ-ten,". The piano accompaniment includes dynamic markings such as *sf* and *pp*.

By thy al-tar burn-ing here, He-men-E-tan!

The second system continues the vocal line with the lyrics "By thy al-tar burn-ing here, He-men-E-tan!". The piano accompaniment features a *sf = pp* dynamic marking and includes some sustained notes in the bass line.

He-men-E-tan! *ff* *accel.* *Allegro.* Ve-ni! Ve-ni!

The third system shows a more intense vocal passage with the lyrics "He-men-E-tan! Ve-ni! Ve-ni!". The piano accompaniment includes a *piu f* marking and sixteenth-note patterns. The tempo is marked *Allegro.* and there is an *accel.* instruction.

65 Rise, — ap-pear! *rit.* *pp*

The fourth system begins at measure 65 with the lyrics "Rise, — ap-pear!". The piano accompaniment includes a *rit.* (ritardando) instruction and a *pp* (pianissimo) dynamic marking. The system concludes with a key signature change to D major.

Dance of Satan.

Satan and his imps (the male Ballet) appear in a brief and violent dance. At the appearance of Satan the Wizard throws his sword

Allegro molto, fuoco.

by way of challenge at the feet of the Magician and prostrates himself before Satan.

66

As the Dance proceeds the Magician lifts up the sword and it turns to a cross in his hands.

67

68

Musical notation for measures 68-69. The system consists of two staves. Measure 68 begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Measure 69 continues with a fortissimo (*sf*) dynamic. The right hand has a more active melodic line, and the left hand features a descending chromatic bass line.

69

Musical notation for measures 69-70. The system consists of two staves. Measure 69 continues with a fortissimo (*ff*) dynamic. The right hand has a more active melodic line, and the left hand features a descending chromatic bass line. Measure 70 begins with a pianissimo (*pp*) dynamic and a *cresc.* (crescendo) marking. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

Musical notation for measures 70-71. The system consists of two staves. Measure 70 continues with a pianissimo (*pp*) dynamic and a *cresc.* (crescendo) marking. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Measure 71 begins with a fortissimo (*sf*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

Musical notation for measures 71-72. The system consists of two staves. Measure 71 continues with a fortissimo (*sf*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Measure 72 begins with a fortissimo (*sf*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

70

Musical notation for measures 72-73. The system consists of two staves. Measure 72 continues with a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Measure 73 begins with a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

The Magician draws a circle about himself, and then a triangle within it.

Musical notation for measures 73-74. The system consists of two staves. Measure 73 continues with a fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Measure 74 begins with a fortissimo (*sf*) dynamic, followed by a pianissimo (*pp*) dynamic. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

Magician.

f *f* 71 *f*

Dis - perse the fiends in - fernal, Thy black en -

Mag.

The imps keep up a movement at the back.

chant - - - ments cease. *f* O - bey the

Mag.

72

power su - per - nal Thy prisoners re - lease.

Wizard (rising).

(mockingly)

f Thou say - est thou art ma - ster, Thou son of

Poco Allegro.

73

W. Zo - ro - a - ster; — Hast thou no god, no power too?

Magician.

p

Thou dost re - fuse to cease thy dark en - chantments?

Wizard.

The Magician describes a circle in the air with the up-lifted cross.

I do!

Meno mosso.

Magician.

74 *p espr.*

The as - tral light of heaven all de - stroy - ing, That bring - eth

pp sost. *cresc.* *pp*

Mag. death to all its beam — em - ploy - ing; — Shall end thy

pp sost.

Mag. power though it end - - - eth me, Shall

75

poco cresc.

As the Magician proceeds with the invocation the cross becomes illuminated. He enters the enchanted garden and the imps re-

Mag. bring — us death, that o - thers may be free.

dim

pp

f

treat into darkness. The Wizard retreats slowly.

Mag.

p

f

rit.

Andantino molto espress.

The Wizard retreats slowly.

76

Mag. *f* *b^b* *p*

O Light of life, O A - stral

Mag. *p* *cresc.* *f*

ray of Heaven, O power of Good that tri - umphs

77

Mag. *mp*

o - ver sin, O Day of Light, the

The Magician follows him.

Mag. *p* *dim.* *pp* 78

fair - est of the sev - en, O Morn - ing Sun, thy

Mag. *f* *rit.* *Tempo.* *f*

hour of dawn be - gin. Let there be light where dark en -

Mag. *p* *f* **79**

chant ment ho vers, Hallucin - a - tions daz zle and dis - pel;

dim. *p*

They pass through the open gate

Mag. *p*

Let there be light un - til no cav - ern covers The art un -

mp

Mag. *f* **80** *f* *dim.*

clean, The ar - ti - fice of hell.

pp

Mag. *mp*
 Drive from the brain the cloud of fears and ter - rors, Drive _____ from the

p *piu p* *pp*

and at the final words
 Mag. heart the sor - row that en - thralls, Un - til thy

pp

81
 Mag. light in ever - y bos - om mir - rors, _____

cresc. *sf*

the turret falls in ruins
accel. **Allegro molto.**
 Mag. And ever - y tower of sin and Sa - tan - falls.

pp. *sf* *piu f*

82 Allegro.

Musical score for measures 82-83. The piece is in 4/4 time and B-flat major. Measure 82 features a piano (*p*) accompaniment with a melody in the right hand. Measure 83 features a forte (*fff*) accompaniment with a melody in the right hand. The tempo is marked *Allegro*. A *rit.* (ritardando) marking is present at the end of measure 83.

Musical score for measures 83-84. The piece is in 4/4 time and B-flat major. Measure 83 features a piano (*p*) accompaniment with a melody in the right hand. Measure 84 features a forte (*fff*) accompaniment with a melody in the right hand. The tempo is marked *Allegro*. A *rit.* (ritardando) marking is present at the end of measure 84.

Allegro maestoso.

Musical score for measures 84-85. The piece is in 4/4 time and B-flat major. Measure 84 features a piano (*p*) accompaniment with a melody in the right hand. Measure 85 features a forte (*ff*) accompaniment with a melody in the right hand. The tempo is marked *Allegro maestoso*. The lyrics "The turret falls and the castle" are written above the staff.

Musical score for measures 85-86. The piece is in 4/4 time and B-flat major. Measure 85 features a piano (*p*) accompaniment with a melody in the right hand. Measure 86 features a forte (*ff*) accompaniment with a melody in the right hand. The tempo is marked *Allegro maestoso*. The lyrics "The dawn appears, the garden blossoms" are written above the staff. A *rit.* (ritardando) marking is present at the end of measure 86.

Andante.

The liberated mortals (Ballet) troop forth and dance a little.

Musical score for measures 86-87. The piece is in 4/4 time and B-flat major. Measure 86 features a piano (*p*) accompaniment with a melody in the right hand. Measure 87 features a forte (*pp*) accompaniment with a melody in the right hand. The tempo is marked *Andante*.

85 **Valse lento.** Enter Ballet.

86 (Enter Maria R. L.) Maria. *p*
Now

87

Mar. si - lence seals the lips of love, That would so

They gradually exit into the wings, shewing that

Mar. *fond - ly breath the lov - er's to - ken,*

dim. - ppp

the fatal line no longer exits.

p

88

Mar. *Now si - lence seals the lips of love And*

pp espr.

all our pledg - es must re - main un - spok - en.

Un - hap - -

Mar. *all our pledg - es must re - main un - spok - en. Un - hap - -*

89

Mar. *- - - py heart, what sin - is thine. Un - hap - - py*

Mar. *p*
vic - tim, of un - ho - ly master. For nev - er more thy

pp *poco cresc.*

Mar. *dim.* 90
An - - - ton shall go free. To walk the world where

dim. 90 *p* *dim.*

Mar. *p* *f*
oth - er mor - tals be. Un - hap - py heart, what

pp *sf*

Mar. 91 *p*
sin is thine. To lure thy love, thy love,

91 *p* *p* *sf* *pp*

Con moto.

Mar. to this di - sas - - - ter. Prince Anton (off stage).

Un - hap - - py heart, no
Con moto.

He appears L. 2.

92

Pr.A. sin, is thine, For

Pr.A. si - lence seals the lips of love no long - er.

(Maria is astonished and enraptured.)

93

Pr.A. Un - hap - - py heart, no

Pr.A. *p* *cresc.* - -
 sin is thine. For then en -

accel.

f *p* *cresc.*

94 Maria. *f*
 Thy

They embrace. *f* *più rit.*
 Pr.A. chant - ments love is ev - er strong - er.

f *p*

Andantino.
 Mar. voice I hear. What wonders do I see? *p* Thy

Pr.A. *p* *p*
 Be - hold dear heart; a - gain thy land is free.

Andantino.
pp sost. *pp*

cresc.

Mar. voice I hear, What won - ders do I see, Thy

Pr.A. be - hold, dear heart; be - hold dear heart a -

ff *p* *rit.* 95

Mar. voice I hear.

Pr.A. gain thy land is free.

rit. 95 *mp*

Vivace. Enter Chorus and Ballet, there is an ensemble of dance and song.

più cresc.

Maria. Valse vivo.

96

Pr Anton. Joy! Joy! Joy! The dark en - chant - ment van - ish - es!

Sopr. Joy! Joy! Joy! The dark en - chant - ment van - ish - es!

Alt. Joy! Joy! Joy! The dark en - chant - ment van - ish - es!

Coro. Ten. Joy! Joy! Joy! The dark en - chant - ment van - ish - es!

Bass. Joy! Joy! Joy! The dark en - chant - ment van - ish - es!

Valse vivo.

96

97

Mar. Joy! Joy! Joy! A - gain the land is free!

Pr.A. Joy! Joy! Joy! A - gain the land is free!

Joy! Joy! Joy! A - gain the land is free!

Joy! Joy! Joy! A - gain the land is free!

97

Mar. Love! Love! Love! The wick - ed wiz - ard ban - ish - es.

Pr.A. Love! Love! Love! The wick - ed wiz - ard ban - ish - es.

Mar. *ff* Praise! Praise! Praise a day of

Pr.A. *ff* Praise! Praise! Praise a day of

ff

99

Mar. li.ber.ty! Hail! O gra - cious Queen re - stored to us!

Pr.A. li.ber.ty! Hail! O gra - cious Queen re - stored to us!

li.ber.ty! Hail! O gra - cious Queen re - stored to us!

li.ber.ty! Hail! O gra - cious Queen re - stored to us!

li.ber.ty! Hail! O gra - cious Queen re - stored to us!

99

Mar. Hail! O Prince our King to be!

Pr.A. Hail! O Prince our King to be!

Hail! O Prince our King to be!

Hail! O Prince our King to be!

Hail! O Prince our King to be!

Hail! O Prince our King to be!

100 *ff* $\frac{2}{2}$

Mar. Hail! a sword to us!

Pr.A. Hail! a sword to us!

Hail! A scept_er and a sword to us!

Hail! A scept_er and a sword to us!

100

101 *rit.*

Mar. Hail! Hail! A - gain the land

Pr.A. Hail! Hail! A - gain the land

Hail! Hail! A - gain the land

Hail! Hail! A - gain the land

Hail! Hail! A - gain the land

101 *rit.*

Animato.

Quick Curtain all exit.
The moonlight effect on the ruins is resumed.

Mar. *is free!*

Pr.A. *is free!*

is free!

is free!

is free!

Animato.

102

103

The spirit of Patricia in white appears,

Più lento.

dancing in the moonlight, searching sadly for Oscar. The phantom of Oscar (his costume reproduced in white) appears from the air.

Andantino sostenuto.

pp molto espress.

They dance together.

cresc. *pp*

104 *poco cresc.*

più pp

Curtain.

105 *ppp* *sfrit.* *pppp*