

mf

free! My soul is free Tho'

f *dim:* *mf*

naught can save me From love's despair, With life it moves

cres: - e - agitato.

Ah! scorn the soul thy sa - - bre gave me, Ah! scorn the soul thy

sa - - bre gave me. It fear'd thee, pitied,

p

mf

madden'd loves— Nay, speak not for thou

mf

canst not love me, Naught of her wealth of bliss I crave,

cres Ah tho' in all she's blest a - - bove me, She can but
cen *do.* *f*

weep thee_ I can save_ Chieftain be free, Thy
C *sempre f*
sempre f.

war_ riors need thee, Conrad be free, her heart will break.

Conrad be free, Conrad be free, Conrad, Conrad, Conrad her heart will
rit: *a tempo* *f*

break. Take thou this poi - nard

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with the word "break." followed by "Take thou this poi - nard". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

I will lead thee -

The second system continues the vocal line with "I will lead thee -". The piano accompaniment maintains the same rhythmic pattern as the first system.

To where he sleeps who must not

The third system continues the vocal line with "To where he sleeps who must not". The piano accompaniment continues with the same rhythmic pattern.

CONRAD.
wake. Gul - nare! As dir - est foe I

f tremolo.
sf Horn.

The fourth system introduces a new character, Conrad, with the lyrics "wake. Gul - nare! As dir - est foe I". The piano accompaniment features a tremolo effect in the right hand and a horn part in the left hand, marked *sf*.

greet him And o'er the sea - in

marcato.

The fifth system continues the vocal line with "greet him And o'er the sea - in". The piano accompaniment is marked *marcato.* and features a more active rhythmic pattern.

o - - pen war I sailed 'Mid all his guards to meet

him. And smite him with the Scimeter! I

Rec. *f*

GULNARE.

I can save thee - I can save
stab not sleep - I stab not sleep -

p

thee. Ah!
I stab not sleep - I stab not sleep

cres: *f* *cres:*

GUL. *f*

Chieftain be free thy war-riors need thee, Conrad be free, Her

heart will break— Conrad be free, Conrad be free, Conrad,

rit.

tempo. **E**

Con-rad, Con-rad her heart will break.

tempo. *ff*

CONRAD. *Recit: piu lento.*

p Fare-well 'tis o-ver with hate and

Rec: piu lento. *p*

love. *cres - - cen - do.*

mf

GULNARE. *f accel:*

No! by this sign of Death I

f accel:

Recit:

swear that morn shall hover above thy

ftrem: ff

a tempo.

grave or else o'er mine

a tempo. f ff

*Ped **

SCENE IV. On the Island — Sunset.

Nº 10. CHORAL INTRODUCTION. "SLOW SINKS, MORE LOVELY ERE HIS RACE BE RUN"

(M.M. $\text{♩} = 44$.)

*Adagio
con moto.*

Oboe. Clar:

p *pp* *p* *pp*

cres: *p* *pp*

BASSI. *pp*

Slow sinks, more lovely ere his

dim: *pp* *pp*

8 Bass Clar:

ALTI. *pp*

A - long Mo - rea's hills the set - ting sun

race be run

8

SOPRANI.

ALTI.

TENORI.

Not as in northern climes

BASSI.

Not as in northern climes... obscurely bright....

pp

A.

..... obscurely bright.....

Slow sinks, more lovely ere his race be run,

- long Morea's hills, the set-ting sun,

cres:
Not as in Northern climes

cres:

Detailed description: This system contains the first two systems of music. The first system has a vocal line with the lyrics '- long Morea's hills, the set-ting sun,' and a piano accompaniment. The second system has a vocal line with the lyrics 'Not as in Northern climes' and a piano accompaniment. The piano part features a series of chords in the right hand and a simple bass line in the left hand. Dynamics include 'cres:' in both systems.

cres:
Not as in Northern climes obscurely bright

..... ob-scurely bright..... But one un-

cres:

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics 'Not as in Northern climes obscurely bright' and a piano accompaniment. The fourth system has a vocal line with the lyrics '..... ob-scurely bright..... But one un-' and a piano accompaniment. The piano part continues with chords and a bass line. Dynamics include 'cres:' in both systems.

But one unclouded blaze of living light.... one blaze of living

But one uncloud - ed blaze of living light..... one blaze of living

- - cloud - - - ed blaze... of living light..... one blaze of living

But one un cloud - - ed blaze..... one blaze of living

A

light

light

light

light

Musical score for the first system. It consists of five staves. The top three staves are vocal lines in treble clef, all in a key signature of two flats (B-flat and E-flat). The fourth staff is a vocal line in bass clef, also in two flats, with a *pp* dynamic marking. Below this staff is the lyrics: "O'er the hush'd deep the yel-low beam he throws". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a dense texture of chords and moving lines.

Musical score for the second system. It consists of five staves. The top three staves are vocal lines in treble clef, all in a key signature of two flats. The fourth staff is a vocal line in bass clef, also in two flats, with a *pp* dynamic marking. Below this staff is the lyrics: "O'er the hush'd deep the yel-low beam he throws". The fifth staff is a piano accompaniment in grand staff, continuing the dense texture of chords and moving lines from the first system.

.....

pp

Gilds the green wave that trembles as it glows

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

B *pp*

Gilds the green wave that trembles as it glows, that trembles as it

..... that trembles as it glows

That trembles

This system continues the musical score with a section marked 'B'. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Gilds the green wave that trembles as it glows, that trembles as it", "..... that trembles as it glows", and "That trembles". The piano accompaniment continues with similar rhythmic patterns.

cres: *mf*
glows..... Till sha - ded from the land and
p *cres:*
That trembles as it glows ...
mf
Till dark - - ly shaded from the deep
mf
trem - - - bles as it glows... Till shaded from the land and

deep
p
Be -
dim:
shaded from the land and deep
p
deep ... Be - hind his Delphian cliff he

rall:

rall:

rall:

dim: e rall:

... hind his cliff he sinks to sleep

Behind his cliff he sinks to sleep

sinks

Behind his Del-phian cliff he sinks to

pp

C *tempo.*

pp

he sinks to sleep

pp

pp

he sinks to sleep

he sinks to

pp

he sinks to sleep

sleep

to sleep

tempo.

pp

pp
he
sleep
pp
he
pp
he sinks to sleep
pp
he
pp
Ped

sinks to sleep
sinks to sleep
.....
sinks to sleep
rall: pp

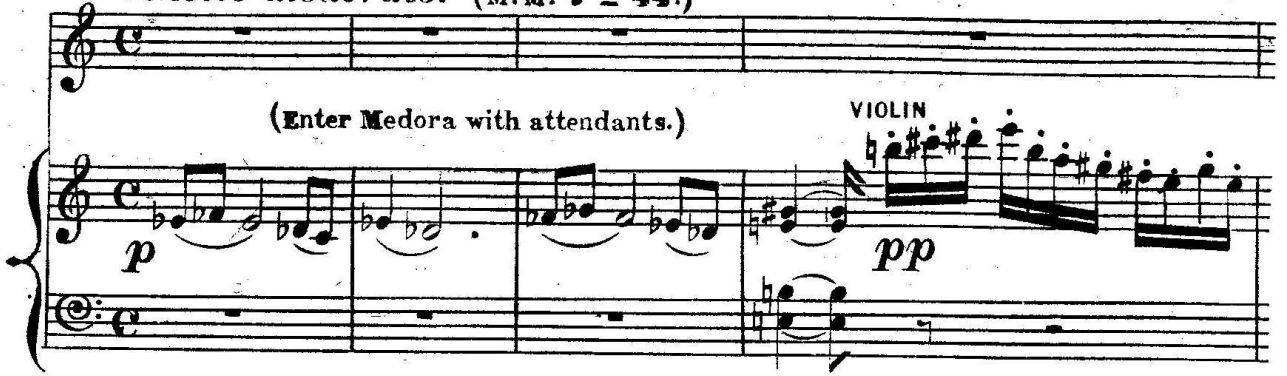
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Nº II. RECIT: & PRAYER. MEDORA & CHORUS. "HEAR ME HEAVEN."

Molto moderato. (M.M. ♩ = 44.)

(Enter Medora with attendants.)

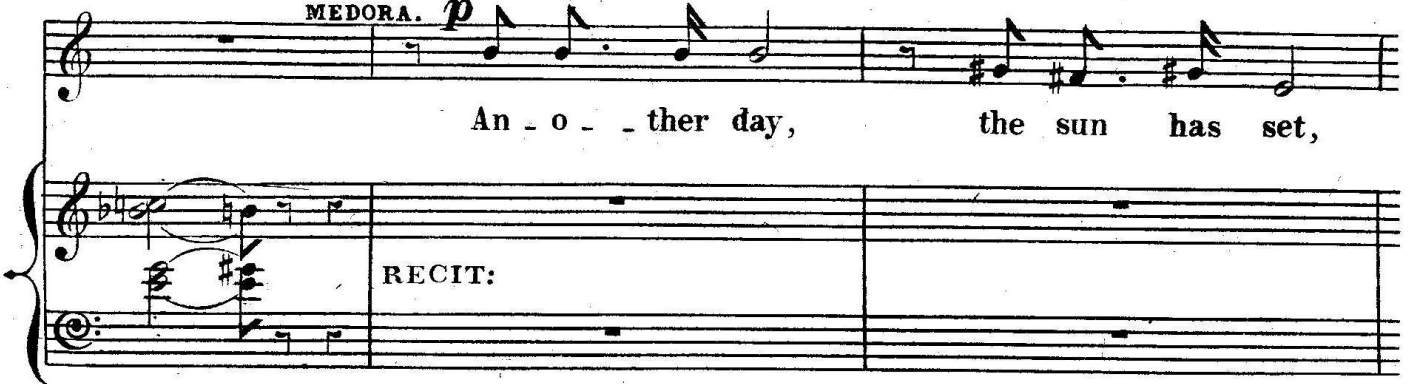
VIOLIN



RECIT: *Lento.*
MEDORA. *p*

An - o - - ther day, the sun has set,

RECIT:



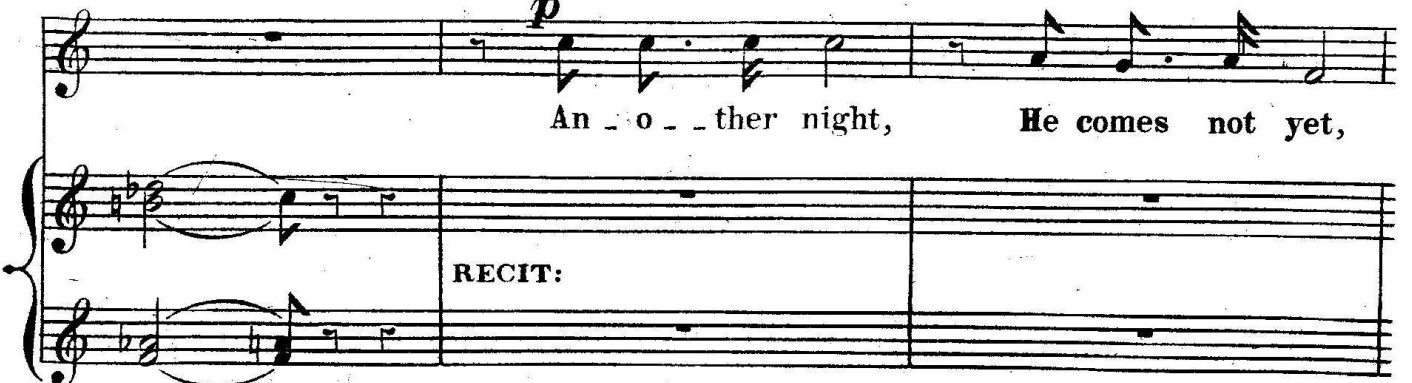
tempo.



RECIT: *Lento.*
p

An - o - - ther night, He comes not yet,

RECIT:



tempo. *accel^o*

But see! a sail! it nears, it

p *molto accel: e cresc:*

f *RECIT: Lento.* *rit^o*

nears,.... Or are mine eyes.... but dazed with tears.

f *RECIT: p rit^o* *OBOE.*

Allegretto. *SOPRANI. p*

CHORUS OF WOMEN. It nears,

Allegretto. *HORN.* *It* *ALTI. p*

pp

They touch, —

nears, They land,

sempre p.

Si - - - lent and slow, they cross the

sempre p.

Si - - - lent and slow, they cross the

RECIT:
MEDORA.

And he!

sand.

RECIT:

sand.

PED.

*

SOP.

p

In si - - - - lence

ALT

p

In si - - - - lence

Nº II.

PED.

SOP
move they still.

ALT
move they still.

sempre p.

p
They reach the rock,

p
They climb the hill,

MEDORA. RECIT:

mf **A**

And he not with them. *Piu mosso.*

mf

RECIT:

molto accel - e - ran - do

e ... cres:

M.M. ♩ = 54.

Maestoso quasi Andante.

TENORI.

f Scarce... with life we fly, But hope.....

CHORUS OF PIRATES.

BASSI.

M.M. ♩ = 54.

Maestoso quasi Andante.

f Scarce... with life we fly,

dim:

We know not, none hath seen him

dim:

MEDORA. *p*

Hear me Heav'n, Oh! hear me now!

BASSI *p*

die.....

ORGAN. *p*

dim.

CELLO FLUTE & CLAR:

Lost is hope, but great art Thou, If my pray'rs have e'er a_vailed,

When the tempest round him wailed, When Thy thunder shook the

sea,..... When Thy thun_der shook the sea.....

poco rit.

Save and send him back to me, Oh! save and send him back to

ORGAN alone

MED: B

me.

SOPRANI *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re Do - mi -

ALTI. *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

TENORI *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

BASSI *f* *dim:* Mi - se - re - re, Do - mi - ne, Mi - se - re - re, Do - mi -

f

Nº II.

MED: *p*
 Hear me Heav'n, my life I give, Let me die that

SOP. *pp*
 - ne..... Hear her Heaven hear her now Lost is

ALTI. *pp*
 - ne..... Hear her Heaven hear her now Lost is

TEN. *pp*
 - ne..... Hear her Heaven hear her now Lost is

BASSL. *pp*
 - ne..... Hear her Heaven hear her now Lost is

cres:

he may live, Let thy sun that now hath set, *dim:*

hope, but great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, but great art Thou, Hear her Hea - - - ven, hear her *dim:*

hope, great art Thou, Hear her Hea - - - ven, hear her *dim:*

ORGAN.

MED: *mf*

SOP. Rise up on his coming yet; Lift the shadow from the

ALTI. now, Lost is hope, but great art thou.

TEN. hear her now.

BASSI. now, Lost is hope, but great art thou.

hear her now.

p

sky, Lift the shadow from the sky,

p Let her see him ere she

p Let her

mf *dim.* Lift the shadow from the sky, *p* Let her see him ere she

mf *dim.* Lift the shadow from the sky, *p* Let her

MED:

poco rit:

p

Let me see him ere I die, Oh! let me see him ere.... I

SOP.

poco rit:

p

die. Let her let her see him ere.... she

ALTI.

poco rit:

p

see him, Let her let her see him ere.... she

TEN.

poco rit:

p

die. Let her see him ere.... she

BASSI.

poco rit:

p

see him, Let her see him ere.... she

C

die. Hear me Heav'n, Oh!

die.

die.

die.

die.

p

Mi - se - re - re Do - mi - ne.

ORCHESTRA.

MED:

cres.

hear me Heav'n hear me now, hear me now,

SOP:

mf

Hear her now,

ALTI.

mf

cres.

TEN:

Hear her now,

BASSI.

cres - - - - - *cen* - - - - - *do.*

..... Oh! Hea - - - - - ven, save and send him

Hear her Hea - ven hear her now.

Hear her now.

Oh! let her see him ere she die

Hear her now.

MED:

back to me.

SOP.

Hear her now.

ALTI.

Hear her now.

TEN.

Hear her Hea - - - ven, now.

BASSI.

Hear her now. Mi - - - se - re - re Do - mi -

Hear me Heav'n, Oh! hear me Heav'n, Hear me now,

Hear her now,

- ne.

MED: hear me now, Oh! Hea - - - ven

SOP: *f* Hear her, Heaven, Hear her

ALT: *cres: mf* Hear her now *ff* Hear her now

TEN: *ff* Oh! let her see him ere she

BASSI: *ff* Hear her now.....

cen - - - do.

dim: *p* save and send him back to me....

dim: *p* now..... Hear her now....

p Hear her now....

dim: *p* die..... Hear her Hea - - - ven, now....

p Hear her now....

dim: ORCAN.

MED: D

dim. e sempre rall. al fine.

p Hea - - - - - ven save, oh! save and send him back

SOP:

ALT:

TEN:

BASSI.

pp

to me.

pp rall.

Hear her now.

pp rall.

Hear her now.

pp rall.

Hear her now.

pp rall.

Hear her now.

rall.

pp

f

pp

Nº 12. - * ENTR' ACTE.

M. M. $\text{♩} = 108.$
Molto Allegro.

f *p*

p

cres. *dim.*

f

sempre f.

Nº 12. * When the Cantata is performed with only Pianoforte Accompaniment this Entr' Acte may be omitted, or the last page only, played.

fp *cres. - - cen - do.* *p* *cres. - - cen -*

do. *f* *sf* *sf*

sf *p* *b2.* *b2.* *b2.* *b2.* *sf* *p* *b2.* *b2.*

sf *p* *b2.* *b2.* *b2.* *b2.*

sf *b2.* *b2.* *b2.* *b2.*

p

The image displays a page of musical notation for piano, consisting of seven systems of staves. The notation includes various dynamics such as *f*, *pp*, and *ff*, and performance markings like "cres - cen - do." and "B". The music is written in a key with two flats and a common time signature.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with the instruction *sempre f*. The second system starts with a dynamic marking of *f*. The third system continues with various note values and rests. The fourth system features dynamic markings of *ff*, *sf*, and *f*. The fifth system includes markings for *dim.* and *p*. The sixth system concludes with *pp* and *dim.* markings. The notation includes complex rhythmic patterns, slurs, and dynamic hairpins throughout.