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Vocal parts.

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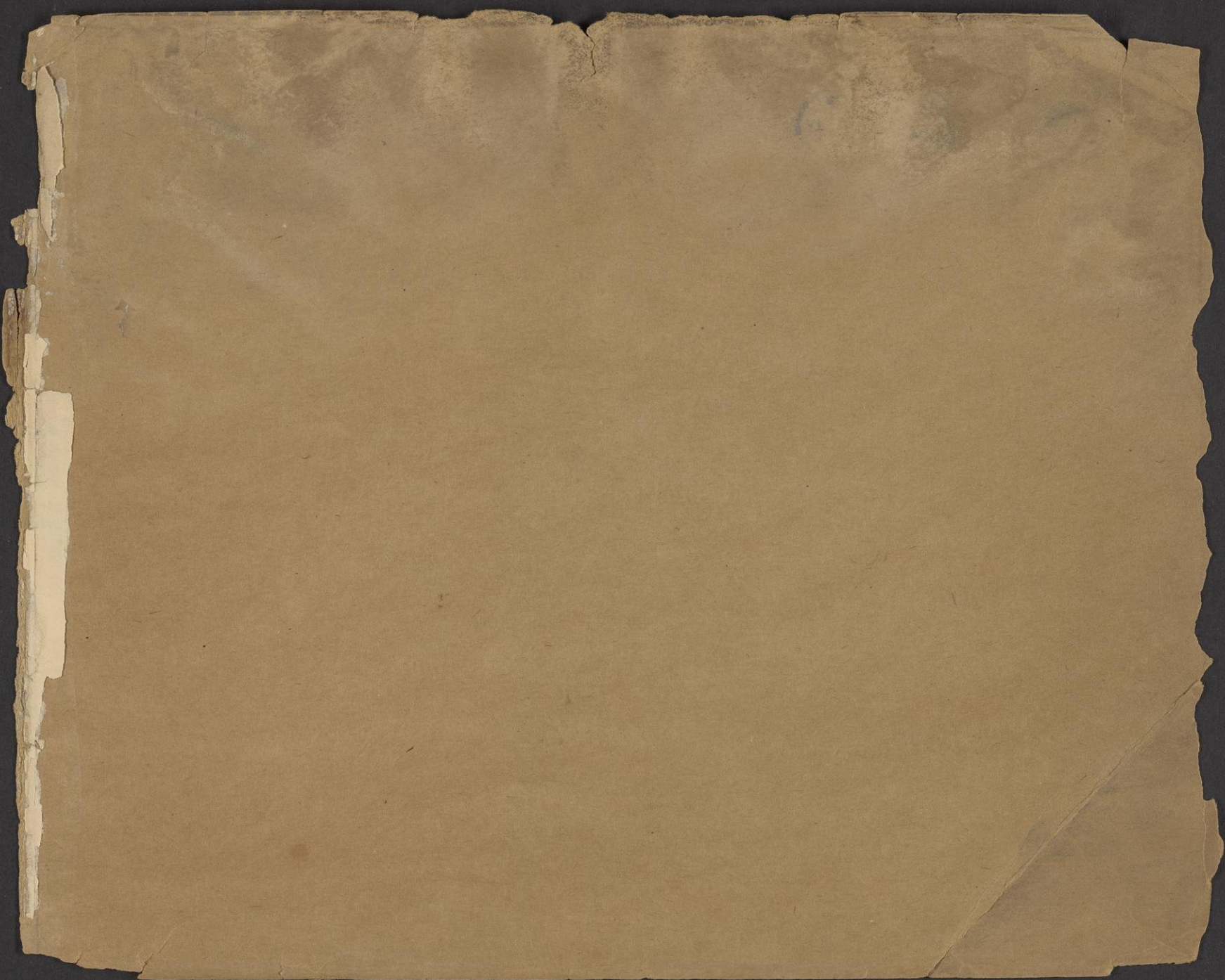
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LEONORA

by
FRY



Act 1st

Fry Opera Leonora

Mrs Signini

Scenes

Scena e Cavatina

Allegro



12

Recit

Dear friends

Moderato



for

I greet you, rejoicing in the presence of all who deign to

honor, on this my happy birth night, our festal halls

what'er I witness fulfills the



Accel:
 childhood. The bright reflection of the present, The sweet assurance of the

Soft-compassion *Lento*
 future all make me grateful to heaven and to

ff *All:* *ritard*
 thee!

Moderato
 Aysai My eo'ry thought My eo'ry

word hath grate-ful e-cho from all a-

round one My heart as free as soaring bird

84 ul-teth proud

Cada
ly proud ly in li-ber ty

legato
Still would I glad ly this

free heart Sur-render When-ev-er one

rall:

wor thy its fond faith may con - der

allegro

ah! ah! ah

ah

yes! my ev-ry

a Tempo

thought my ev-ry word Hath grate-ful e-cho from all a

-round me my heart as free as soaring bird

8x ul-teth proud

ly proud ly proud ly in le-ber.

Allegro
Coro 19.
ty true-ly yes true-ly love

ah no!
All-Mod°
D.

mid the smiles that glad the hour and with

joy my bo-som thrill while no clouds air — life yet

crs
lower end new hopes are down-ing still; Ah gentle *conabandon.*

fate let — naught at love me with my freedom e'er — to

part Till af-fec-tion true as-

sure me that pur-er bliss shall crown my

8
Crown

my

heart yes ah yes ah

heart yes that purer bliss shall crown my

heart rit. lot to share?

ah

p Mid the smiles that glad the hour and with

Joy my bosom thrill while no clouds e'er life yet

lower and new hopes are dawning still, ah gentle

fate let nought allure me with my freedom e'er to

part till of fiction true as

sure as that pur... shall crown... ah yes

my heart - - - - - Yes that purer

Rit. Mosso.
bliss shall crown my heart

Ah how all their voices fall still flattering pride in

every tone and every fondest hope recall that

'e'er my sanguine breast had known and every fondest and

V Più Mosso

hope recall that hope re call

that e'er my breast

that e'er my breast had

Più Mosso

now every fondest hope recall

may

Recit^o & Chorus

Allegro Maestoso

3. 10. 2. - and thy

Recit^o

Leonora ~~cries~~

daughter Here Senor 3.

Allegro Chorus

Maestoso Tacet.

Quartetto

And^{te}  / - - - /

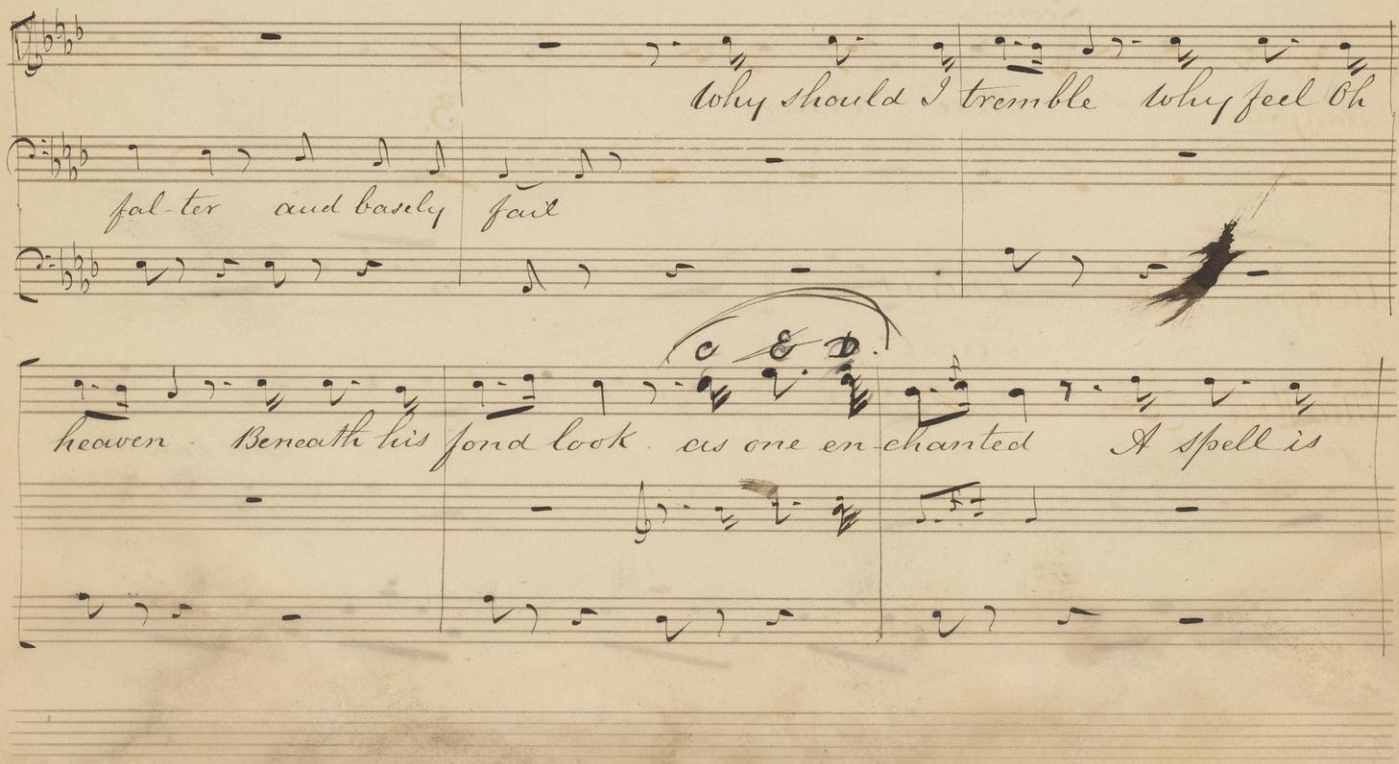
Sostenuto  / - - - /

2. 17.

Why should I tremble why feel Oh

fal-ter and basely fail

heaven Beneath his fond look as one en-charmed A spell is



on me Nor can I even *sf* my strange emotions from others

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The second and third staves are piano accompaniment, written in a bass clef with the same key signature. The music includes various note values, rests, and dynamic markings such as *sf* (sforzando).

o'ceils why should I tremble why feel oh heaven Beneath his

The second system of the handwritten musical score consists of three staves. The top staff is the vocal line, continuing the melody from the first system. The lyrics are written below the notes. The second and third staves are piano accompaniment. The music includes various note values, rests, and dynamic markings.

fond look as one enchanted *cres* a spell is on me Nor can I

The third system of the handwritten musical score consists of three staves. The top staff is the vocal line, continuing the melody. The lyrics are written below the notes. The second and third staves are piano accompaniment. The music includes various note values, rests, and dynamic markings such as *cres* (crescendo).

Four empty musical staves are located at the bottom of the page, below the third system of music.

f *>*

e-ven my strange e-mo-tions from o-thers veil why should I

tremble why feel Oh heaven Beneath his fond look as one en-

cres *f* *>*

charnted A spell is on me Nor can I e-ven my strange e-

10

mo - tions from others veil

thy oath now re -

The first system of a handwritten musical score. It consists of two staves. The top staff is a vocal line with lyrics: "mo - tions from others veil". The bottom staff is a piano accompaniment line. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

mye - mo - tions from others veil

mem - ber

thy

The second system of the handwritten musical score. It consists of two staves. The top staff is a vocal line with lyrics: "mye - mo - tions from others veil". The bottom staff is a piano accompaniment line. The music continues in the same key and time signature as the first system.

oath now re - mem - ber

mye - mo - tions from o - thers

a piece

The third system of the handwritten musical score. It consists of two staves. The top staff is a vocal line with lyrics: "oath now re - mem - ber" and "mye - mo - tions from o - thers". The bottom staff is a piano accompaniment line. The music continues in the same key and time signature. There is a fermata over the word "o - thers" and a dynamic marking "a piece" above the final notes.

veil

3.

Allegro Non Tanto

Lilia
I pray you

Leon: (aside)
pardon this bold in-
trusion He hath too surely marked my cov-

Mont:
fu-
sion 12. proof The plot goes rarely

How can I be-lieve thee Re-gard pro-fessing For

one so humble?

Song Julius "Oh Lady shall I sing?"

after Finale

Finale 1st Act

Allegro

Giusto

Leon:
How shall I answer this courtly pro-fes-sion

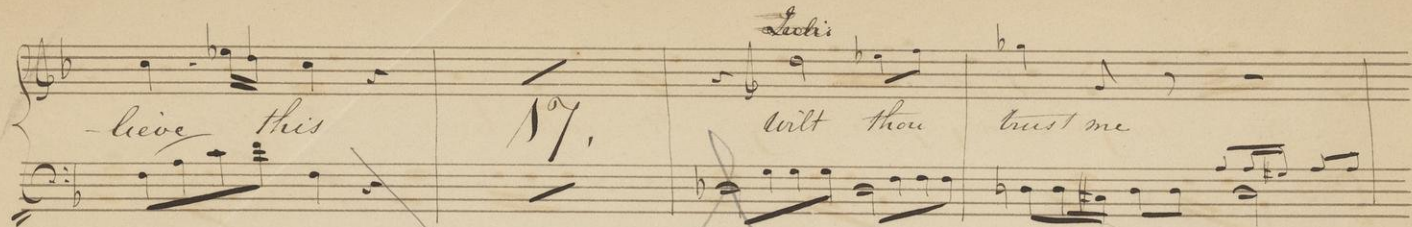
2.
charm's the Prince is captive Can I be-lieve this?

Leon: (aside)

6. Then I would tarry here for e- - - ver. How can I be-

Leon: (aside)

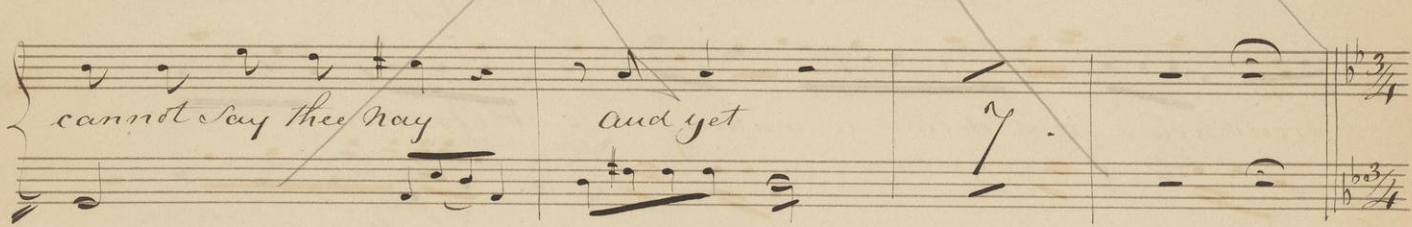
And.
- lieve this **15.** wilt thou trust me



Leon.
His gaze so tender so bland his accents



cannot say thee nay and yet



here

Allegro **16.**



Oh moment too en- chanting when love's smile glows on me



no longer vainly por-ting Its rap-ture to feel

as morn in glory breaking Its light falls u-pon me

From hope's fond dream a waking To bliss more perfect

still! ah!, ah yes to bliss more perfect still ah

From hopes fond dream a waking Love's rap-ture to

feel yes love's rap-ture to feel

20.

ah! ah! Oh moment too en-

chanting when love's smile glows on me no longer vainly

pau-ting its rap-ture to feel! as morn in glory

breaking Its light falls upon me From hope's fond dream a

-wa king To bliss more perfect still, ah! - yes to bliss more perfect

still! ah

Oh moment too enchanting love's rap-ture to feel, yes, love's

rap-ture to feel

Julio Leonora

24
pin up

Mo went too en-

chant ing when

loves Smile

yes loves

Smile glows on me

Leonora
oh

mo ment too en-

chant ing when

loves smile

yes loves

Smile glows on me eye loves

Smile glows accel: on

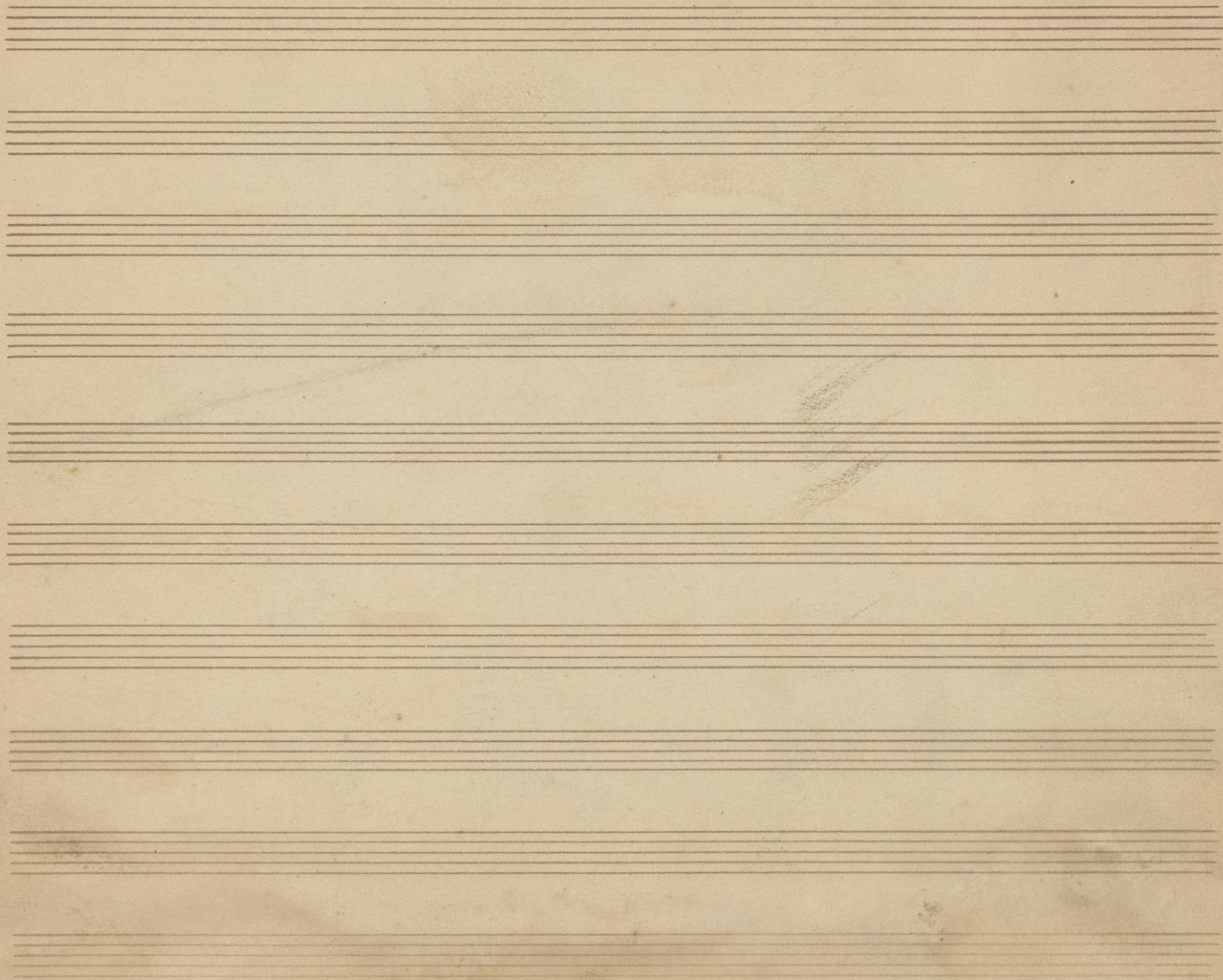
Presto
me ah

yes

when loves smile when loves smile

glows on me.

End of Act I^o



originally written for *Montalvo*

Leonora

Act 1st

Allegro
Non
Tanto 76.

Mod:
 Hah! Mon - tal - vo . Sign - ors - Good

evening Signors My

too - dy coming must claim your indulgence

GOODBYE

Movt:

No a woman what

folly I ab-hor the name of woman

When the Eagle is made prisoner in a cobweb

Trust me seniors Trust me seniors My heart shall be en

-snares by a woman And not soon er And

not soon - er. But

drink now sign - ors Let me

not arrest your revels 59. what new Mon

tal - or you drink not Not I! your toast ill af

fects me why should it so?

30

Think ye that I whose he-ri-

-lage is in-de-pendence

Think ye that I would render

homage which a Queen might covet to an upstart girl of

birth plebean and fortune gain'd by vulgar traffic

My gal low try My

gal lan-try looks high-er 12.

poor Mon-talvo I! jilted by Le-o-nora? 39.

The heirs of Val-dor shall

see these bitter jibes incurred through her ca-price

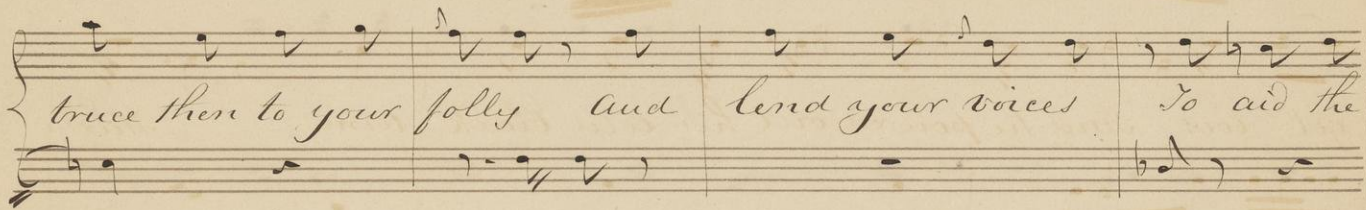
6. *Mont:* The Lady may Enough of this Senor *fin*

Montal: Recit^o

6. a Song! Mon-taloo



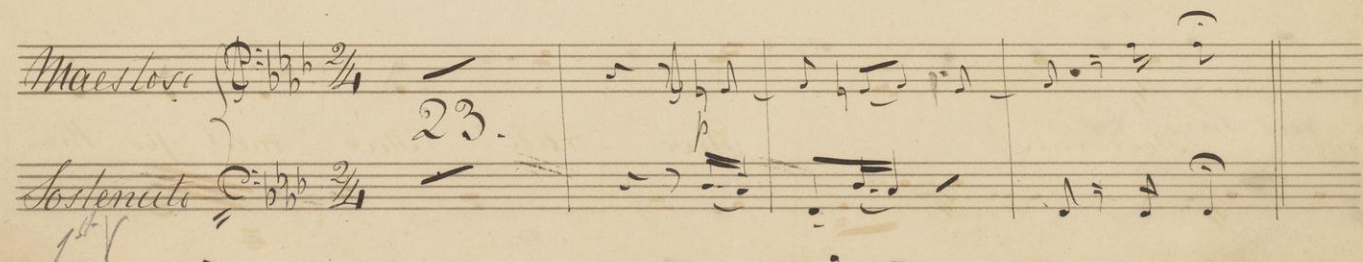
trace then to your folly and lend your voices To aid the



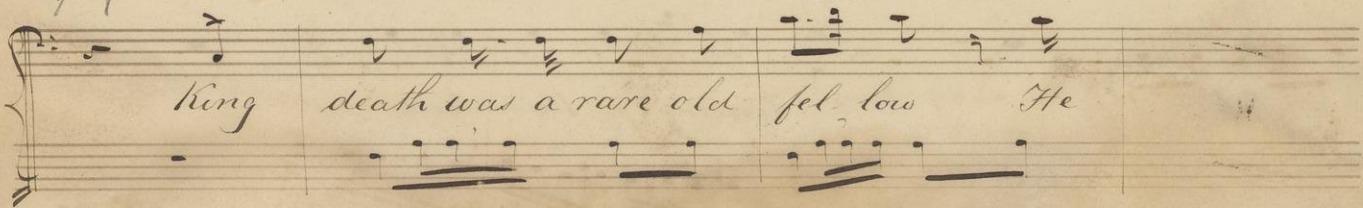
burden



Maestoso $\text{C} = \text{Bb}$ $\frac{2}{4}$ 23. *Sostenuto* $\text{C} = \text{Bb}$ $\frac{2}{4}$



king death was a rare old fel low He



sat where no sun could shine And he lifted his hands so
 yet - low And he poured out his cold black wine Hur -

-rah! hurrah hur-rah hurrah Hur-rah for the cold black

wine Hur-rah! Hur Hur-rah Hur-rah! for the

cold black wine

2nd V.

Meno Mosso Cantabile

Then

came to him many a mai - - den whose eyes had for - got - - to

shine And widows with grief a - - la - - den For a

ritard
draught of his sleep - y some Hur rah! hur rah! Hur

rah for the cold black wine Hur - rah Hur rah

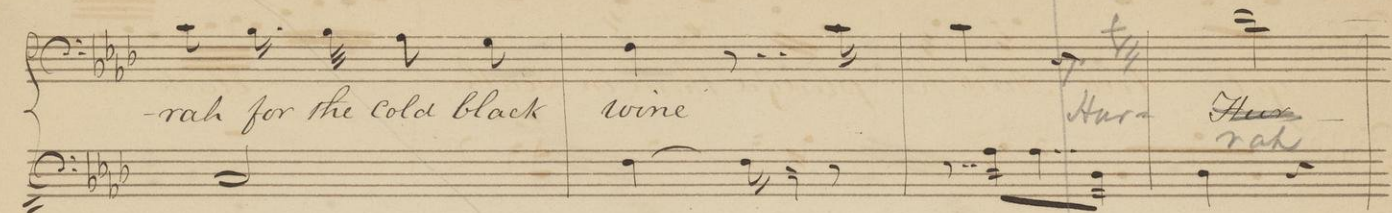
-rah Hur-rah for the cold black wine -

mf

fu

Hur-rah Hur-rah hur-

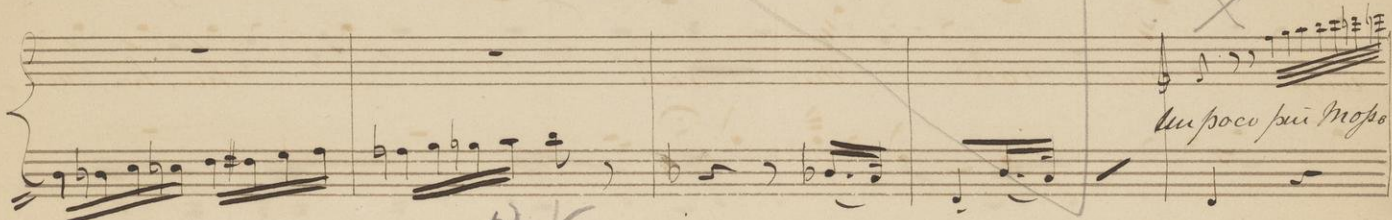
rah for the cold black wine Hara Hur rah



Slr.
rah Hur rah for the cold black wine



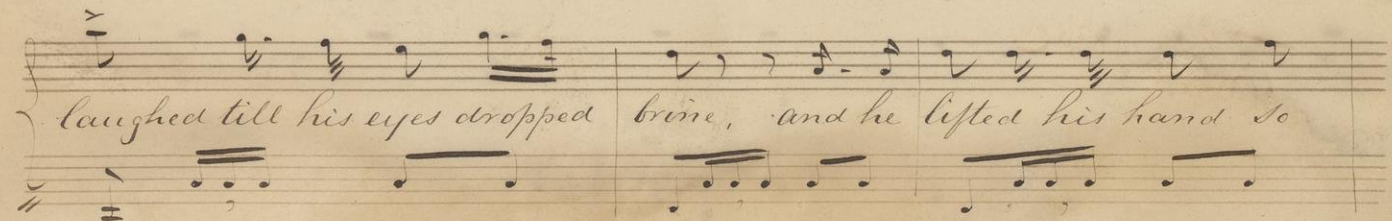
X
Ну poco più Mosso



Con Feroce 3.V
All came to the royal old fel - low who



laughed till his eyes dropped brine, and he lifted his hand so



yet - low And he plead'd them in Deaths black

wine Hur - rah hur rah Hur - rah for the cold black

wine Hur - rah Hur - rah ha, ha, Hur

-rah for the cold black wine

10 .

49

Recit^{vo} *Con* *(Montalvo!)*
3. most true Alferes cease your jeering

by heaven I will no longer bear it *(Partly draws his sword)*
All^o Con Fuoco

Meno Mosse
L. Mon-tal-vo! a dangerous rival

Mont: (aside) *Marcato a poi*
If ever oc-casion offer I'll have re-venge for these af-

Alferes. *Mont: (Taking the letter)*
fronts I feath'tis fairly written with your leave senor

1^o Tempo *COTO*

Mont: aside
 No common peasant is author of this impassioned

letter! And here, me thinks I have the means to

humble the woman whose presumption I never shall for-

-give *Cos* yes to right

No! haughty mai - den By thee dis - carded

I will not meek - ly bend to thy will With insult

ca - den with jeers re - garded My just re - sentiment yet

mayst thou feel Chance e'en here seemeth
yet mayst thou

granting the power Ere long to make thee

Coro

sup-pliant to me vain then were beau-ty

vain thy rich dower vain Le-o no-ra

Piu Mosso (Solo!)

all hope to thee Fill up fill up the vine wreath'd

cup. Fill up, Fill up, the vine wreath'd cup Fill up Fill

up, Fill up the vine wreath'd cup Fill up Fill up the

vine wreath'd cup Fill up Fill up, Fill up. the

vine wreath'd cup, Fill up fill up the vine wreath'd cup Fill up fill up the

vine wreath'd cup Fill up

fill up and

drink a bumper (all Drink) Now

pin mofu

2.
act. 1

briefly parting meet to night mid

young eyes darting soft de- light yes meet to night to night

Silence to night

Segue - Scene 2nd Long Scene plus
Jacob

then

Cottage Scene 2nd

Recit e Duetto

Recit^{to} 3... most sadly ended (a knock) Hark see who would

enter (Mariana opens the door Enter Montalvo)

All^o Mont: Is thy name Julio? Julio: It is my lord! Montalvo: May I confer a

moment with thee a lone? Mariana Exits. Segue Duetto

Suette Mentalvo & Julio

Allegro *Mont:*
 Are we where none may

Moderato

Julis *Mont:*
 hear us? we are thy lord 'Tis

well (Pause) To me thou art a

stranger; yet I know thy dear-est secret Thou

ral -

lovest Le - o - no - ra The daughter of Don

Recit. Mont:
 Waldor Ah! 2. 2 - breathed to none Save

one, as thou art conscious! 2.

Yes! well know the anxious

feeling Having in - flu - ence all potent o'er thee And I

Know when thy love re-vealing How vain thy trust was in love's re-

-turn For be-lieve me thy fond de-sire Hath e'en

now, yes hath e'en now, brought shame up on thee, and the

bo-som thou would'st in-spire with kindred passion thy suit did

spurn eye - and the bo-som thou would'st in-

spire with kindred passion, thy suit did spurn Spare thy

Mont:
labor thus to deceive me 'Tis truth only that I have

told and too soon will thou believe me For thy

peace sake
Julia
19. or ward me with all her

Mont
own
Thy trust is all delusion

Mont:

Indulge it till tis proven groundless There hear

And I will prove it 'Twas this day a letter from thy

cres sempre

hand the warm out-pouring of love for Let o-no-ra was by

her in mock-ry torn *ca Ferocio* and cast beneath her feet *Julio* Oh

Mont:

heaven can this be true Why shouldst thou

52

doubt it The lady's father told it to a score of jeering

listeners

3 *out*

listeners

Mont:

wouldst thou avenge it? wouldst thou hum-ble this haughty

Mont:

Julia

maiden ask me not I on-ly

Julia

Mont:

Know I love & would be happy Thy wish shall be fulfilled give me thy

Mont:

promise To do my bidding, and thou shalt be happy yes!

swear that thou wilt marry Le-o-no-ra Cease my

Julia Lord! is this a theme for i-ll-

Montalor swear swear that thou wilt marry Le-o-no-ra

jest cease my Lord

swear swear swear

colla Voce
lost: a pari

It is no jest If

thou wilt swear to marry, I will show the means to woo and

win her *Julia* I shall swear *Mont:* 'Tis well now lest her harm!

In this lady's view, there is none worthy of her

heart and hand, unless of prince-like rank & fortune

Julio *Mont.*
 Such must thou seem a suitor in disguise Never *Your*

oath remember and the wrong endured remember too! *Julio* But how can

Mont.
 this be This night Don Baldor gives a birth day fete

Recit.
 Thou shalt attend it Trust me to pro-

Pia. Mezzo

vide whatever thy mimic greatness may require

Meno Mos. Be true un-to thy self and thou shalt

be the la-dy's husband

Mot.
bears me onward This welcome
All. a Tempo

vengeance so early gran-ted with bitter tears - port do I

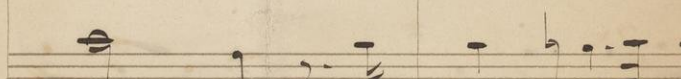
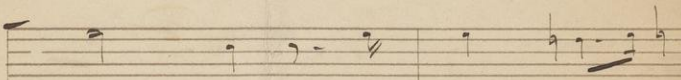
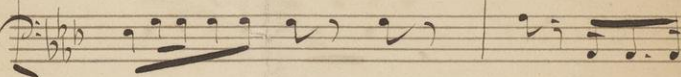
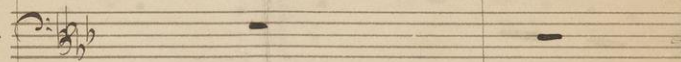
hail

Tulio

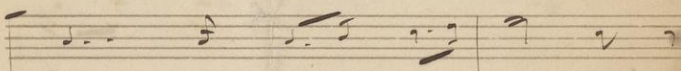
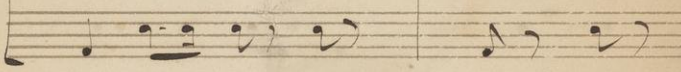


I may pre-vail

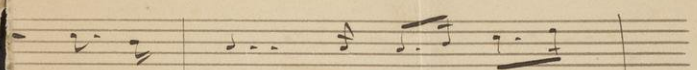
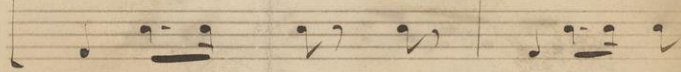
Mant.



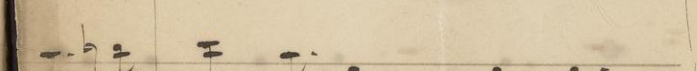
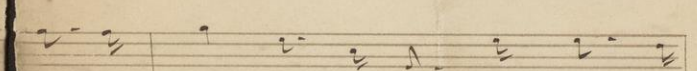
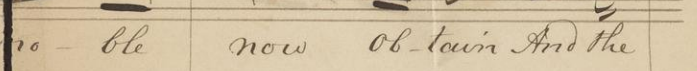
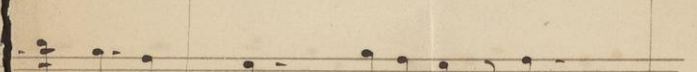
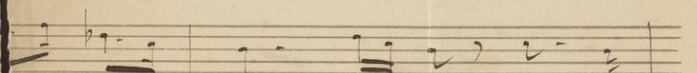
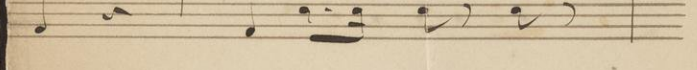
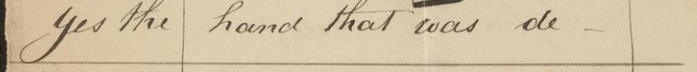
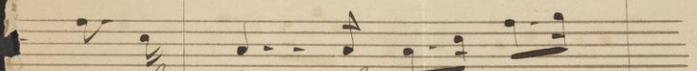
-ried me Let rank ig-nor-ble now ob-tain And the



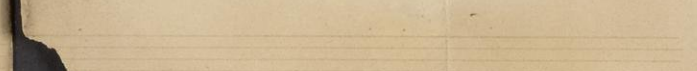
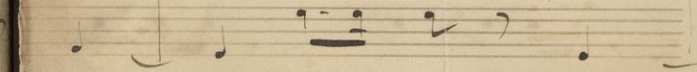
lips that dared de-side me



Yes the hand that was de-



feer in scorn neer in scorn will smile a



gain Though in love de-vo-ted fail-ing yet in

deep-er hate pre-vail-ing welcome soon will be the

ho-wr when ex-ul-ting in my pow-er ven-geance

Handwritten musical score for the first system. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The lyrics are written in cursive below the vocal line.

Ven-geance Ven-geance will my wrong re-pay ex-ul-ting in my

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are written in cursive below the vocal line.

pow-er ven-geance will my wrong re-

Handwritten musical score for the third system. It concludes the vocal line and piano accompaniment. The lyrics are written in cursive below the vocal line.

pay Aye when ex-ul-ting in my power ven-geance

vengeance will my wrongs

Mont:

Hence our purpose will

Mont:

-tray her

Hence

can I be - tray her?

by

my wrongs re - pay

Adio

not brook de - lay can I be -

By thy oath O

can I be -

Hence

-tray her?
Hence by thy oath O bey O bey O bey

al
This welcome vengeance so early granted with bitter

How for this moment my soul hath
trans port do I hail

gain Though in love de-vo-ted fail - - ing yet in deep-er hate pre

-vail - - - ing, welcome soon will be the hour - - when ex

-ul-ting in my pow - - er Ven-geance Ven-geance

60

will my wrongs re-pay ex-ulting in my pow

-er. Ven-geance vengeance will my wrong re-pay aye when ex

ul-ting in my power ven-geance vengeance will my

wrong -- my wrong re-pay ven-geance will my wrong re-

pay ven-geance will my wrong re-pay ven-geance, ven-geance ven

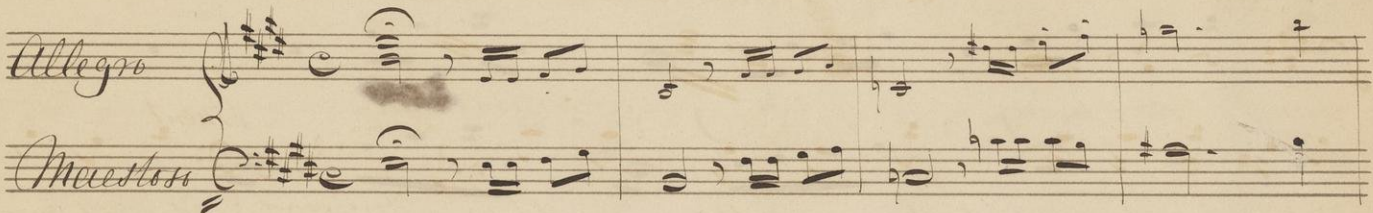
geance, ven-geance

Segue. Se 3^a part

Chorus. - Rec. & Dis. Tenore
then pf

62
Recit^o & Chorus

Allegro
Moderato



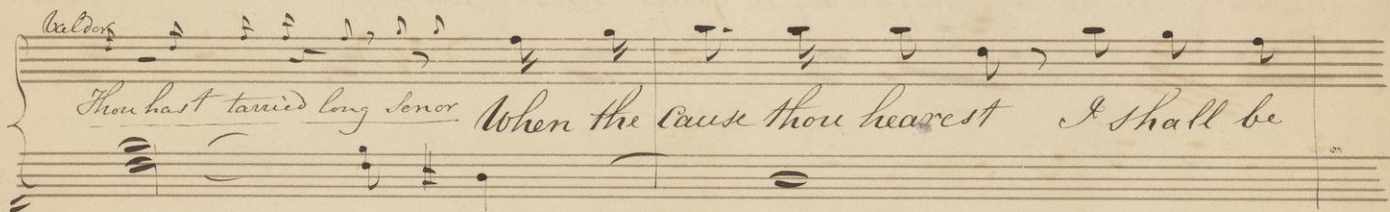
Moderato

Good even, Don valdor thy servant, ~~my~~ lady



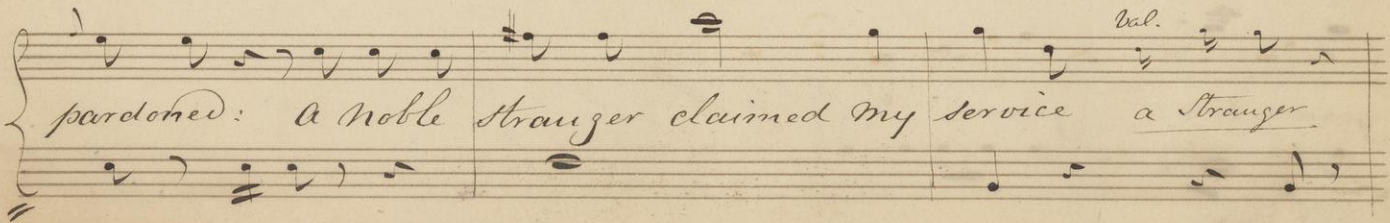
Adagio

Thou hast tamed long Senor when the cause thou hearest I shall be



val.

pardoned: a noble stranger claimed my service a stranger



Mont.
 who Senor? a Prince to whom I crave the

honor here to present thee and thy daughter *Lenora* *Mont*
 Here! Senor? Yes at my

cantata instance he hath consented, to grace these halls. *Baldor* *Mont.*
 His name is - but

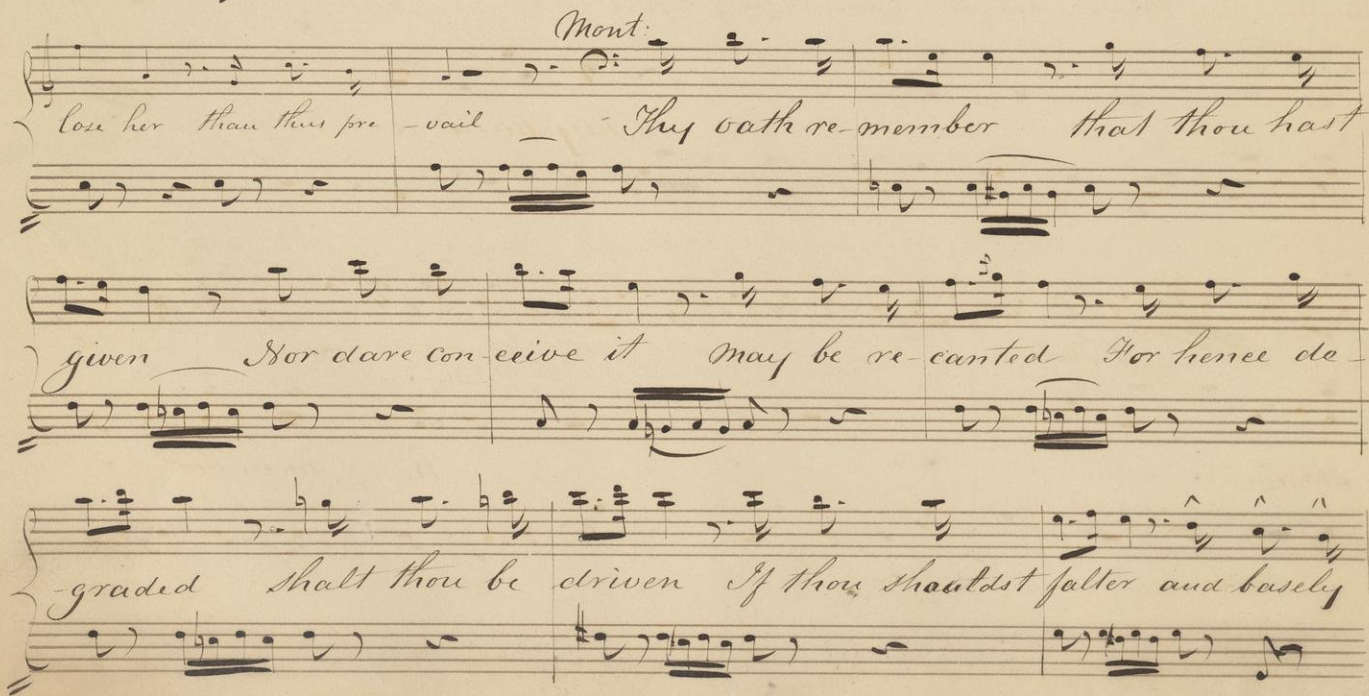
see he enters

Tacet
Chorus | *Como*

Quartetto

And^{te} 
Adornato 

Movt.
lose her than thus pre-veil — Thy oath re-member that thou hast
given Nor dare con-ceive it may be re-canted For hence de-
graded shalt thou be driven If thou shouldst falter and basely



rallendo

fail If thou shouldst falter and basely fail why should I

tremble, why feel of heaven Beneath his fard look as one en-

thy oath re

-chant'd A spell is on me Nor can I even my strange e-motions from others

-member Remember

63

veil why should I tremble why feel, oh heaven Beneath his fond look as one en-
 Thy oath re- member that thou hast

chant-ed a spell is on me nor can I e- ven my strange e- motions from others
 gio- en nor dare con- ceive it may be re

veil why should I tremble why feel Oh heaven Beneath his fond look as one en-
 -chant-ed For henceforth de- gra- ded shalt thou be

chanted a spell is on me nor can I e-ven my strange e-mo-tions from others
driven. If thou shouldst fal-ter & base-ly

veil my e-mo-tion from o-thers
-ber thy oath now re-mem-ber nor.

veil
fail thy oath now re-mem-ber nor

fail 3.

Allegro *Julio* *Mont.*

Non tauti 17. *sen-ces the hap-py prof The plot goes*

bravely 7. 1.

Signe Song of Julio

Finale 1st Act

Allegro 2. 3. *count-ly pro-fes-sion*

Quarta

(Mont:)

Tis ap-pear-ent my lady that to thy charm the Prince is

captive

Leonora

How can I be-lieve this

Mont: (To Julia)

And would your

high-ness for this plebeian vil- la For sake your vast do-

main -

and your

Julia

and gorgeous palace since my tastes are in my own

Mont (aside)

Keeping Thy name and rank in mine

19.

Solo Leonora *Mont:*

Allegro $3/4$ 19 27 rap-ture to ful soon

may I cloud with sorrow The hopes that dawn so brightly and

promise on the morrow Content assured for aye ah yes con-

Soli Espres.

-tent assured for aye so shall my heart again beat light-ly when my

wrongs I re-pay! so shall my heart again beat light-ly when my

wrongs I re-pay! My heart shall beat light by

yes! when my wrongs, when my wrongs I re-pay 5.

Solo

rapture to feel Proud La - dy thus I

will pur-sue thee still pur-sue thee still

yes no o-more too long in vain thy haughty heart I've sought to

Soli

gain! my hatred thus shalt thou de-plore. 'Tis sworn! ah

Coro

Le-o-nore! Son may, I cloud with sorrow! The

hopes that dawn so brightly and promise on the morrow Con-

-tent assur'd for aye.

Piu Mosso *SS.*

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score features several measures with slurs and accents. A double bar line with repeat dots appears in the second measure of the second staff. The third staff contains a double bar line with repeat dots and a fermata-like symbol. The fourth staff has a double bar line with repeat dots. The fifth staff begins with a treble clef and a key signature of one flat, followed by a double bar line with repeat dots. The sixth staff contains a double bar line with repeat dots. The seventh staff has a double bar line with repeat dots. The eighth staff contains the marking *accel.* followed by a double bar line with repeat dots. The ninth staff contains a double bar line with repeat dots. The tenth staff contains a double bar line with repeat dots.

Presto

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has four staves: the top two are for piano accompaniment, and the bottom two are for a vocal line. The piano part features chords with dynamic markings such as *pp*, *mp*, and *pp*. The vocal line contains several measures of music with slanted lines indicating cuts or deletions. The second system also has four staves, with the top two for piano accompaniment and the bottom two for a vocal line. This system includes a double bar line and some scribbled-out notation.

End of 1st Act.

Act 2nd Leonora

for Mr Sejanus

Montalvo

Montalvo

Thalass

Thalass

No 12 Aria

Allegro Enter Montalvo Hurriedly

Maestros

My triumphs

nigh! the altars lighted The priest is robed the bride is

Shriven

Prepared vain dupe to be u-ni- ted To one whom

(con Forte)

soon — she must ab-hor — my pride was stung, my passion

slighted

Too deep a wrong to be for-

now like my hope shall thine be

blighted, Impe-rious wret-ched & o-nore now like my

hope shall thine be blighted Im- perious, wretched & o-nore. ah

Le-o-nore Im-perious, wretch-ed Le-o-nore

-nore

Hark it is her mai-den train with kind greeting gather

round her Ah that task is sadly vain, 'Tis for sacrifice they've

crown'd her Lo! She comes now, and

in her bridal glory, Oh how beautiful How like a

queen too, She wears the diadem of snowy flowers with

which fair fingers have encircled her fairer temples!

A chilling cloud of maiden fears hath

shed now its pearly rain, its pearly rain up on her

Quasi Senza Tempo

check veiling the glow of young desire, as drops of hoary dew conceal the
 blushes of the early rose Ah Le-o
 -no - ra doom - ed Mai den
ff. Ah doomed Maiden so proudly
 peerless Amid the honors that seem to bless thee, Thy gladdend

The musical score consists of six systems of staves. Each system includes a vocal line with lyrics and a piano accompaniment line. The tempo is marked 'Quasi Senza Tempo'. The lyrics are written in a cursive hand. The piano part features various musical notations including triplets, slurs, and dynamic markings like 'ff.'.

(Biblicato)

spirit will soon be cheerless. Thy love be changed, thy love be changed to bitter
hate and all who en-vy all who ca-ress thee Exult to
wit-ness thy hapless fate yes and all who en-vy all who ca-
-ress thee Exult to wit-ness thy hap-less fate
True I did love thee

did humbly

of- fer Rank, name and treasure all to pos-

cres
- sess thee But as thou'st spurn'd me now live to

suf- fer The shame - and an- guish that on - thee wait

the an- guish and shame that on thee

wait wear gen-tle bride this chap-let of

flowers Ah Le-o- no-ra Doom-ed

maid en Ah doomed mai-den so proudly

peerless amid the honors, that seem to bless thee Thy gladden

spir-it will soon be cheerless Thy love be chang'd, thy love be chang'd to bitter

hate and all who en-vy all who ca-refs thee Exult to

wit-ness thy hapless fate, yes and all who en-vy all who ca-

-refs thee Exult to witness thy hap-less fate Come Le-o-

-no-ra Nor will I fal-ter while mem'ry's

ven-om Trau-bles here Come Le-o- no-ra

nor will I fal-ter while mem'ry's ven-om that

still ran-kles here nor will I fal-ter while mem'ry

ran-kles here *Exit* (looking out)

~~come speak thy sentence be-fore the al-tar nor till too~~

~~late find su-in near! Come Come Come~~

Chapel Scene

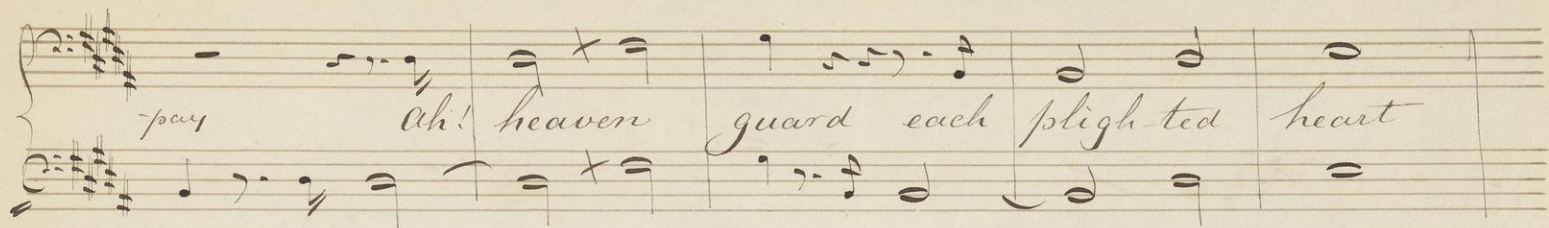
And^{te} *Coro* *3. at-tend Descend*

Maestoso *4. through thy Oh power of Heavenly love*

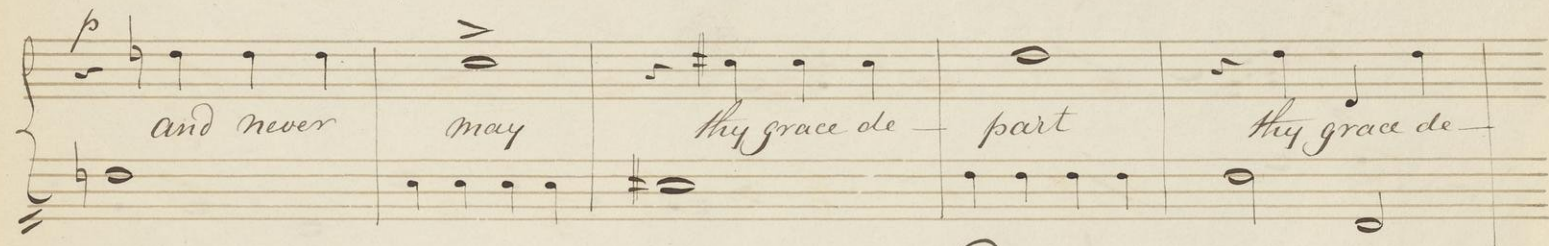
SO. *true my plighted heart Thy favor grant each plighted*

heart! *never may thy grace de* *loves faith re-*

part Ah! heaven guard each plighted heart



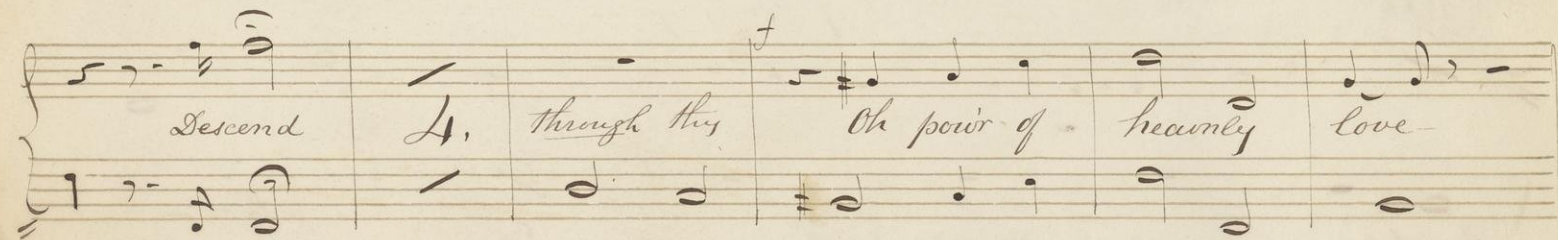
and never may thy grace de-part thy grace de-




part Descend



Descend A, through this Oh power of heavenly love-



10. *tra* my plighted Thy Favor grant each plight



- ed heart 4. each plighted Guard

each heart 5.

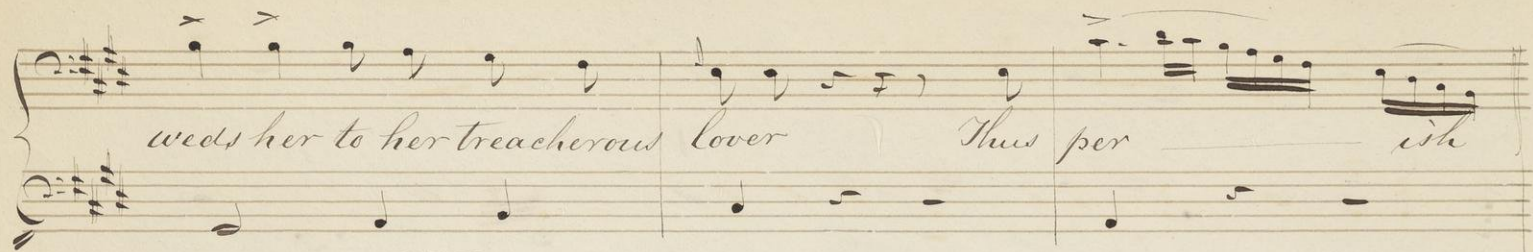
Organ

Allegro 3. out originally Aria

Montalva Enters

The deed is done The rite is over that

weds her to her treacherous lover Thus per ish



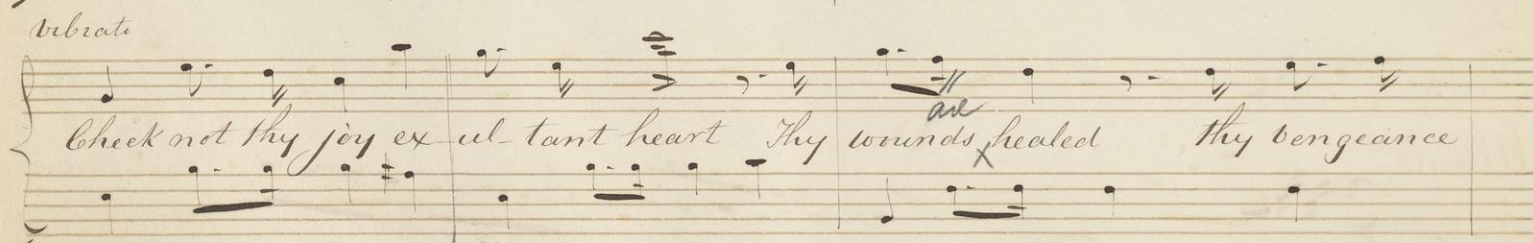
pride whose wan — ton sting shall never more this



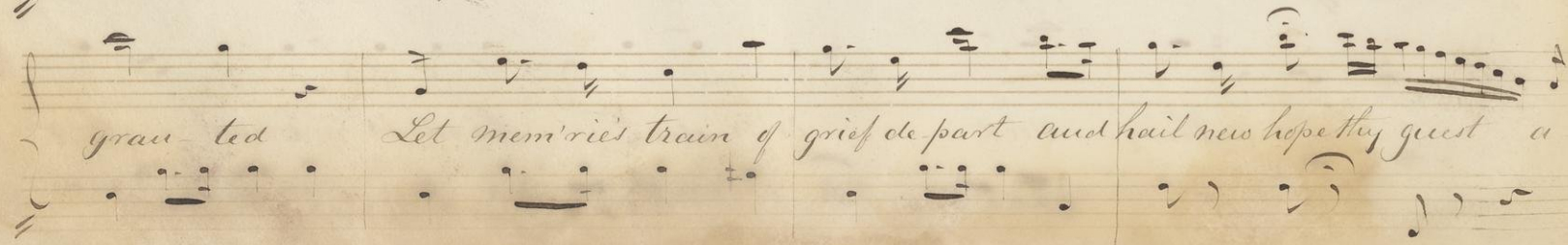
Lento a piacere *Allegro*
bo — tom sting 6.



vibrato
check not thy joy ex ul tant heart Thy wounds ^{are} healed thy vengeance



grau ted Let mem'ries train of grief de part and hail new hope thy quest a



gain This tri-umph now shall

not prove vain when truth hath dis-en-char-ted That love by trea-son

won Its crown for which I've *Senza piacere* pan-tered will beam for me, ah

yes for me a lone 6. Check not thy joy ex-

cel-tant heart Thy wounds healed thy vengeance granted Let memories train of

grief de part and hail new hope they quest a gain

This triumph now shall not prove vain when

truth hath disenchanted That love by treason won As

crown for which I've pained will beam for me ah yes for me a

a Tempo
come No coward fears Nor stern remorse shall stay my now triumphant

Mum Moser

course Oh yes Leo-no-ra, thy peerless charms even yet shall bless, shall bless these

longing, longing arms yes Leo-nore thy

peer-less charms thy charms even yet, even yet shall bless these longing

Exit
arms

(Montaloo enters)

I were not now his wife

Thy pardon La dy what in tears now? methought to wish thee

joy, of this thy palace so worthy of a princeps 2.

work my ruin I come to save thee to spare thee the rude protection that here a-

waits thee I pray thee leave me *Tempo* Be-hold this wretched dwelling! what

Recit

misery they lot Thy father's house can be no longer Thy scene of wonted pride and

pleasure Depart with me then with thee and wherefore? If love and

all the luxury, My wealth can give no more of insult friend as thou art

(Sizing her hand)

Say spare this futile wrath and listen my hand me sewer. Oh

heaven Here poverty scowls on thee and every rustic ruffian in thy disgrace exulting Thou

worst of ruffians release me May thou shalt find me gentle no more, release me Bethink thee of

my rank and of thy base born husbands

All'opsai Recit

9. 8.

and dost thou I'll have no words with such as thee

f.

Finale of 2^d Act Menu Mosso Recit^{vo} Frase

9. 2. Hah they 40. 25. 12. my-

self to lone despair Still shall my purpose prosper

7.

9. *all^o* 4. tempted and des- troy'd Oh joyous

And^{te} *Leonora* day 13. 6. *Julio* 12. 5.

by memo-ry I will not leave thee

I will not leave thee and from this bosom its purpose

ev-er what'er thy fate be - shall not de- part eye from this

hour No vain re-gretting Shall lull de-
 sire and stay en-deavor In my sub-jec-tion to bring thy heart
 aye from this hour In sub-jec-
 tion Sub-jec-tion to bring thy heart
 aye from this hour In sub-jec-

The image shows a handwritten musical score on aged paper. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in cursive below the vocal lines. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "hour No vain re-gretting Shall lull de-sire and stay en-deavor In my sub-jec-tion to bring thy heart aye from this hour In sub-jec-tion Sub-jec-tion to bring thy heart aye from this hour In sub-jec-". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

-tion Subjec- tion to bring thy heart to bring thy

heart to bring thy heart ah! yes thy heart to bring thy

heart

All-Guisto X out originally
21. ah most aduere

This listrial They must be parted or half me

day yes he shall leave her And then - a word with thee Hence outleap

tempter For that I caused thy sin, would I now show thee the means of ex pi-

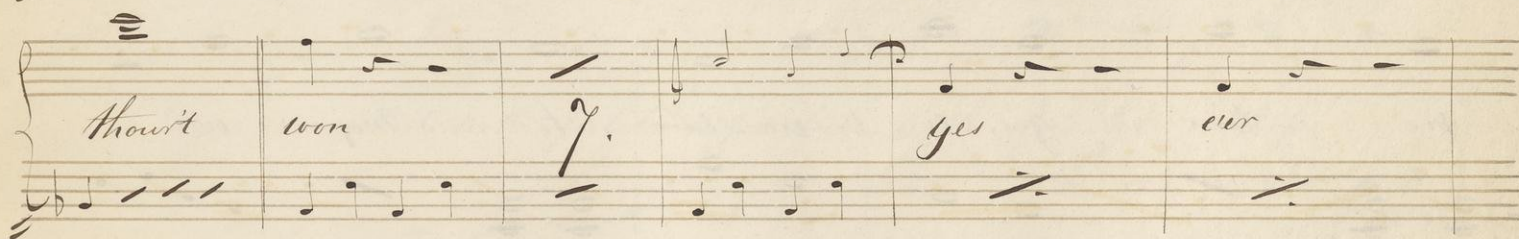
fore most 'Tis as I trusted *M.*




(Ande)
yes Le-o no-ra, let him de-part *Aud*



thow't won *7.* yes ever



long he will de-part *A.*



rall. *Temp.*
de-part yes then fal-len

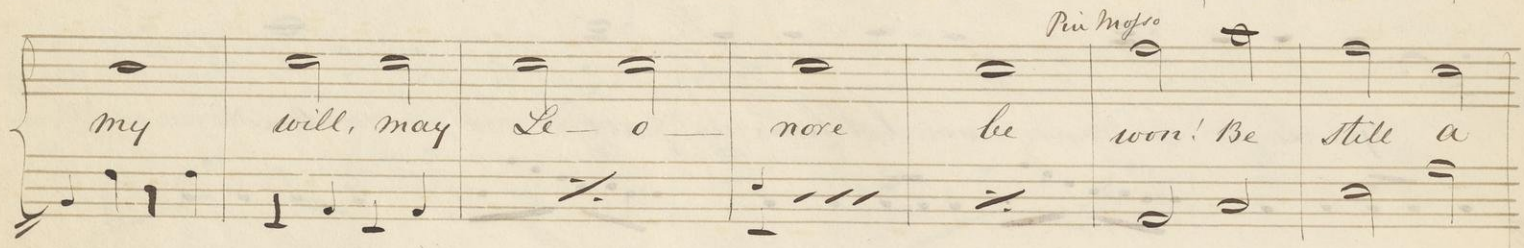


hum- bled me - glee - ted lone captive to



my will, may Le - o - nore be won! Be still a

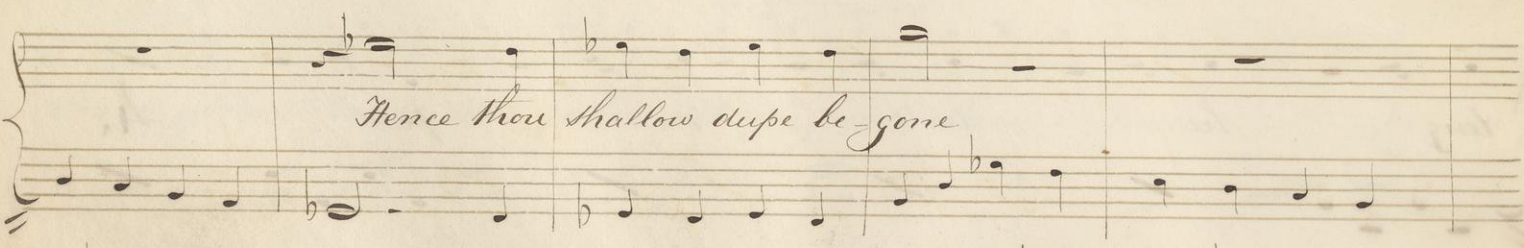
Piu Mosso



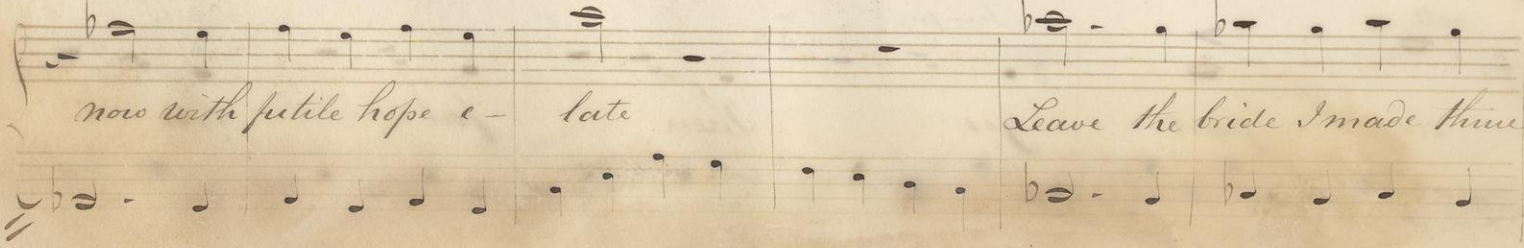
vic - tim yes, a vic - tim to my art



Hence thou shallow dupe be gone



now with futile hope e - late Leave the bride I made thine



own Here - to her - fate, yes, yes, hence

hence thou shallow dupe begone, Even still with futile hope elate, yes hence thou shallow

dupe begone even still with futile hope elate, with fu-tile hope e-

Tempo

-late Yes ere long

he will do part L.

rall.

Tempo

de - part! yes! Then fal - len

hum - bled neg - lec - ted lone captive to

my will, may se - o - more be ah yes

ev - er long he shall depart yes, he shall de -

part, and still be vic - tim of my art! aye! vic - tim of

my art ah yes i'er long he shall depart

yes, he shall de part, and still be vic-tim' of my art aye tic -

-tim of my art Hence now in tru-des leave thy

pray For nobler arms to bear a way Hence now and still be

vic-tim of my art

End of 2^d Act

A page of ten blank musical staves on aged, yellowish paper. The staves are arranged vertically, each consisting of five horizontal lines. The paper shows signs of wear, including a small hole on the right edge and some staining at the bottom. The number '10' is written in the top left corner.

Act 3^o

Recit & Trio *Change of Wife* - Leonora

Andante $\frac{6}{8}$ C 14. |

And have I lived - and loved, and mourned, & hoped through tedious

years, to yield myself at last the wife of him I most ab-hor

him who glories in my misery!

Oh

Out to ~~the~~

Julio my long lost husband Why didst thou Ever leave me?

Handwritten musical score for the first system. It consists of three staves: a vocal line in G major (one sharp) and two piano accompaniment staves. The lyrics are written below the vocal line. The music is in common time. The first staff has a treble clef, the second a bass clef, and the third a bass clef with a sharp sign. The lyrics are: "Julio my long lost husband Why didst thou Ever leave me?". There is a large handwritten 'H.' on the right side of the page.

Montalvo is without let him not see these tears. ^{Lento} Oh father Is there no es-

Handwritten musical score for the second system, which is crossed out with a large X. The lyrics are: "Montalvo is without let him not see these tears. Oh father Is there no es-". The word "Lento" is written above the vocal line. The music is in common time. The first staff has a treble clef, the second a bass clef, and the third a bass clef with a sharp sign.

=cape? Must I re-nounce my husband, and wed a-mother Oh must it be so?

Handwritten musical score for the third system, which is crossed out with a large X. The lyrics are: "=cape? Must I re-nounce my husband, and wed a-mother Oh must it be so?". The music is in common time. The first staff has a treble clef, the second a bass clef, and the third a bass clef with a sharp sign.

accept him if thou wouldst save me And thus destroy myself yes, dear father

It shall be so

Truc

Moderato

Montalvo

hope no more de-ceive me?

So fate ordains the die is cast I will sub-mis-sive bow

when my love I give thee sole-ly! Thy love. No! Love thou canst not

boast 'Tis gen'rous, priceless ho-ly 'Tis richest when it

give-eth most Its on-ly meed, its on-ly meed is love Al-

—though mis-fortune give my hand My heart thou never canst com—

The first system of the manuscript shows a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. Below the vocal line are two piano accompaniment staves: the upper one in treble clef and the lower one in bass clef, both with a key signature of one sharp. The music consists of several measures of notes and rests.

mand *Allegro* claim Ere this shall be thy fate In anguish

The second system begins with a section labeled 'mand' in the left hand. The main vocal line continues with the lyrics 'claim Ere this shall be thy fate In anguish'. The tempo marking 'Allegro' is written above the staff. The music includes various note values and rests.

bowed— I do implore thee, use nobly now thy power, I do im—

The third system continues the vocal line with the lyrics 'bowed— I do implore thee, use nobly now thy power, I do im—'. The piano accompaniment continues with chords and melodic lines. The notation includes slurs and various note values.

fore thee *Allegro molto tanto* *Recit* (Marianca) enters.

The fourth system contains performance instructions. It starts with 'fore thee' in the left hand. The tempo is marked 'Allegro molto tanto' and the style is 'Recit' (recitative). The system concludes with '(Marianca) enters.' and a double bar line. There are also some numerical markings like '6.' and '69'.

Mariana Lionna

Forgive, oh lady this bold intrusion

Thou knowest then! yes thou dost

renounce my brother. Leave me ah leave me!

if thou wilt see him?

I dare not yet to refuse him: No, say that I wait his presence

No! lights there!

a friend of Julio Per-chance he hath some message

ah how shall I answer

(Julio enters)

Lady I know

mine have been united Alas! again to that far land, where

tell him: Trust me with the tidings I cannot look upon him Yet, I must speak.

Cantabile sostenuto

Tell him in the ho — ur

when from me un-time-ly doomed, to se — ver Plea — sures won-ter

now — er with him was left with him was left a-las for, For — er — er

Tell him through all his wand'ring Here in his ab-sence

pond'ring I've — I've — for him — had thought no care!

Love — no dream — no prayer ah though now we're par-ted Tho' here af-

-fec-tion pines in vain — Tell him I know the faith-ful

hear-ted will meet a — gain Fare — well my words re-

mem-ber *Bis* *'Tis my du-ty not my will*

Leato e piano
Hear me & then for-give *ah* *'Tis to save my*

fa-ther *From dis-grace and ruin now im-pen-ding*

Else would I *rath-er than wed a gain this weary life were*

en-ding *wouldst thou still share his lot? Ah! yes, all for-*

con abbandono

114

sa-king I would but ask his constant heart and once a

gain its love par-taking we neer we neer should part.

Rit

17/4 gold may buy thy daughter behold the ransom Ah that

voice Her do I claim! ah! Leonora! my husband rushing to him!

Chor

13 Be-loved a-dored Julio! Restored to

(in tears)

say how shall I deserve thee? My life shall answer

Every doubt and danger

Over His name with glory light-ed Comes my

hero and my lov-er To my con-stant arms a-gain Years of

an-guish are re-qui-ted In this mo-ment of ex-tastic joy! for by

hal- lowed bond re- mi- ted — That no power shall eer de-

-stroy The hope long for-feit long for-feit I re-

co-ver And love's re-ward Ob-tain *rall.* **Chorus** al

ye at Ev-ry doubt and danger over, His name with glo-ry

light-ed Comes my he-ro and my lov-er — To my con-stant arms a

gain. Years of anguish are re-quired In this mo-ment of ex-

=ta-tic joy For by hallowed bond u-ni-ted That no power shall ser-de-

=stry The hope long for-feit Long for-feit I re-co-ver And lo is re-

ward *rall:* Ob-tain! *rusts* ab- *con abbandono* Ev-ry doubt now and dan-ger is

o-ver my he- *no* and lo-ver comes to my fond fond

14

arms a gain my loss er comes to my fond fond

arms a gain he comes By hal

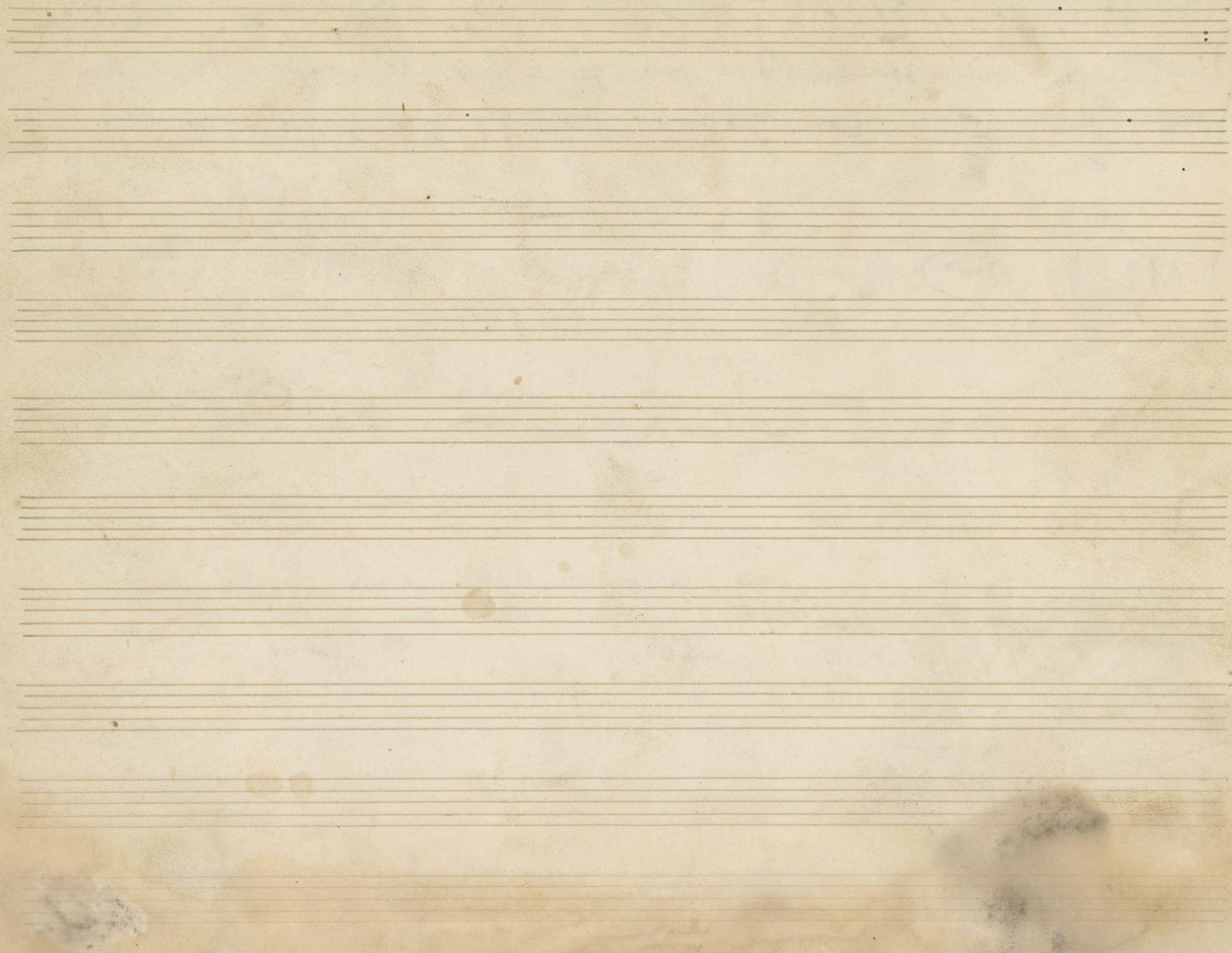
lowed bond u ni ted That

not power

can cer de stroy Hope long forseit I re cover and loves

re-ward ob-tain and love, yes love, re-ward, Ob-tain

12 *Tutti*



All^o *Recit^o*

2. 12. 4. 7.

Leonora

ah, ah, have I been dreaming, and such terrific visions?

where am I? - alone! - in this strange place too! Hark my

lord - No, no I know now - Let me go hence!

All^o

halt - as thou desirest la - dy a las and

Lilja *Leonora*

whither E'en to thy father And is it so - ?

// *Duett* //

Allegro *(Leon.)*

Agitato

Ah vile mockery of af-

-fec-tion That so wrong'd, be-tray'd, de-gra-ded I am driven for pro-

-tec-tion To my fa-ther's roof once more Ere my bri-dal flowers are

fa-ded Ere my wed-ding re-vels o'er

(Leon) *Love to ask thy curse* *No!* *Loan my breath* *void thy trans-*

gression a gainst my peace *3,* *Truth was in my bow of love*

(Leon) *Love not love, thou wretch per-fidious* *Match'd with it, thy hate were*

bleping: Love ne'er framed toils so in-sidious *A.*

me *Oh hadst thou pity when caressing* *But to lure me to des-*

pair? *Recit^o* *Sign in my cause to hear one word* *Oh, art thou a*
Allo

man to plot such misery *To blast a weak, confiding doorman?*

no-ra *(Leonora)* *How*

had I wronged thee *Ev-er* *To prompt the fell en-dea-vour* *By*

base by studied art *To crush my trust-ing heart?*

wel- com'd thee so kind - ly Be- lieved in thee so

blind - ly Oh how couldst thou be tray - me How couldst thou re

-pay me with dis- grace and woe like this *Solo*.


Each hap- less deed re- cal - ling. Can tears so free- ly

fal - ling from mem - ory's dark tab - let Er blot out the

stain! No! the fa - tal sen - tence will ev - er ev - er thus re - main

No! that fa - tal fa - tal sen - tence will

rall:

cut to 

Leonora sits down & covers her face as weeping

ev-er thus re-main



Recit^o

looks round

And this



this is the fair domain, the stately towers, the gilded halls which flatter'd



Expectation, thronged with noble friends to greet thy coming



moving quickly

2. *with thoughtful kindness* How couldst thou hope? 3.

All^o

Oh thou who so late be-held me In nuptial

hon-ors so joy-ous heart-ed see where thy false-hood hath now in-

spelled me see in thy tri-umph - mine de-pear-ted from love's first

dream here as I a-wa — ken By all its soul felt joy for sa — ken so

know my self — a mark ah though thy re lent less guile for

friend — ship's tear for en — v's smile

Leonora
 H. ah what though in one proud

hour — I did re — pel thee with sense in dig — nant Oh was it

wrong that should in
cite thee Eer to pur - sue me with thought so ma

rall.

allegro
- lig - nant From love's first dream here do I
see - ken By all its

Soul - felt joy for - sa - ken So know - my - self - a

mark ah! through they re-lent less guile For friend ships

tear for En-vys smile Joy fare well

woe is me *fetero* *frantically* Accursed the hour that I was lured by

pas sion's false and ev er fa tal flame! Too late now re -

-pented, must I en-dure the pangs of vain re-gret and

pin mops.

con-stant Shame! of vain re-gret and constant Shame vain re

gret, constant shame vain re-gret con-stant shame

AD.

Allegro

Recit^o

Recit^o

4. 8. 2. 4. & Exit both

~~out to (Mar.)~~

~~Leonora~~

~~3.~~ ~~ah Lady~~ ~~Hah!~~ ~~Is't thou?~~ ~~and where is he thy wicked brother~~

~~3.~~ ~~barb of thy disdain~~ ~~Alas I meant him no in-~~

justice 5. to take thee hence and is it so? 134

Julius own desire al ready so repentant for ever so un-happi

after a pause
I'd speak with him a moment wilt bid him come?

thus end my vain as-pirings ah had I been gentle when

he so humbly sued me I were not now his wife Montalva Exits

6.

X *

(Leonora)

princeps
Oh Senor dost thou intrude here ayg thou who hast con-

spired to work my ruin — that here a waits thee I pray thee

leave me — depart with me then with thee, and whersore I leave

Allegretto

all the luxury, my wealth can give No more of insult fiend as thou art

(Struggling)

May spare this futile wrath and listen Un-hand me Senor Oh

30

heaven - disgrace exulting Thou worst of ruffians release me

Leonora

may thou shalt find one gentle No more; release me - baseborn husbands Oh just

heaven help me save me 2.

Ah! my husband (changing on Julia) 7.

Recit

6 - can now protect thee yes now and always Oh Ju-lio 4.

Leo.
act 2
11.

Finale 2^d Act

3. 3.

(Empress)
Oh Fa-ther 30.

Meno Mos.
6. (Leonora)
By such treason from thy home Oh father I have been be-

trayed But had myself been sinless I would not thus be

Recit
punished 11. 19. injured hapless child

175
with emphatic emotion regarding Julius

Recit Leonora

He does not look up - on me

And shall I leave him without one parting word ^{pass} ^{going to Julius} How'er thou'lt

wronged me I am thy wife now And if we

must be parted Oh be it kindly all: 7.

to falter

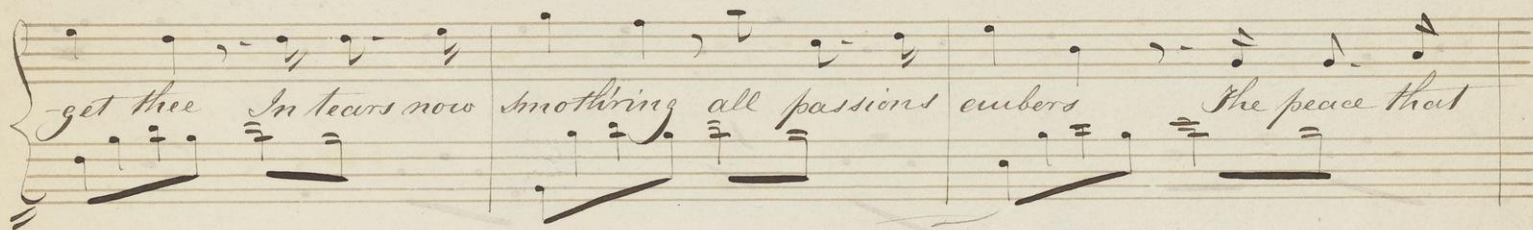
Quintetto

139

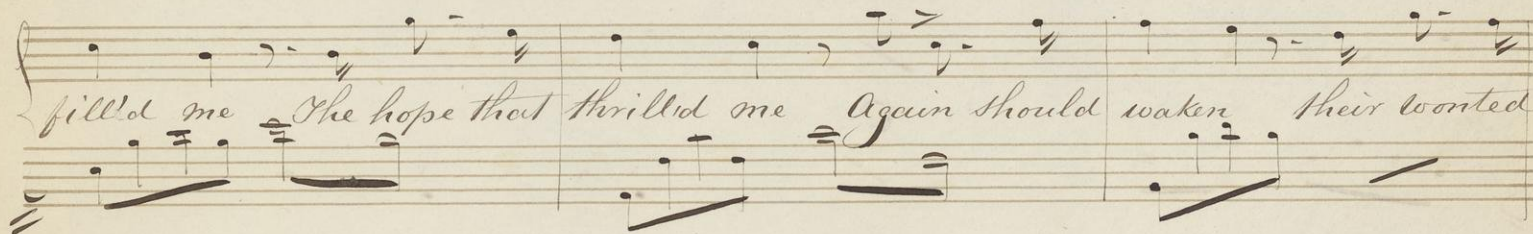
Andante 
Had I never met thee Could I for-

Sostenuto 

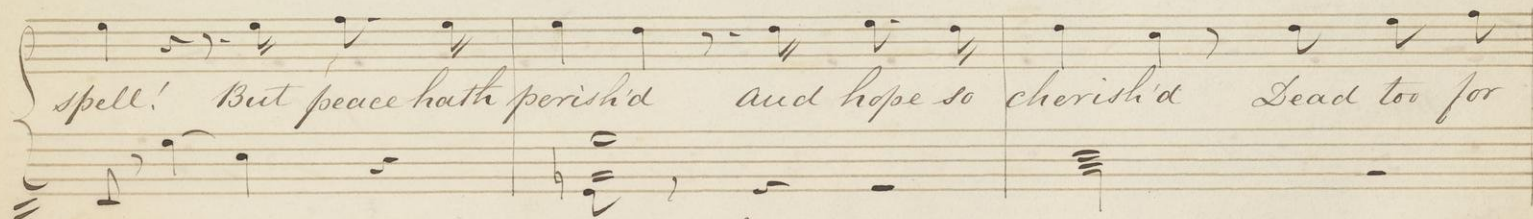
get thee In tears now smothering all passions embers The peace that



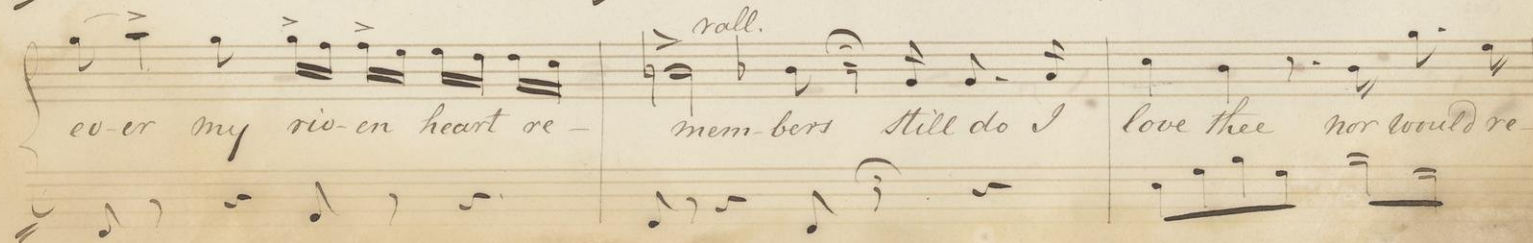
fill'd me The hope that thrill'd me Again should awaken their wonted



spell! But peace hath perish'd and hope so cherish'd Lead too for



ev-er my riv-en heart re- *rall.* mem-bers Still do I love thee nor would re



-prove thee for all the torment no words may tell and from thee

parted still faithful hearted forgive and bless thee in this sad fare

well *Julia* 6. so wrong by

Thou still still do I love nor can reprove.

me

Handwritten musical notation for the first system. It consists of three staves. The top staff is the vocal line, with lyrics written below it. The two lower staves are for piano accompaniment. The lyrics for this system are "ah no!" and "nor can reprove thee".

Handwritten musical notation for the second system. It consists of three staves. The top staff is the vocal line, with lyrics written below it. The two lower staves are for piano accompaniment. The lyrics for this system are "for all the torment", "no words may tell", and "still faithful hearted".

Handwritten musical notation for the third system. It consists of three staves. The top staff is the vocal line, with lyrics written below it. The two lower staves are for piano accompaniment. The lyrics for this system are "I bless the now", "in this farewell", and "Bid me not".

leave thee I still pre-fer thee

In this true bosom to reign for ever whate'er thy

fate be what-er thou art eye from this hour

No vain re-gret-ting shall prompt de-

sire my lot to sever From thy pro-tec-tion thy home and

heart! ah! bid me not leave thee I still pre-fer thee In this true

bo-som to reign for e- ver In this true bo-som to reign for

ev-er what'er thyll fate be ~~and what'er~~ thou art yes! what'er thou

art Aye from this hour — no vain re-gretting Shall prompt de-

sire my lot to sever Shall prompt de-sire my lot to Sever From thy pro-

tection from thy home and heart from thy home and heart thy home &

heart thy home and heart, yes thy home and thy heart thy

rally

home and heart

cut to

Allegro

Giusto

Nalder

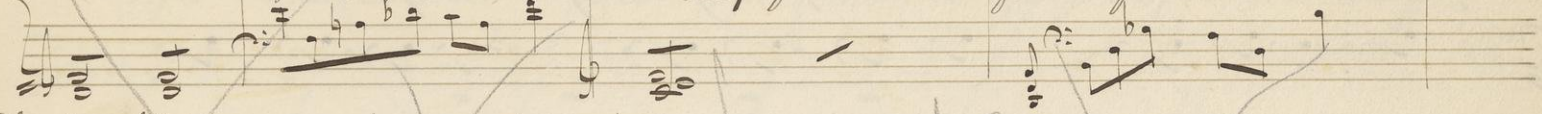
Howe Le o more ah

father I am content to share my husband's lot

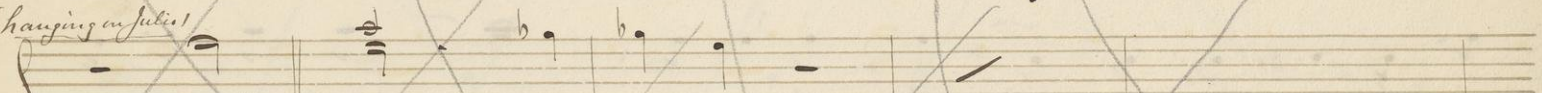
21



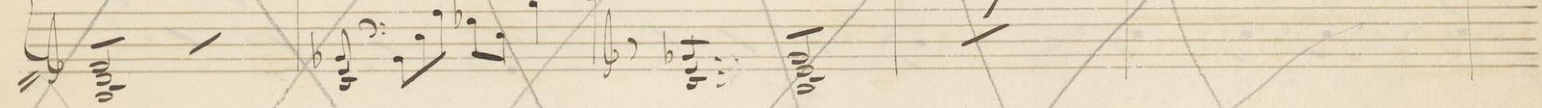
now I do re- sign No, do Thy fault was fruit of mine



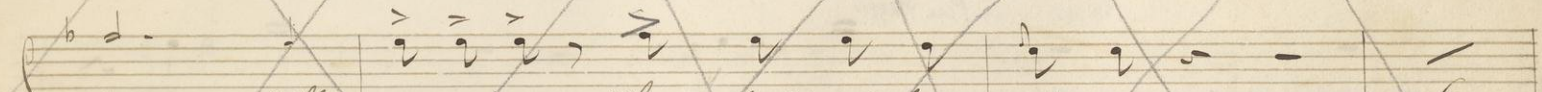
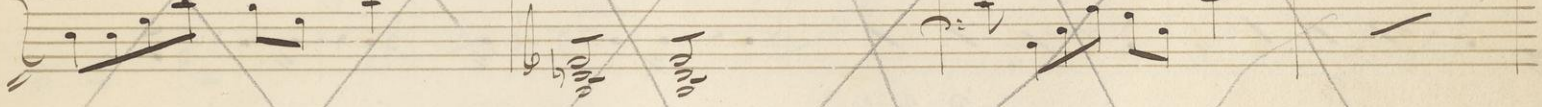
(changing in Julius)



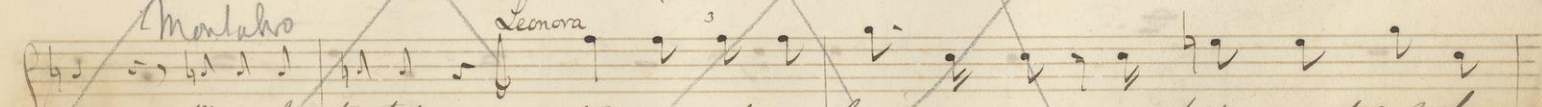
Oh dear- est Ju- li- 37. Leo- nora nor tary



here It is thy home love and shall be mine 4.



fare well No, no, no! Thou shalt not for- sake me 6.

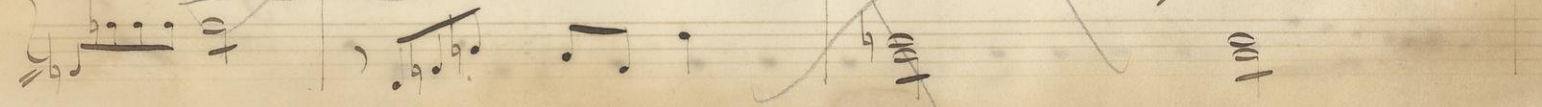


Maestro

Leonora

As I trusted

No do not a- band- on me, our fates must not be



100

parted Thou shalt hear no repining though all forsake me I'll

cling to thee will share thy toil thy sorrow ah thy love for

ev-er thy carnage heart Now fail not in thy purpose Julio! Julio to die or to die

serve thee - Ah fare well ah fare - Ju - lio Ju - lio

Piu Mosse

ah Julio charm Turn love while yet these fond

eyes - may be hold - thee once more to press my bleeding

heart while ever it beats would my arms thus en-fold thee

dear-er Oh far than its lifes pulse, thou art

all else can I en-dure But from thee to part! yes!

poco rall. *a tempo*

what ev-er fate may be-fal me I am content to share thy lot a

lone In joy and sorrow Still the same, in Shame, in

Piu Mosso.
ho nor one yes Ju-lio Ju-lio A.

Dear Ju-lio No never

Stay Ju-lio Oh never

No never ah SO.

Tempo 1mo

Turn love while yet these fond eyes may be hold - thee once more to

prep my bleed - ing heart while e'er it beats would my arms thus en

fold thee far dearer than its pulse thou art

all else can I en - dure But from thee to part! *rall* yes!

Tempo what ever fate may be - fal me I am content to share thy

lot a-lone In joy and sorrow Still the same In

shame, in ho- nor Be lov'd all else I

May en-dure From thee I

can not part Be lov'd all else I

May en-dure From

Piu Mos.

tho I can not part No! thee they shall not

tear a way! stay Ju-ly hast thou mercy stay, Oh

do not break thy Le-o-no-ras

heart by ~~just~~ falls in her fathers arms -

The page contains ten horizontal musical staves, each consisting of five parallel lines. The paper is aged and yellowed, with some faint, illegible markings and stains across the surface. The staves are arranged vertically from top to bottom, with a small gap between each staff.

or

2. Merchant St



Leonora
act 2

1st Scene 5th Act After the Change of Dress - Leonora.
Wedding Dress -

Act 2^{da} *Tuella*

Allegro $\frac{3}{8}$ *Recit^{uo}* *All^o Mod^o*

10. 17. 6. *Leonora!*

Molto $\frac{3}{8}$

Leonora Enters. Closing the door! *(Leonora)* *Ah welcome my*

Prince! Too long if thou hast waited, thou wilt not chide me; For I would come to

thee with every sin confessed and for-given p

And yet I am not truly happy Am I deceived in thy af-

Leg. -fection? Ah no *Espress.* Better may I ask doth thine de-ceive

me? Can she sus-pect me? What cause hast thou to say this? None save what thou must

know *All. Mod. Gsai* 2. 3.

ritard: wouldst thou have one true-ly feel con-

tent in love re-qui-ted wouldst thou have my

hand now seal the faith my lips have plighted

Tell, oh tell me why that brow is shadowed oft with

sad-ness when all the light of gladness should

play - - up - on - - it now when

glad-ness should play upon it now 2.

truth has never sus-pected still do I vainly court thy

smile My con-fi-dence re-jec-ted? may 16.

love a-love can bless me now If thou still canst doubt I

love thee Am I wor-thy to be thine? ah dost thou

I fear that I should prove thee
 Ah no now and never prove -

thee And thou shalt find me all thy own de-

voted love - would claim

Leonora Can the heart that feels sincere - ly dread the

Julia

proof of its pro- fes- sion Can fate test it so se-

vere-ly That its flame will cease to glow? Think no

more I could de- ceive thee
Ah were death not to be

Then live con-fid-ing In ev'ry
live — thee

pledge In ev'ry pledge my lips own ten-der
ah twice death not to be

Think no more I could de-ceive thee, ah Think no

ward thee, shall reward thee for thine own!

shall re-ward thee re-ward thee for thine

own

Allegro

Leonora

Hark

Our friends are all as-sembling

The solemn mo-ment now is near

Liljo

How Leo-no-ra art thou trembling?

'Tis a lone with maiden fear yet far more joy to

be thy bride gen- e- rous Prince

Allegro 5. - desire my Love to share Oh thou dost

Leon:

wrong me all I long for thy an-ces-tral

Mod^o Adai

bow-er To dwell a-mid the gay and courtly throng In

all thy pomp and pow-er 'Tis on-ly that I then may be pro-

ritard. an abbandono

- tac - ted cherished loved — by thee
 thou as find and

And^{te} 7; 2.
 thou as find and

And^{te} Mosso
 yes — I'd be the world to thee
 faith - ful be? what can in

yes yes yes
 poverty in degra - da - tion in dis - hon - or Oh

yes whate'er be- fall us our vow shall be for aye un-

transport

-chang'd for e- ver un- chang'd

aye for ev- er 3.

Julia

Allegro 6.

it that life ev- er may

Seo:
 prove No! in this promise neer will I fal-ter joy, hope, and

du-ty are all in my love In festal crowds or con-verse

lonely whatever thou art tis heav'n to me! yes! From thy dear

presence, I'd part, oh never
 Light of my being I live for thee

rall.

ah thus con-tented constant for ever while beats a
 on-ly

pulse will my heart cling to thee This hour will prove my vow re-

-corded In thee con-
 years of toil full well now re-ward-ed



here

fi-ding be-loved take me

Ec-static thought mine own Thou

yes thine love get more blest than blessing

art!

uttrance

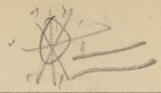
Thou wilt be constant will ne'er for-

feels me my transport pro-fessing trust me

Lemora
act 2.

2

169



~~sake me Come thou a- dored one to my heart~~

Thoughts - sta- tic mine over thou art

art - - - - - ah - come thou a- dored one to my

heart come oh come to my heart

6. all that life e'er can prove No' in this promise ne'er will I

(Leon:)

feel ter, Joy, hope and du-ty are all in my love In festal

crowds or con-verse lonely What'e'er thou art 'tis heav'n to

me! yes! From thy dear presence I'd part, Oh never

Oh thus contented constant for

rall: ever while beats a pulse will my heart cling to thee Julio
 Ah de

Three beats a pulse yes! my heart will cling to

The first system of handwritten musical notation. It consists of three staves. The top staff is a vocal line with lyrics written below it: "Three beats a pulse yes! my heart will cling to". The middle staff is a vocal line with notes corresponding to the lyrics. The bottom staff is a piano accompaniment line, starting with a flat sign (b) and containing several chords and notes.

Three

Excerpt with Julia right hand

The second system of handwritten musical notation. It consists of three staves. The top staff has the word "Three" written below it. The middle staff has a double bar line followed by the text "Excerpt with Julia right hand". The bottom staff contains musical notation, including a double bar line and some notes.

Song Montalvo. } here put on wreaths
 and hid - Rain,

Below the musical notation, there are several empty staves. The text "Song Montalvo." is written in a large, cursive hand, followed by a right-facing curly brace. To the right of the brace, the text "here put on wreaths" is written on the first line, and "and hid - Rain," is written on the second line.

The Chapel doors are thrown open

No 13.

Quartet & Chorus

Andante *Coro*

3. 3. 5.

Julia *(Contra) Kneeling*

Oh power of heav'nly
 fears mysterious gathering
 o'er me now seem to whisper, hold, be
 ware, be-ware thy now! Heav'n thou know'st, yes!

f. con abbandono

heav'n thou know'st how true my plighted heart oh!

let not thy hal lowed grace de part

Coro Oh may our bond of earthly

love Be through thy fa vor blest a bove

f Oh! hea ven guard my plighted heart

P.
 and never may thy grace de-part

thy grace de-part *cut to* 2. 3.

5. Oh power of heav'n-ly love fears mysterious gathering

o'er — me — now seem to whisper, hold! be ware be-

-ware thy vow! Heav'n thou — know'st yes! Heav'n, thou know'st how

true my plighted heart, ah! — — — let not thy hal low'd grace, thy

hal low'd grace do- part *Shore* *Co* ah yes guard

pp ah *Now* *a piacere* *keep on guard*

Guard my plighted ed my heart

Enter the Chapel

Song Montalvo and
Song Murrada;

For with some make a change
of work - for travelling

Enter Left door

Cottage Scene

Allegro

Julio enters followed by Leonora. She seems surprized

ritard *But half a league thou*

tellit me, How from my fathers villa! why stop we here so

Leon:

Soon? So I rest with thee art thou not content? Oye dearest; But wherefore so

early and in this Cottage?

Recit

> It seems too, all de- serted not, while thou art present Mod

It's strange! not half a league upon our journey

In such a place too

Julio sinks into a Chair Leonora. Alarmed

Thou art not

(Leon.) *rushes to the door*

well, love! speak, what affects thee? oh Leo-mo-ra Ho

help there come hasten! Mezzo Mosso

(returning after Pause) what our friends and servants

gone! good heaven, what means this? My lord, tell me, oh tell me

by what chance are we here, & at this hour - left too by our at

tendants? Speak I do ad-jure thee, else do I think thee

dying Sick in spirit Leon: Here is some fearful

mystery 3. I cannot tell her Leon: My Lord I

do adjure thee, resolve me if thou dost know, why are we in this

house Tilia 3 His mine; It is my home May! This is unseemly

jesting 'tis too sad earnest I know it cannot be! Reflect my

Lord this folly ill becomes our marriage day, my feelings or thy con-

-dition *2.* *Alia* my sis-ter

Leon. crepes to Marianne
Hah! girl if thou perchance canst tell me the Lady Leonora

Thou know'st me? and Julia in that disguise too
Julia! Julia!

fortune thou see'st I cannot believe this *all^o*

a stratagem so vile so wantonly ma- lig- nant

Poor lady Thou art indeed betray'd What barbarous deception!

and I am wedded to a Monster a life in blood and spirit

base Oh! My God (Saints) in

molto

