

Repertoire Metropolitan Opera Company

THE LEGEND

A Lyric Tragedy

IN ONE ACT

BOOK BY

JACQUES BYRNE

MUSIC BY

JOSEPH BREIL

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Joseph Carl Breil

Characters

COUNT STACKAREFF. .(otherwise known as Black Lorenzo). *Basso*

CARMELITA his daughter *Dramatic Soprano*

MARTA an old servant *Contralto*

STEPHEN PAULOFF. a Hussar commander and lover of Carmelita . *High Baritone*
or Medium Tenor

SOLDIERS

LOCALE OF THE ACTION— A mythical Balkan country called "Muscovadia"

TIME— Early Russian

The Legend.

Instrumentation

3 flutes with alternating piccolo

2 oboes

1 English Horn

2 Clarinets

2 Bassoons

4 Horns

2 Trumpets

3 Trombones

1 Tuba

Tympani

Large and small drums – Triangle

Carrillon

Xylophone

Large and small cymbal

First Violins

Second Violins

Violi

Violoncelli

Bassi

Harp

A heavy wooden mallet on a thin resonant pine board

THE LEGEND

A Lyric Tragedy

Music by JOSEPH BREIL

Libretto by JACQUES BYRNE

Produced at the Metropolitan Opera House,
New York City, Season 1918-1919

ARGUMENT

Count Stackareff, an impoverished nobleman, lives with his daughter, Carmelita, in his hunting lodge in Muscovadia, a mythical country in the Balkans. In order to make his living, he leads a double life. By day he is the courtly nobleman and by night a bloodthirsty bandit, named Black Lorenzo. No one but his daughter knows of this double life and she is fearful that he will be found out and executed as there is a price on his head. The story opens on a stormy night. Stackareff tells his daughter that he has captured a wealthy merchant and is holding him for a large ransom. He expects the messenger with the ransom that very night. If he does not come, Stackareff will kill the man. Carmelita is fearful for her father's safety and that her lover, Stephen Pauloff, whom she met in Vienna, will find out that she is the daughter of such a rogue, and cast her off. Carmelita therefore prays before a statue of the Virgin that Stephen will not learn of her father's calling. Marta, an old servant enters and tells Carmelita that she has seen Stephen in the woods and that he has told her he will be over to see his sweetheart as soon as camp is made. Carmelita is overjoyed. But Marta warns her of the legend that on this night the Evil One walks abroad and knocks at peoples' doors: He who opens the door dies within a year. Carmelita scoffs at this and asks Marta to tell her fortune with the cards. Marta does so. The death card, the ace of spades shows each time. Marta will not explain what this means and leaves her mistress wondering. The storm increases and two knocks come. Thinking it is Stephen, Carmelita goes to the door and opening it finds no one. She is affrighted. Later Stephen arrives and calls. Carmelita admits him and in his arms, forgets for a time the dangers surrounding them. But she remembers them when Stephen tells her he has been sent to apprehend dead or alive, a murderous bandit named Black Lorenzo. Fearing that she will lose him, Carmelita makes Stephen swear before the Virgin that he will never desert her. She then goes to make her preparations for elopement. Stackareff enters awaiting the messenger. Seeing a soldier at the fireside he is fearful that he has been sent to arrest him. However Carmelita re-assures him by saying that Stephen is her lover. But the inevitable occurs when Stephen in response to Stackareff's questions, tells that he is after a cruel wolf named Black Lorenzo. The knocks come and Stackareff after telling Stephen that he is the man, escapes through the door. Stephen strives to go after him. Carmelita winds her arms around his neck and seeks to dissuade him, reminding him of his oath. Stephen flings her off and rushes to go after the man when Carmelita stabs him. Soon two soldiers enter with the badly wounded form of her father and seeing that Carmelita has killed their captain they level their muskets at her. The curtain falls, behind which is heard the final shot through the music of the finale.

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The Legend

A Lyric Tragedy in One Act

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ACT I

A living room in the lodge of Count Stackareff's estate. At right a large open fire-place in which logs are brightly burning, and half surrounded by an ingle-nook on the up stage side. Back of it a wide window thru which the rugged country-side is seen, now drenched in a wild storm. Next the window is a door leading out-side. Down stage left, on heavily tapestried walls are various instruments of the chase, some pictures and a statue of the Virgin, before which stands a little priedieu. In the centre an oaken table still spread with the remains of supper. Stackareff and his daughter are seated. His mood is a mixture of bravado and cruelty hidden under a suave exterior. He raises his glass and drains it off.

Allegro



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes. The bass clef contains a rhythmic accompaniment with eighth notes and a low bass line.

Second system of musical notation, including the instruction *sempre cresc. e poco a poco a poco accell.* The treble clef continues the melodic line with a triplet. The bass clef continues the accompaniment.

Third system of musical notation, showing further development of the melodic and accompaniment lines. The treble clef features a triplet of eighth notes. The bass clef continues the accompaniment.

Fourth system of musical notation, including the instruction *(lightning)* and a circled **1**. The treble clef features a triplet of eighth notes. The bass clef continues the accompaniment.

Fifth system of musical notation, including the instruction *and thunder crash)* and *ff*. The treble clef features a triplet of eighth notes. The bass clef continues the accompaniment.

poco rall. . . .

e dim.

STACKAREFF *a tempo*

And so be-hold, fair daugh-ter mine

a tempo

Sta None knows me, Count Stack - ar - eff As

2

Sta
black Lo - renz - o Ter - ror of these wild

(Slower) (Meno)

hills.

Tempo I

3

p *poco rall.*

CARMELITA

But

c

fa - ther, the dan - ger and dis - grace that it would

a tempo

ppp *cresc.* *poco* *a poco*

bring on you and me, if it were

c

known that you and Black Lo - ren - - zo

cresc.

c

are most tru - ly one.

f

④ STACKAREFF

Fear not my child _____ for on this

Poco Allargando

f

Sta ver - - y night _____ I do ex -

⑤

Sta - pect a ran - some sent by speed - y mes - sen - ger to

Sta lib - er - ate a mer - chant of bound - less wealth Whom I de -

Sta -tain in safe du - ress,

ad lib a tempo p

6

Sta Guard - ed by my trust - y men

mf

Sta near by in a cave.

Sta Soon with the man - y gold - en coins

Sta
that his ran - some now will bring

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a treble clef and a key signature of two flats. The lyrics are "that his ran - some now will bring". The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand accompaniment with eighth and quarter notes. There are trills and triplets indicated in the piano part.

Sta
Far o - ver seas

The second system continues the vocal line and piano accompaniment. The lyrics are "Far o - ver seas". The piano accompaniment includes a *cresc.* marking in the right hand.

Sta
We'll haste a - way

The third system continues the vocal line and piano accompaniment. The lyrics are "We'll haste a - way". The piano accompaniment includes a *p.* marking in the right hand.

Sta
To that fair land where lib - er - ty doth

The fourth system continues the vocal line and piano accompaniment. The lyrics are "To that fair land where lib - er - ty doth". The piano accompaniment includes a circled number 7 and a *colla voce* marking.

CARMELITA

Fa - - ther!

STACK:

reign But

a tempo

f (Lightning and thunder)

STACK - pouring himself another bumper of wine

if a mus - ke - teer should fol - low me *(menacingly)*
To

(Slowly and deliberately without regard to time)

Sta storm my camp and take - me pris - on - er I'll

rubando

colla voce

Sta *kill the wretch-ed man be - fore the*

8 *a tempo* CARMELITA starts and shudders as she hears this

Sta dawn.

a tempo

ff (Lightning and thunder)

threat, and gestures to her father as tho' to dissuade him - STACKAREFF drinks and throwing his cloak over his shoulders gets up and goes to the door

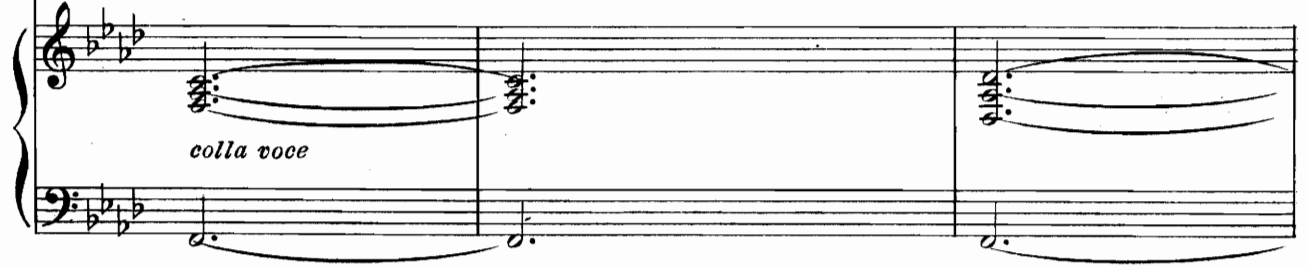
Sta

9

(ad lib) He stops at the door with the latch in hand

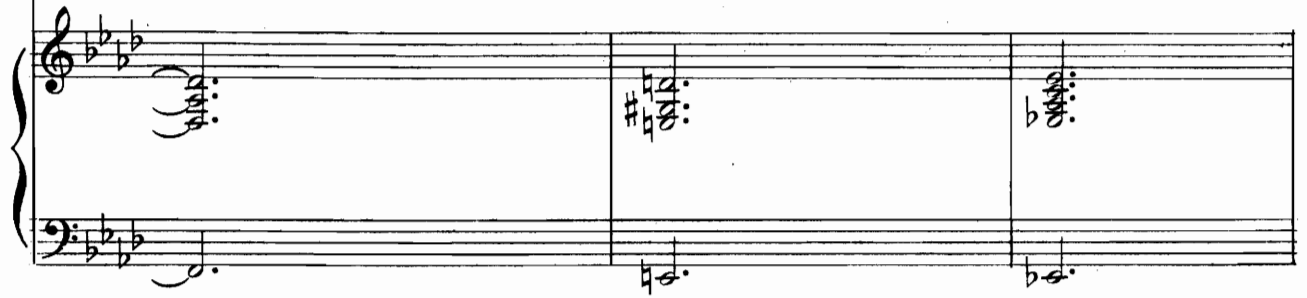
Sta 

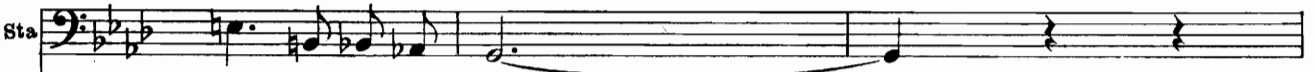
And now to see how the poor wight doth fare On the poor


colla voce

Sta 

food my camp can ill af - ford of hard black bread and



Sta 

moun-tain wa-ter cold.


a tempo
ff cresc.

He laughs cruelly, waves his hand and exits

ff Adagio maestoso

10

CARMELITA

declamando

p rall. slowly

Andante

Ah woe is me! that

my poor heart is riv - en, be-tween a daugh-ter's love— for

one so base as my dear

Andante moderato

pp *poco a poco*

fa - ther has be - come through cru - el cir - cum -

cresc. e accel.

⑪ *Con amore*

-stance; And that oth - er love en -

rall. *Tempo I.* *mf*

-tranc - ing sweet and that oth - er love en - tranc - ing sweet for

(*ad lib.*)

Ste - phen Pau - loff whom I met In Vien - na's

rall.

sun - ny streets.

a tempo

(12)

'twould

Allegro moderato

mp

end his love for me If Ste-phen did but ink - ling get,

that fa-ther is a bri-gand

Grave

ff *rall.*

13 *dolce*

Then should I much be pit - - - ied

Andante

dolce

for I love him well! Ah woe is me! —

rit. *rall.*

She gets up from table goes to the statue of the Virgin and begins to pray

(Devoto)

Oh

Poco grave

Lento

pp *rall.* *pp dolce*

14

Vir - gin Moth - er sweet, of all the world look down on me in my most

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a common time signature. It begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5), and continues with a series of quarter and eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature. It features a series of chords and moving lines in both hands, including a prominent triplet of eighth notes in the right hand.

bit - ter trial, and grant from out the o - cean of thy love, that

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some chromaticism, including a sharp sign before the first note. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. A *tenuto* marking is present in the piano part.

Ste - phen whom I love shall nev - er,

The third system continues the vocal line and piano accompaniment. The vocal line is relatively simple, with a few notes. The piano accompaniment is more complex, featuring a series of sixteenth-note patterns in the right hand. A *affrettando e poco a poco cresc.* marking is present in the piano part.

nev - er know

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a few notes, including a sharp sign before the last note. The piano accompaniment features a series of sixteenth-note patterns in the right hand. A *allarg. rall.* marking is present in the piano part, followed by a *ff* marking and a *a tempo* marking.

fa - ther and Lo - ren - zo are the same _____ for

mf rall.

(*ad lib*) *quasi parlando* MARTA ENTERS. She looks about cautiously
 should he most un - hap - ly learn the truth He'd spurn my hand

colla voce Adagio *p*

and goes to the fireplace to warm her hands
 as too un - clean to take and hold in wed - lock's ho - ly

a mezzo voce (ad lib.) *colla voce* *f*

grasp.

ff a tempo

15 MARTA (whispering) CARMELITA *ad lib.*

Mis-tress! What is it Mar-ta that makes you so dis-traught?

Allegro agitato

mp

MARTA

On com-ing from my son Ru-dolph-o's cot, I was ac-

p *Moderato*

-cost-ed by a stran-ger, in a dark some glen.

poco rall.

16

MARTA

Moderato Hand - some and young

dolce

17

CARMELITA (uneasy)

M He was in sol-dier's garb. a Sol-dier?

Agitato

mf

C What could he want on this wild night? He

MARTA

Poco Andante

18

M *Parlando e poco Allegro*

told me he was hunt - ing with his men, and asked me, Was I

M

wend-ing to your house Quick now, Mar-ta, did he give his

CARMELITA (agitated)

19

Più Allegro

f con entusiasmo

C

name? and whence he'd come? He

MARTA

M

said:- tell your Mis-tress sweet, that her Stephen

M

comes, when camp is made, to seek a wel-come in her ten - der

M

arms.

CARMELITA (joyously)

Quick, Mar - ta, quick, bring wine and cake, and

Allegro Agitato

20

C

pile the fire high with logs that joy - ous wel - come

Allegro Giubilante

poco rall.

f

C

(ad lib.)

I may give to him Who holds my heart, In his strong

Colla voce

C

Marta busies herself about the table and fireplace

hands! Oh cru - el mo - ments that too slow - ly pass - Un -

Allegro

ff a tempo

21

c -til the bless - ed hour my loved one comes

Slower (*Meno*)

p misterioso

3

c I know not what the mo - tive is that brings him here to -

Andantino

22 *p*

c - night ex - cept it be to bear me off to some kind priest who'd

Colla voce

Marta having replenished the fire sits by in gloomy thought

c make us one in Ho - ly Church Oh joy is

Poco Allegro

ff

c

mine! if hap - ly this the mat - ter

3

(Going over to Marta)

be Come Mar - ta dear, your

Più mosso

mf

c

man - ner ill be - fits this hap - py time. What

c

gloom - y thought doth cloud your vi - sage now? The

Meno Mosso

MARTA

M *CARMELITA*

le - gend! What le - gend?

ff *mp* *pp*

M *MARTA* **23** *mf*

'Tis hand - ed down on coun - try side from

Moderato - Deciso e Quasi Funebre

sfz *sfz* *sfz* *sfz*

M

fa - ther to son these man - y moons That on the

sfz *sfz*

M

eve of Wal - purg's day The e - vil spir - it -

M stalks a - broad. And who - so opes to his fell

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "stalks a - broad. And who - so opes to his fell". The piano accompaniment consists of chords and moving lines in both hands.

M knock _____ And find - eth no one there

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for the word "knock" followed by "And find - eth no one there". The piano accompaniment includes a sixteenth-note run in the left hand marked with a "6" and a dynamic marking of "pp".

M Dies, with - in the year.

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of "ff" and a fermata over the word "year". The piano accompaniment features a dynamic marking of "ff" and a change in time signature to 3/4.

(25) CARMELITA

Andante

dim.

The fourth system is a piano solo piece titled "CARMELITA". It begins with a dynamic marking of "dim." and a tempo marking of "Andante". The music is in a key signature of two flats and a common time signature. It features a melodic line in the right hand and a supporting bass line in the left hand.

c

plague on all those sil - ly le - gends! They are false!_

c

Come, tell my for - tune with your well worn cards,
Allegro molto
f

c

Per - haps a pro - phe - cy more kind you'll

26 (Marta takes a pack of cards out of her bosom)

c

find.
Andante
mp

MARTA

She shuffles the cards, cuts them into three piles and lays them on the floor

A - lack - a - day! —

Adagio

Slower and more dragging

p

Detailed description: This block contains the first system of music. The vocal line (Marta) is in 3/4 time, starting with a treble clef and a key signature of three flats. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in 3/4 time, with a treble and bass clef. It includes a section marked 'Adagio' and another marked 'Slower and more dragging' with a dynamic marking of *p* (piano). The piano part has a complex rhythmic pattern with many rests.

A - lack - a - day!

Detailed description: This block contains the second system of music. The vocal line continues with the lyrics 'A - lack - a - day!'. The piano accompaniment continues with similar rhythmic patterns and rests.

Parlando - *ad lib.*

Take you the top card off each pack, And pray that fate will be most kind to you.

Detailed description: This block contains the third system of music. The vocal line is marked 'Parlando - ad lib.' and contains the lyrics 'Take you the top card off each pack, And pray that fate will be most kind to you.' The piano accompaniment continues with rests and some melodic fragments.

27

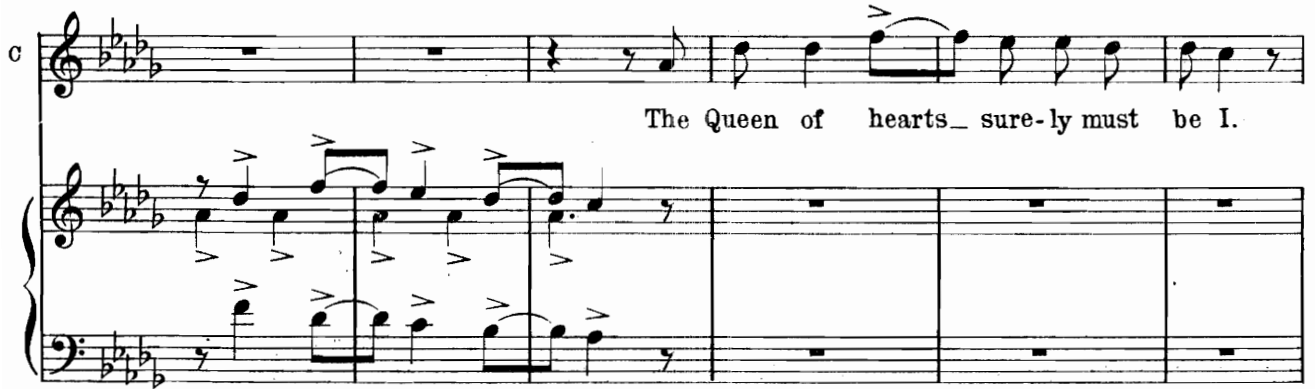
CARMELITA (takes up the top cards and looks at them)

Allegretto Grazioso

The King of dia-monds that is my — love

mp

Detailed description: This block contains the fourth system of music. The vocal line is marked 'Allegretto Grazioso' and contains the lyrics 'The King of dia-monds that is my — love'. The piano accompaniment is in 3/4 time, marked *mp* (mezzo-piano), and features a lively, rhythmic accompaniment with many eighth notes.

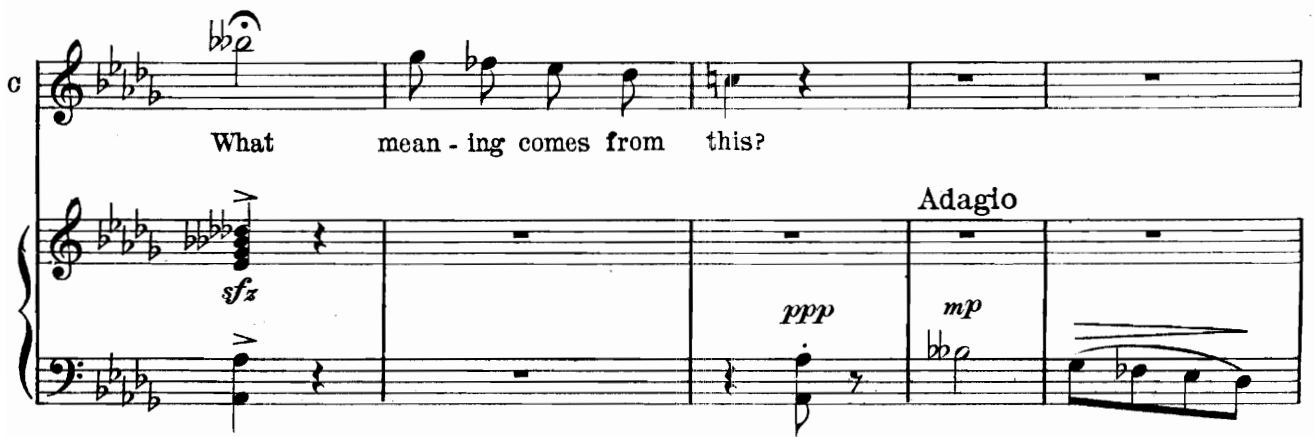
c 

The Queen of hearts_ sure-ly must be I.

c 

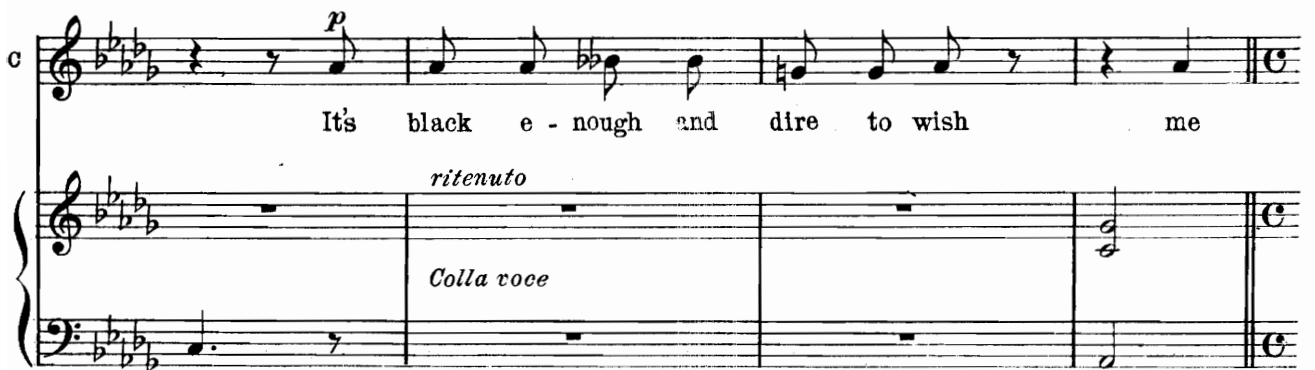
Slower *(With alarm)* **f** The ace of spades!_

pp

c 

bbp What mean - ing comes from this?

sfz *ppp* *mp* *Adagio*

c 

p It's black e - nough and dire to wish me

ritenuto *Colla voce*

(28) Marta picks up the cards quickly, and after shuffling them lays them out again

MARTA

ill!
Lento Lamentoso

A - lack - a -

CARMELITITA

- day! Come cease your croak-ing! I'm

Allegro

mf

sure you'll find that fate won't play me such a seur - vy trick a -

f

Carmelita takes the top cards and finds the same result

- gain.

Adagio

p

(In terror)

Marta gathers the cards

Come, tell me Mar - ta what means this wick - ed ace —

ff

hastily and goes to stairs

— that seems to shat - ter all my fond - est dreams? Mar - ta!

riten. *f* *pleading*

MARTA ascending stairs and turning to Carmelita

She exits

A - lack-a - day! A - lack-a - day!

Adagio *p* *pp*

(29)

CARMELITA

Andantino

What hor - rid fear doth ga - ther o'er my heart —

mp *colla voce*

— be-cause the cards — do tell a tale un-seem - ly?

(30) *(deviso)*
It can - not be, That on this night, When

Allegro

Ste - - phen comes, All things will

go not well A - vaunt cru-el phan - tom, A - vaunt cru-el

phan-tom, From my mind ill-placed by mum-bling cro - ne, Whose days for

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "phan-tom, From my mind ill-placed by mum-bling cro - ne, Whose days for". The piano accompaniment features a bass line with a key signature of one flat and a treble line with a key signature of one flat. The music is in common time and includes various rhythmic values and articulations.

(31) Carmelita has brought herself into a happy mood again
love have long gone by! 'Tis

Two knocks

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "(31) Carmelita has brought herself into a happy mood again love have long gone by! 'Tis". The piano accompaniment has a bass line with a key signature of one flat and a treble line with a key signature of one flat. The music is in common time and includes various rhythmic values and articulations. The system ends with the instruction "Two knocks" and a fermata over a note.

he I know I heard his knock

Allegro giocoso

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "he I know I heard his knock". The piano accompaniment has a bass line with a key signature of one flat and a treble line with a key signature of one flat. The music is in common time and includes various rhythmic values and articulations. The system begins with the tempo instruction "Allegro giocoso".

Half drowned by thun-der's fright - - ful roar

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Half drowned by thun-der's fright - - ful roar". The piano accompaniment has a bass line with a key signature of one flat and a treble line with a key signature of one flat. The music is in common time and includes various rhythmic values and articulations.

She rushes to the door with joyous laugh and opens it.
No one is there.- She is dismayed

ffz
ffz (a flash of lightning and thunder meet her at

the door)
She shuts the door with a bang

32 (She returns to the Ingle-nook) (With terror in her heart)
The le-gend that the E-vil

(Very ominous)
pp Slowly
pp Misterioso

one doth ride up-on the storm on Wal-purg's night With

his fell henchman Death to hap-py lovers: Ah woe... is me!

f

Lento

33

That on the eve, of this my heart's new day an ug-ly por-tent must be

L.H.

dolce

She weeps silently, and does not observe the figure of Stephen passing the window (He knocks)

gloom me!

pppp

(Knocks)

STEPHEN knocks and calls:

That knock a - gain! Car-me-li - ta

34 CARMELITA (joyously)

For cer - tain now 'tis he.

Allegro agitato

She rushes to the window and peers out

No wand'-ring de - mon that

cresc. e accel.

'Tis man - ly voice oh joy!

ff a tempo

'Tis he, for cer-tain now 'tis he, 'tis

rall.

colla voce

35

She rushes to open the door

he!

a tempo

f.

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the word "he!" on a single note. The piano accompaniment features a melody in the right hand and a bass line in the left hand with triplets.

This system continues the piano accompaniment from the first system, showing the right and left hand parts with various musical notations and triplets.

Sva

cresc. e accel.

This system continues the piano accompaniment and includes dynamic markings: *cresc.*, *e*, and *accel.* The right hand part features complex chordal textures.

Stephen enters and takes her in his arms

s

This system continues the piano accompaniment, featuring a section marked with a fermata (*s*) in the right hand and concluding with a final chord in the right hand.

CARMELITA

ff Ste - phen dear, Now sure-ly do I know your love is true.

STEPHEN *ad lib.*
Car-me-li - ta, Car - - - me - li - - ta

gva. *ff* *loco.* *colla voce* *(Slower)* *pp*

What but love could bring you thru this

dolce sostenuto *rall.*

storm in these wild parts to see your cha - te - lain to be.

36 STEPHEN

'Tis naught, my love!_

Energico

St. The cold rain drops that smote my cheek While

St. ri - ding thru the glen, Were but the

a little faster **ff** **Slower** *p*

St. *poco dolce* tears that cours'd your face a long time since, when we did part The

Andante *dolce*

37

St. gust-y winds did seem to me the kis - ses I now call my own, So

Allegro

f

St. come _____ in-to my

(ad lib.)

f

colla voce

St. Stephen takes her in his arms again - kisses her - and

arms — be - lov-ed

a tempo

ff

f

leads her to the Ingle-nook where they sit down

Andante

dolce

STEPHEN (very tenderly)

Heav'n - - ly eve, that brings me a - gain

38 Larghetto

pp dolce

St to see my la - dy's face.

St And take her kis - ses warm and ten - der,

pp poco cresc.

St af - - ter the long and wear - y years a - part The

St *face that haunt-ed me in win - try camp When*

(39)

The first system of the musical score. The vocal line (Soprano) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "face that haunt-ed me in win - try camp When". A circled number "39" is placed above the first measure of the piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

St *wound - ed on my cot I — prone did*

The second system of the musical score. The vocal line continues with the lyrics "wound - ed on my cot I — prone did". The piano accompaniment continues with similar chordal textures and a steady bass line.

St *lie Now I swear — we'll nev - er part-ed be a -*

The third system of the musical score. The vocal line continues with the lyrics "lie Now I swear — we'll nev - er part-ed be a -". The piano accompaniment continues with similar chordal textures and a steady bass line.

St *-gain — I'll bind you with sweet — and ho - ly*

poco rall. *p a tempo*

The fourth system of the musical score. The vocal line concludes with the lyrics "-gain — I'll bind you with sweet — and ho - ly". The piano accompaniment includes dynamic markings: "poco rall." (poco rallentando) and "p a tempo" (piano a tempo).

St. *port.*

bonds, that naught can break but death But

p *rall.*

St. He takes from his breast pocket a necklace and shows it to her

death!

p dolce a tempo *morendo*

CARMELITA STEPHEN (recit. ad lib.)

④ For me? for you my own 'tis an un-worth-y gift, but an

colla voce

St. out - ward to - ken of the love I bear thee

Con amore

St
Come, let me place it on the snow-y neck that tempts my kis - ses

mp

He places the necklace on ⁽⁴¹⁾ her and kisses her ardently CARMELITA (repelling him co-

e - ven in my dreams. For shame —

Allegro scherzando

molto rall. *mp*

quettishly)

o
sir Such lib - er - ties to take, With the

STEPHEN

o
daugh - ter of Count Stack - a - reff Your par - don Prin - cess, Such

St
 pride in you will not

St
 e - qual yet by half my pride

meno

St
 When mar - riage hath

Meno Mosso

rall.

St
 changed your name to Pau - loff. Oh

ad lib.

a tempo

f

CARMELITA

42

hap - py day when you do take my hand, be -

Allegro

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a circled number '42' above the first measure. The lyrics 'hap - py day when you do take my hand, be -' are written below the vocal staff. The piano accompaniment consists of two staves: the right hand plays a melody with triplets and a sixteenth-note run, while the left hand plays a bass line with triplets. The tempo marking 'Allegro' is placed below the piano part.

fore God's al - tar claim - ing me your own!

The second system continues the vocal line and piano accompaniment. The lyrics 'fore God's al - tar claim - ing me your own!' are written below the vocal staff. The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth-note runs. The tempo remains 'Allegro'.

Più lento

The third system shows the piano accompaniment in grand staff. The tempo marking 'Più lento' is placed above the right-hand staff. The right hand plays a series of chords, and the left hand continues with triplets. The tempo is slower than the previous sections.

rallent.

The fourth system continues the piano accompaniment. The tempo marking 'rallent.' is placed above the right-hand staff. The right hand plays chords, and the left hand has a melodic line with triplets. The tempo is further reduced.

Adagio e dolce *pp* *rall.*

This block contains the piano introduction for the piece. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The tempo and mood are marked 'Adagio e dolce', and the dynamics are 'pp' (pianissimo) with a 'rall.' (ritardando) marking. The introduction consists of several measures of chords and moving lines, ending with a final chord in the key of G major.

43

CARMELITA

Con Amore

I love— you Ste - phen mine,

This block shows the first vocal line for Carmelita. It is written on a single treble clef staff in 4/4 time. The tempo is 'Con Amore' and the dynamics are 'p' (piano). The lyrics are 'I love— you Ste - phen mine,'.

STEPHEN

Yet not— by half as

This block shows the first vocal line for Stephen. It is written on a single treble clef staff in 4/4 time. The lyrics are 'Yet not— by half as'.

Adagio

pp dolcissimo

This block contains the piano accompaniment for the vocal lines. It features a grand staff with treble and bass clefs. The tempo is 'Adagio' and the dynamics are 'pp dolcissimo'. The accompaniment consists of chords and moving lines that support the vocalists.

So young and brave. We'll dwell for - ev - er in

This block shows the continuation of Carmelita's vocal line. It is written on a single treble clef staff in 4/4 time. The lyrics are 'So young and brave. We'll dwell for - ev - er in'.

much— as I— love you, For I crave

This block shows the continuation of Stephen's vocal line. It is written on a single treble clef staff in 4/4 time. The lyrics are 'much— as I— love you, For I crave'.

This block contains the continuation of the piano accompaniment for the vocal lines. It features a grand staff with treble and bass clefs. The accompaniment consists of chords and moving lines that support the vocalists.

C. love's sweet bliss. We'll dwell for - ev - er in love's sweet

St. you, yes you — I crave. Come dear

The first system of the musical score consists of three staves. The top staff is for the Soprano (C.), the middle for the Alto (St.), and the bottom for the piano accompaniment. The lyrics are: C. love's sweet bliss. We'll dwell for - ev - er in love's sweet; St. you, yes you — I crave. Come dear. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

C. bliss. I love — you Ste - phen! young — and

St. seal — our nup - tials with a kiss!

The second system continues the musical score with three staves. The lyrics are: C. bliss. I love — you Ste - phen! young — and; St. seal — our nup - tials with a kiss!. The piano accompaniment continues with a similar melodic and harmonic structure, featuring a flowing right hand and a steady left hand.

C. brave, With all breath of life. ————— We'll dwell for -

St. I love you with all my life!

The third system concludes the musical score with three staves. The lyrics are: C. brave, With all breath of life. ————— We'll dwell for -; St. I love you with all my life!. The piano accompaniment features a more complex harmonic structure, including a key signature change to D major in the final measure, indicated by a sharp sign on the F line.

44

C. ev - er in love's sweet bliss. They embrace, then

St. Come seal our nup - tials with a kiss.

Dolcissimo

pp

C. sit before the fire and gaze dreamily into it

St.

Meanwhile the

**

storm outside grows in intensity - Holding hands they dream on oblivious of it

45 **Allegro Agitato**

p

6
sempre cresc.

6
46

Lightning

mf

ffz (lightning and thunder) They are startled with the crash

but soon regain their composure

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains several chords and melodic fragments. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes.

48

Second system of musical notation, starting with a circled measure number 48. The treble staff features a triplet of notes. The bass staff continues the accompaniment. The dynamic marking *fffz* is present.

fffz (lightning and thunder) They are startled again. Stephen rises

Third system of musical notation. The treble staff contains a triplet of notes. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes.

Fourth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes.

Stephen goes to the window and looks out

Moderato

Fifth system of musical notation, starting with the tempo instruction *Moderato*. The treble staff contains a melodic line with slurs. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes.

f Carmelita looks after him

Allegro

fff (Thunder and lightning)

49

The winds shriek

pp

sempre cresc.

p

Carmelita shows signs of alarm

The first system of music features a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment consists of a series of chords, many of which are beamed together in groups of three (trios). The vocal line, written in a soprano clef, begins with a half note followed by a quarter note, then a series of eighth notes. The lyrics "Carmelita shows signs of alarm" are written below the vocal line.

The second system continues the musical piece. The piano accompaniment maintains the pattern of beamed chords, while the vocal line continues with a series of eighth notes. The key signature and time signature remain consistent with the first system.

The third system of music follows the same structural pattern. The piano accompaniment and vocal line continue their respective parts, with the piano accompaniment using beamed chords and the vocal line using eighth notes.

Stephen returns to her and holds her protectingly in his arms

The fourth system introduces a new section of the music. The piano accompaniment continues with beamed chords. The vocal line, written in a soprano clef, begins with a half note followed by a quarter note, then a series of eighth notes. The lyrics "Stephen returns to her and holds her protectingly in his arms" are written below the vocal line.

The fifth system concludes the musical piece on this page. The piano accompaniment and vocal line continue their respective parts, with the piano accompaniment using beamed chords and the vocal line using eighth notes.

The first system consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with a circled '3' indicating a triplet. The lower staff is in bass clef and contains a melodic line with eighth notes, also marked with a circled '3' for a triplet.

The second system continues the piece with two staves. The upper staff features chords with triplet markings, and the lower staff continues the melodic line with eighth notes and triplet markings.

The third system begins with a circled number '50' in the upper left. It contains two staves. The upper staff has chords with various accidentals, and the lower staff has a melodic line with eighth notes and slurs.

The fourth system features two staves. The upper staff has a complex melodic line with many accidentals and slurs. The lower staff has chords with slurs.

The fifth system contains two staves. The upper staff has a melodic line with slurs. The lower staff has chords with slurs. The text "The storm abates" is written below the first measure, and "diminuendo poco a poco" is written below the second measure.

Musical notation for the first system, featuring a treble and bass clef. The treble staff contains a series of chords with a 6th fingering mark. The bass staff contains a series of chords with a 6th fingering mark.

Musical notation for the second system, featuring a treble and bass clef. The treble staff contains a series of chords with a 3rd fingering mark. The bass staff contains a series of chords with a 3rd fingering mark.

Musical notation for the third system, featuring a treble and bass clef. The treble staff contains a series of chords with a 6th fingering mark. The bass staff contains a series of chords with a 6th fingering mark. The instruction *rall.* is present.

Musical notation for the fourth system, featuring a treble and bass clef. The treble staff contains a series of chords with a *dim.* instruction. The bass staff contains a series of chords with a *dim.* instruction. A text box contains the text "Stephen again goes to the window".

51
Adagio

Musical notation for the fifth system, featuring a treble and bass clef. The treble staff contains a series of chords with a *p* instruction. The bass staff contains a series of chords with a *p* instruction.

STEPHEN

The storm a - bates, so now we'll hie us

Allegro

st CARMELITA STEPHEN (52) (returning from window to centre of stage)

to my camp, Your camp? Take hor - ses and be -

st fore to-mor-row's dawn will reach an an-cient mon-as -

st - ter - y that I know full well.

st

Where Fa-ther An-selm will make us one.

dolce.

53 STEPHEN

CARMELITA rising goes over to him

What camp, dear Ste-phen? Yes a luck-y mis-sion brought me to this

Andante

54

st

place, Which hap-ply is so near your house.

Andante

con dolore

CARMELITA

What mis-sion ex-cept that of love did

Allegro

f marcato

c

make you ride thru this most hell - ish night? _____

STEPHEN laughs coming down stage - Carmelita follows

Ha ha ha ha When love - ly wo - man asks in cu - rious wise, No

st

(55) CARMELITA

hid - den se - cret can be kept from her. Tell me Ste - phen

Andante
mf dolce

c

what the mo - tive is that brings you here, with such a ret - i -

56

STEPHEN

c

- nue? Know then, that round a - bout this

Allegro

st

vale a blood thirst - y rogue called Black Lo-ren - zo

CARMELITA *parlando*

STEPHEN

Black Lo-ren - zo! (startled) Hath long, ter - ror - ized

st

the peo - ple. (Carmelita shows signs of dismay) His

57

s

cul - mi - na - ting crime, It doth ap -

Allegro moderato - ma poco Agitato

s

pear, Was the ab - duc - tion of a wealth - y

58

s

mer - chant from Prague, Whom he holds now

s

for a might - y ran - som near this ver - y spot; He

St

threat - ens that un-less the gold is sent to him to - night

St

59 he will dis-patch his vic - tim be-fore the dawn;

St

As he has al-read-y killed the mer - chant's fol-low-ers.

C

CARMELITA

60 In what man - ner,

C

dear - est, do you pro - pose to deal with this

C

vile mon - ster?

STEPHEN (drawing his sword)

61 This is the on - ly ar - gu -

St

ment for him

St

and his tribe, be they young or old!

St
But — if per - chance, He will tame - ly sur -

St
ren - der, I'll take him and his men

St
To jail in Prague, (62) Where he will be

St
tried, where he will be tried,

s

Tried and hanged, Dog that he

CARMELITA

s

is! He must not know that dread re - la - tion -

Agitato Molto

accel. e cresc.

c

ship there is between me and Lo - ren - zo. If so he

(63)

(In despair)

c

does I must say fare-well to hap - pi - ness

A little slower

STEPH:(returning to her)

C

ah me ah me! My love the storm a -

Andante

mf *p dolce*

st

-bates I'll look out-side o'er yon-der crag-gy mount, to

st

(He starts to open the door (she rushes to stay him)

see if safe the roads might be for you to ride

64

CARM: Very excitedly.

No! Do not I pray! Dear Ste-phen, The night is yet too

subito ffz

(Carm: stands transfixed while
Steph: opens the door and steps out)

(In fright) *ff*

dark Those knocks The Le

Two knocks *ff*

gend! and the cards! Must he too suf - fer?

pp subito *Agitato*

Must I lose all I love in life for this one fear-some thing?

f

I Black Lo - ren-zo's daugh-ter? No! a thou-sand times

ff

65

No!

Allegro molto

f

ff

fff

Il

make him swear to me on bend-ed knees be-fore the Vir-gin here, He n'eer will

Agitativissimo

Oblivious of her agitation,
(Steph: comes in closing)
the door

STEPH:

leave me. We'll try the path my love and

Andante

Calmato

st
 mean-while I will leave on watch my trust-y men, To see that he can-not get a-

Allegro

66 CAR: (caressingly and coaxing)

st
 - way. You're sure my lord, you love me

Moderato con amore

p *dolce*

c
 and will ev - er treat me well in aft - er years?

rall.

STEPHEN (Con amore)

You a - lone for - ev - er more I could not

Andantino

pp dolce. *molto cantabile*

CARMELITA takes him to the prie-dieu

St

swear it tru - er. Come, Come,

cresc. e accelerando molto

C

Come swear it then To please me dear, — be - fore yon Sa - cred

f ff rallent.

She makes him kneel before it - They cross themselves.

C

Vir - gin on the wall

p dolce. rall

a tempo

CAR: Dictating the oath.

STEPH: answering

CAR:

C

By your hope of heav - en; By my hope of heav - en; and

(67)

Adagio pp pp

STEPH:

C

by your fear of hell, and by my fear of hell;

CAR:

STEPH:

CAR:

Swear be-fore this Vir-gin, I swear be-fore this Vir-gin, That you ne'er will

STEPH:

CAR:

C

leave me; That I ne'er will leave you; No mat-ter what

STEPH:

C

may be - tide. No mat-ter what be-tide, No mat-ter

cresc.

CAR: (They rise and take centre stage)

C. Loved one, you have filled my heart with joy,

S. what! I swear that you and I will nev - er

Allegro Giubilante e molto essultando

f

C. Be - lov - ed, let us hast - en a - way Be -

S. part. I swear that you and I will nev - er

C. - fore my fa - ther knows So

S. part May God give me the grace

C. to sur - prise — him when the morn - - ing dawns.

S. to keep this love aft - - er death.

C. Oh what bliss when you do take my hand, Be -

S. Oh what bliss when I do take your hand, what joy, — what

C. - fore God's al - tar claim me for your own

S. bliss! when I claim you for mine own, what

C.  Oh the bliss when you do

S.  bliss when I do take your hand And



C.  take my hand 'fore God's al - tar

S.  when I claim — you 'fore God's al - tar Death can nev - er part such



C.  'Tis far too deep - ly rooted

S.  love as — ours



C. in our souls. Oh what bliss when you do

S. Oh what bliss when I do

C. take my hand Be - fore God's al - tar, —

S. take your hand Death can nev - er part such

C. Oh what joy, what heav'n-ly love! ————— What

S. love as ours, what joy — what heav'n - ly love! ————— What

C. joy, what heav'n-ly love! Oh joy!

S. joy, what heav'n-ly love! Oh joy!

cresc.

C. Oh what bliss!

S. Oh what bliss!

C. Oh

S. Oh

C. joy!

S. joy!

rall.

In ecstatic emotion

C. I love you dear - est with all my

S. I love you dear - est with all my

(68) *Grandioso f*

C. heart with all heart my heart

S. heart yet my dut - y should first be to

C with all my heart We'll dwell for
 S cap - ture this thief But when

C ev - er in love's sweet bliss in
 S love - - ly beau - - ty such as

C love's ——— sweet bliss in love's sweet
 S this of my bride is vouch - safed un - to

rallent.

C. bliss I love you dear

S. me, may the dev - - il take

rall. *a tempo*

C. With all my heart We'll dwell for -

S. ban - - dit all! We'll dwell for -

C. - ev - er in love's sweet bliss

S. - ev - er in love's sweet bliss

⊕ From this point a cut may be made to ⊕ on the next page.

C. We'll dwell for - ev - er in love's sweet

S. We'll dwell for - ev - er in love's sweet

The first system of the musical score consists of three staves. The top staff is for the Contralto (C) voice, the middle for the Soprano (S) voice, and the bottom for the piano accompaniment. The piano part features a dense texture of chords in the right hand and a more sparse bass line in the left hand. The lyrics are: "We'll dwell for - ev - er in love's sweet".

C. bliss! I love you dear - est with

S. bliss! I love you dear - est with

The second system continues the musical score with three staves. The vocal lines for C and S are identical. The piano accompaniment continues with a similar chordal texture. The lyrics are: "bliss! I love you dear - est with".

C. all my heart We'll dwell for -

S. all my heart We'll dwell for -

The third system concludes the page with three staves. The vocal lines for C and S are identical. The piano accompaniment continues with a similar chordal texture. The lyrics are: "all my heart We'll dwell for -".

C. *-ev - er in love's sweet bliss*

S. *-ev - er in love's sweet bliss*

C. *We'll dwell in love's In love's sweet bliss*

S. *We'll dwell in love's In love's sweet bliss*

rall. *a tempo.*

C. *She kisses him quickly, rushes up the stairs and exits.*

S. *She kisses him quickly, rushes up the stairs and exits.*

The Legend

Intermezzo

69

Adagio

The first system of music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a series of chords, starting with a piano (*pp*) dynamic and moving to a mezzo-forte (*mf*) dynamic. The left hand plays a simple eighth-note accompaniment.

The second system continues in the same key signature. It includes the instruction *Lontano* (distant) and *dolcissimo pp* (very soft and sweetly). The right hand has a melodic line with a long slur, while the left hand has a bass line with a slur.

The third system changes the key signature to two sharps (D major). The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. The dynamics are marked *p* (piano).

The fourth system continues in D major. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. The dynamics are marked *mp* (mezzo-piano).

The fifth system continues in D major. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. The dynamics are marked *p* (piano).

poco piu f e animando

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some chords. The dynamic marking *poco piu f e animando* is placed above the first measure.

riten.

pp
Andante sost.

The second system continues the piece. It includes a section marked *riten.* (ritardando) and *pp* (piano fortissimo). The tempo is marked *Andante sost.* (Andante sostenuto). The music features a mix of eighth and sixteenth notes, with some chords. The dynamic marking *pp* is placed above the fourth measure, and *Andante sost.* is placed below the fifth measure.

Con tenerezza

p

The third system is marked *Con tenerezza* (with tenderness). The dynamic marking *p* (piano) is placed above the first measure. The music features a mix of eighth and sixteenth notes, with some chords. The dynamic marking *p* is placed above the first measure.

poco rall.

a tempo

tr

The fourth system includes a section marked *poco rall.* (poco rallentando) and *a tempo*. The music features a mix of eighth and sixteenth notes, with some chords. The dynamic marking *poco rall.* is placed above the third measure, and *a tempo* is placed above the fourth measure. A trill (*tr*) is marked above the final note of the fourth measure.

cresc.

The fifth system is marked *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some chords. The dynamic marking *cresc.* is placed above the third measure.

ff f accel

e molto cresc. molto allarg.

8va... loco ff mf

dragging rall.

pp morendo

Andante misterioso

Adagio

pp

ppp

pp

pp

The door opens slowly. Stackareff enters.

70 STACKAREFF

mp

No messenger yet al-tho' the

He is dejected —and does not observe Stephen

Sta hour is late. It

pp

Sta

seems a shad - ow - lin - gers o'er my heart

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "seems a shad - ow - lin - gers o'er my heart". The piano accompaniment features a complex texture with many accidentals and a melodic line in the right hand.

Sta

as near - er comes the hour I have set for his

The second system continues the vocal line with lyrics: "as near - er comes the hour I have set for his". The piano accompaniment continues with similar complex textures and accidentals.

Sta

death.

sfz (Lightning and thunder)

The third system features a vocal line with the word "death." and a piano accompaniment marked *sfz (Lightning and thunder)*. The piano part has a very dense and dramatic texture with many accidentals and a long, sweeping melodic line in the right hand.

Sta

(71)

In

Allegro mosso

pp

The fourth system begins with a circled number (71) above the vocal line. The vocal line has the word "In" and is followed by a section marked *Allegro mosso* and *pp*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line.

Sta

times like this my

sempre cresc. e poco

Sta

bet - ter na - ture re as -

accel.

Sta

-serts it self And

Sta

makes me grieve — that I have stoop'd to whole - sale sin!

ff

He comes down stage towards the prie-
-dieux and regards the statue musingly *dolce*

Sta

72 Lento

p

I well re-mem-ber in my boy-hood hours,

Sta

bending my young knees, to sta-tues such as this, But such vain mouthings as the priests de-

p

Sta

-mand are not for men who in this life must fight and suf-fer.

p

STEPH: stirs in his sleep
and murmurs:

STACK: is startled _He turns around
and sees Stephen

73

pp

dolce

Car-me-li - ta!

sf

How now! a

agitato

col canto

He advances towards Stephen

Sta *stran-ger seat-ed in my house?*

Allegro agitato

f *cresc.*

Sta *Per-chance he is the mes-sen-ger at*

74

He examines him closely

Sta *last.*

Andante moderato

ppp misterioso

With rising hatred,

Sta *A sol-dier,*

cresc. e accel. *ff* *rall.*

Sta *eh!* *Me*

Allegro

f *sempre*

Sta thinks, in-*stead* of gold it is the sword he brings, I must dis-*sem-ble* with my

cresc. e accel.

Sta sub-*tle* wit And worm his se-*cret* out be-*fore* I

f

Sta *strike.* (calls) Stephen hears the call, rises and smiles
Car-me-li-ta!

col canto *Lazily*

75

STEPHEN

Your par-don sir, for tak-ing such lib-er-ty but

Moderato

calmly p

sleep o'er-came me aft er my hard ride. You're

STACK: (graciously)

76

wel - come here _____ in this my hum - ble

dolce.

(Carmelita appears coming down the stairs - She is in riding habit)

lodge.

Sta *Car - me - li - ta*

Sta *my child! but make me*

C *CARMELITA*

Sta *'Tis known to our young guest who is a stran - ger yet to me.*

77 *shows terror in her face*

C *Ste-phen Pau-loff, fa - ther, my*

lov - er, who on a hunt, finds him-self near our

home and comes to see me ere he rides a - way 'Tis

78

STACK.

Sta well, my daugh-ter bring us wine That we may

Sta seem - ly drink to your be - tro-thal. This

(Exit Carmelita)

STEPHAN

79 Stackareff and Stephen seat themselves at the table

St

wel - come sir, doth deep - ly touch me

Allegro

mp con grazia

St

And I do as - sure you of my most pro-found re - gard As

St

fa - ther of the one I dear - ly love, As

St

fa - ther of the one I dear - ly love

rall.

80 Carmelita enters with a flagon of wine and glasses. She pours out wine and gives it to them. While she watches both men with apprehension

Adagio

pp misterioso

STACK.

We'll drink then to your speed-y mar-riage and hap-py

Allegro

f

Sta The men laugh and take up their glasses

years to fol - low.

Allegro Vivo

f

Stephen gives a glass of wine to Carmelita. She tries to conceal her fear.

CARMELITA

Come now! Drink and sing while the gob-lets

STEPHEN

Come now! Drink and sing while the gob-lets

STACK.

Come now! Drink and sing while the gob-lets

c.

ring To the bells that will make us one, Drink and sing!

st.

ring To the bells that will make us one, Drink and sing!

Sta.

ring To the bells that will make you one, Drink and sing!

C.  We thank you

St.  We thank you

Sta.  This pledge a_ 'fa-ther's' bless-ing gives To love-ly



C.  sir, for words so fair and pray that no_ spell shall take my love from me.

St.  sir For words that crown our love so true.

Sta.  daugh - ter That long she lives, with him she loves.



C. 


St.  To the ring!

Sta.  Come, drink to the wed - ding ring.

81 

C.  Drink and sing!

St.  Drink and sing! To _ daugh-ter fair!

Sta.  Drink and sing! To _ daugh-ter wed-ded to him she loves



C. 
 drink and sing Come now drink and sing to the gob - let's ring

St. 
 drink and sing Come we'll drink and we'll sing to the

Sta. 
 drink and sing Come we'll drink and we'll sing to the



C. 
 to the bells, the bells that make us one. Sing

St. 
 gob - let's ring to the bells, bells that make us one. Sing

Sta. 
 gob - let's ring to the bells, bells that make you one. Sing



C. and may love di - vine — be with us all — time

St. and may love di - vine — be with us all time

Sta. and may love be with you all time

C. Come we'll drink and sing to the bells that make us — one, Come

St. Come we'll drink and sing to the bells that make us one, Come

Sta. Come we'll drink to the bells that make you one, Come

Stephen and Stackareff drink.
They lay aside their glasses

Carmelita still holds her glass

C. sing! drink and sing

St. sing! drink and sing

Sta. drink! drink and sing

The first system of the musical score includes three vocal staves and a piano accompaniment. The vocal parts for Carmelita (C.), Stephen (St.), and Stackareff (Sta.) are written in treble and bass clefs. The piano accompaniment is in grand staff notation. The lyrics are: Carmelita: sing! drink and sing; Stephen: sing! drink and sing; Stackareff: drink! drink and sing. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Stackareff resumes his suspicious attitude while Carmelita seems fearful of the denonement

C.

St.

Sta.

ad lib.

The second system of the musical score features three vocal staves (C., St., Sta.) which are mostly empty, indicating that the characters are silent. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a section marked *ad lib.* (ad libitum) in the piano part, where the tempo and dynamics are left to the performer's discretion. The key signature changes to one flat (B-flat major or D minor) and the time signature changes to 3/4.

Stackareff resumes his suspicious attitude

s

(82) *Andante Moderato*

I wish you for-tune in your chase.

p *mp*

s

My peas-ant-ry re-port wild boar are

s

(83)

plen-ti-ful a-mong these hills

6

ste

STEPHEN rising

'Tis not wild

6 *6*

st
boar I am aft - er, but an

st
old and wa - ry wolf

st
Of most cru - el ma - lig - nan - cy

3
STACK.
A wolf you say? I fear you'll have ill

84 Slowly
pp misterioso

s

luck for wolves of an - y sort are sel - dom found near

85 Carmelita's face turns white. She grows intense
Her hand shakes

s

by. The wolf I

STEPHEN

Agitato

acell - e - molto - crescendo

CARMELITA can hold her-
self no longer. She drops the
flagon on the table

The contents of the flagon pour out
and leave a blood like stain on the
table cloth

c

ffz

Black Lo - ren - zo!

STACKAREFF starts and darts a
look of hate and menace at
Carmelita. She seems trans-
-fixed with terror

st.

chase is of the hu - man kind called

STEPHEN looks in wonder from
one to the other

ffz

Lunga Pausa

STACK. *p* Very slowly and muttering (86)

Black Lo-ren - zo!

Molto Allegro
Sra.....

ppp *Largissimo ppp* *ff*

rall.

The storm gathers again. Carmelita gazes apprehensively from one man to the other. Stackareff goes to the window and looks out

S (87)

Andantino

misterioso pp

STACK. returns to centre of stage

dim.

s *pp* $\overset{3}{\frown}$

I wish you for-tune in your quest, young man.

ppp

(88)

Lightning

s

Your quar - ry may be

Lightning

near - er than you think

ff

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features triplet patterns in both hands, with a forte (*ff*) dynamic marking.

This system continues the piano accompaniment from the first system, showing the second and third staves. It maintains the triplet-based rhythmic pattern in both hands.

This system continues the piano accompaniment, showing the fourth and fifth staves. The music concludes with a double bar line and repeat signs.

Stackareff goes to the door

This system begins with the piano accompaniment and includes the text "Stackareff goes to the door" on the right side. It shows the sixth and seventh staves of the piano part.

This system continues the piano accompaniment, showing the eighth and ninth staves. It concludes with a double bar line and repeat signs.

(89)

(Thunder)

(Two knocks are heard) Stack. opens the door

CARMELITA

The le - gend! The

Andante

Adagio *pp ff* *ff*

le - gend!

f (Thunder and lightning)

(90)

STACK. at door with latch in hand

The

rall.

Parlando ad lib.

wolf you seek, has been your host this night. Look!

Adagio

(Exits suddenly and slams the door with a bang. Stephen is startled.)

I am Black Lo-ren-zo!

Allegro

colla voce

ffz

91

STEPHEN

So yon's the

Agitato Allegro

f

man I swore I would ar -

s - rest for his

s man - y crimes.

s Draws his sword and rushes after him Carmelita seizes him in restraint
Have at him!

ff *f* Allegro Agitato

c CARMELITA
Oh

C

mer cy Ste - phen! for he is my fa - ther.

S

STEPHEN tries to shake her off

There can be no mer - cy for such

car - rion.

CARMELITA

But — Ste - phen, dear, think of your love for me

92 Moderato

c. Does it not soft-en the fierce hard-ness of your heart?

s. **STEPH.**
 My love for you ha ha, ha ha! it is as tho it ne'er was born,

accel.

s. He starts again for the door. She races after
 spawn_ of such a thing as he!

93

him seizes him and with tears implores him. But he struggles to repel her.

Agitato molto

f

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature is one sharp (F#). The piano accompaniment features a complex, rhythmic pattern with many beamed notes and accents.

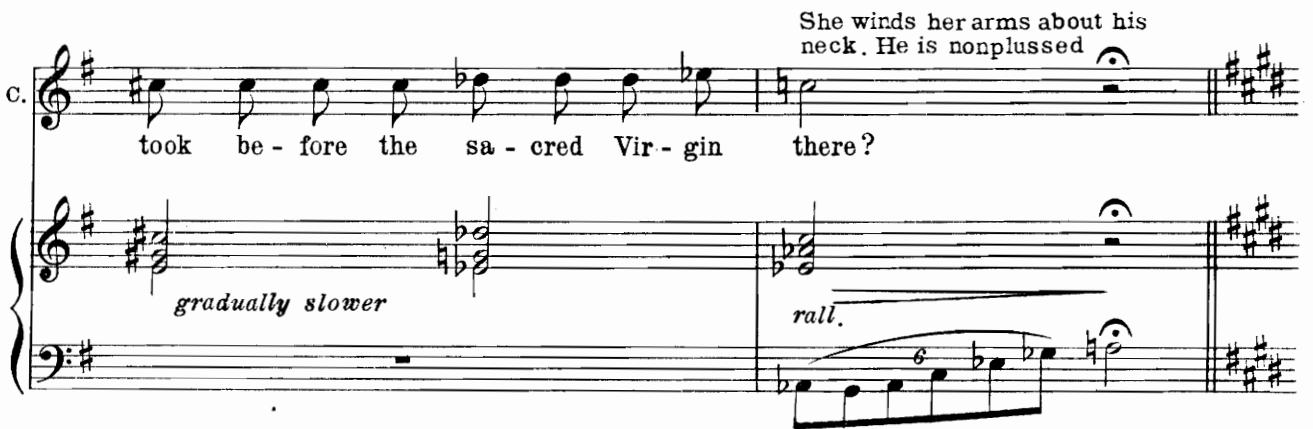
Second system of musical notation, continuing the piano accompaniment from the first system. It includes the same three staves and key signature. The piano part continues with intricate rhythmic patterns.

Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is marked with a 'c.' and contains the lyrics "CAR: You". The piano accompaniment includes a dynamic marking of *ff* and continues with its complex rhythmic texture.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is marked with a 'c.' and contains the lyrics "He struggles to release himself from her hold" and "spurn me too?". The piano accompaniment includes a dynamic marking of *ff* and a tempo marking of *a tempo primo*.

C. 

C.  *ffz*

C.  *gradually slower* *rall.*

C.  *mp* *Andante con tenerezza*

C. heart Oh nev - er Steph - en

C. shall you spurn me quite

C. no nev - er Steph - en

piangente
C. nev - er shall you spurn me quite

C. *nev - er Steph-en.*

col canto

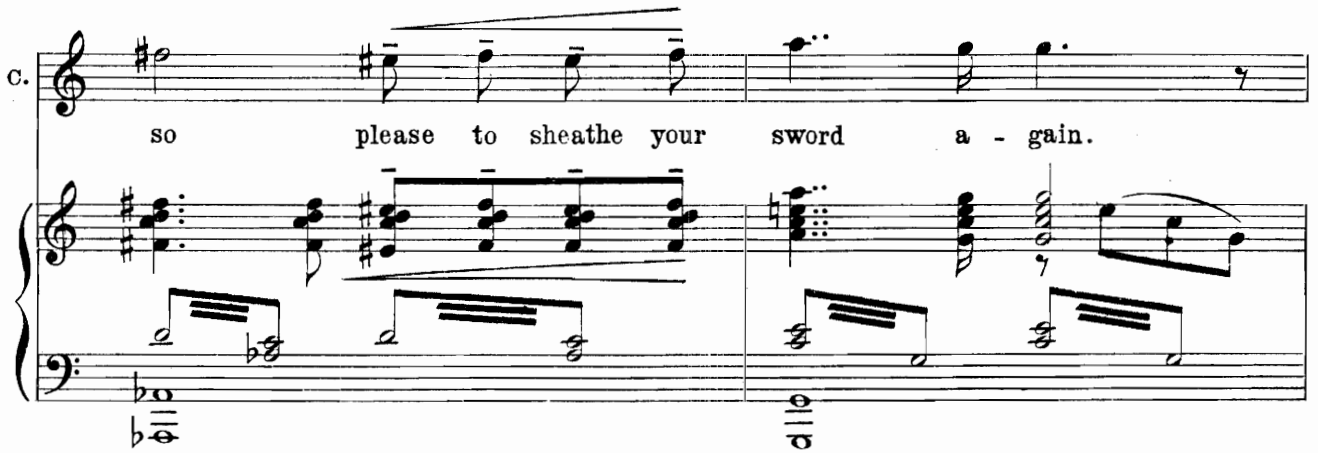
95
C. *My _____ love is strong - er far*

a tempo

C. *than _____ your re - - venge;*

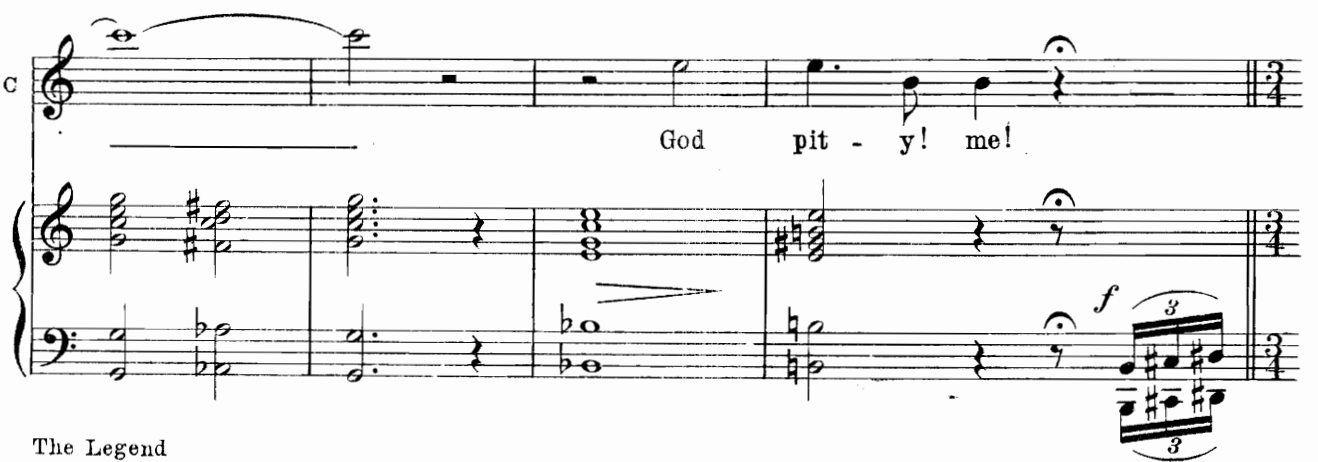
C. *yes strong - er far,*

poco animando

C.  *so please to sheathe your sword a - gain.*

C.  *Let oth - ers seize this re - pro - bate who calls me*

C.  *child Ah!*

C.  *God pit - y! me!*

97

Stephen throws her off savagely.

CAR:

s. Un - hand me girl! Un - hand me girl! Oh

Allegro Energico

(Blocks his way.)

STEPH.

CAR:

c. pit - y! me! Un - hand me girl! Pit - - y

c. me!

STEPHEN

s. Spawn of such a thing as he!

STEPH: (furiously)

Ste. *ff*
 Stand you now a - side — let me do my du - ty stand you now a -

CARMELITA

C. Oh

St. - side!

99

They struggle.

C. Nev - er! Steph - en! Nev - er

S. A - way! A - way! A - way!

C. Steph - en! No!

S. A - way! Go!

cresc e accel.

CAR: Very excitedly

Rath - er would I kill my -

c. *self and you than suf-fer you to leave me!*

Agitato
mf *mf*

STEPH
Then must I kill you too to make this ar -

100 Andante poco grave

They struggle wildly while the storm outside

— rest.

ff

loco

This system contains the first two measures of the piece. The vocal line begins with a whole rest. The piano accompaniment starts with a forte (*ff*) dynamic and a tempo marking of *Andante poco grave*. The right hand features a complex texture with sixteenth-note runs and slurs, while the left hand provides a steady bass line with some triplet patterns.

again grows in ferocity.

This system contains measures 102 and 103. The piano accompaniment continues with intricate textures, including triplet figures in both hands and various slurs and accents. The overall mood is one of increasing intensity and struggle.

This system contains measures 104 and 105. The piano accompaniment features a dense, rapid sixteenth-note passage in the right hand, culminating in a double bar line. The left hand continues with a rhythmic accompaniment.

101

This system contains measures 106 and 107. Measure 106 is marked with a circled '101'. The right hand features a series of sixteenth-note chords, many of which are marked with a '6' (sextuplet). The left hand has a more sparse accompaniment with some triplet patterns.

This system contains measures 108 and 109. The right hand continues with sextuplet sixteenth-note chords. The left hand features a descending bass line with slurs and accents. The piece concludes with a final chord in the left hand.

He is about to lunge at her with his sword

(102)

ff

She is too quick for him and stabs him

Musical score for the first system, featuring a treble and bass clef with sixteenth-note runs and chords.

Stephen falls - Carmelita gazes wildly on his corpse and cries Stephen! Stephen!

Musical score for the second system, including a 'lunga pausa' instruction.

103 *Agitato*

The sound of voices is heard outside the door.

Musical score for the third system, marked 'pp' and 'Agitato'.

The wounded form of Stackareff is brought in by soldiers.

Musical score for the fourth system, featuring a triplet and dynamic markings.

(In despair)

CARM.

104

The Le Allegro

Musical score for the fifth system, including 'ff' and 'Allegro' markings.

c.

— gend!

The soldiers level their guns at Carmelita.

loco

Curtain.
Adagissimo

ff

When the curtain is down a shot is heard!