

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many beamed notes. The left hand plays a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

Second system of the piano score. The right hand continues with complex chords, and the left hand maintains the eighth-note accompaniment. Dynamics include *cresc.* and *pp*. The time signature changes to 5/4.

Third system of the piano score. The right hand has a melodic line with eighth-note patterns and some triplets. The left hand continues with eighth notes. Dynamics include *mf*. The time signature changes to 3/4.

Fourth system of the piano score. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand continues with eighth notes. Dynamics include *cresc.*

Fifth system of the piano score. The right hand has a melodic line with eighth-note patterns and some triplets. The left hand continues with eighth notes. Dynamics include *cresc.*

Sixth system of the piano score. The right hand has a melodic line with eighth-note patterns and some triplets. The left hand continues with eighth notes. Dynamics include *ff*, *p*, and *sf*. The time signature changes to 2/4.

8

*ff* *p* *sf*

8

*ff*

*mp*

*p*

*p*

*p* *cresc.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) has a bass line with slurs and ties. The instruction *più basso leggero* is written above the bass line.

Second system of musical notation. The right hand continues with chords and melodic fragments. The left hand features a series of slurred eighth-note patterns, each marked with a '7'.

Third system of musical notation. The right hand has chords and a melodic line. The left hand continues with slurred eighth-note patterns, marked with '7'. A dotted line with the number '8' indicates a measure repeat.

Fourth system of musical notation. The right hand has chords and a melodic line. The left hand continues with slurred eighth-note patterns, marked with '7'. A dotted line with the number '8' indicates a measure repeat.

Fifth system of musical notation. The right hand has chords and a melodic line. The left hand features slurred eighth-note patterns, marked with '3'. The instruction *pp* is written above the right hand.

Sixth system of musical notation. The right hand has chords and a melodic line. The left hand features slurred eighth-note patterns, marked with '3'. The instruction *pp* is written above the right hand.

210 (A bye street leading to the Piazza, set diagonally, the open space of the great square being discernible in the distance. Rucello is discovered waiting the approach of the procession conducting Savonarola to the stake.)  
 (Eine Nebenstrasse, schräg auf die Piazza führend; der offene, grosse Platz ist in der Ferne sichtbar. Rucello erwartet die Ankunft des Savonarola zum Holzstoss geleitenden Zuges.)

**Allegro moderato, ma con fuoco. 3. Scene.**

*mf* (The curtain rises.)  
 (Der Vorhang geht auf.) *cresc.*

**Rucello.** *sf* *rall.*

Has - ten thou kin - dled dawn of my re - venge!  
 Nun dümm're auf, du Mor - gen mei - nes Siegs!

*sf* *colla parte* *p*

*col 8va ad lib.*

Halt not, but scatter the pale pu - ny fires that lag be -  
 Jauch-ze, du langun-ter - drück-ter Ra-che-geist - ge - kom - men

8

-hind the va - nished night,  
 end - lich ist der Tag!

*dim.* *mf* *cresc.*

8



*ff* Tri - umph! Tri - umph! Black dream of dam - ned  
 Hin schwand die Nacht der

*f* *sf*

doubt thourt gone, and the swift sun - rise as my hope's blood -  
 Zwei - fels - qual, und der Er - fül - lung Son - ne stieg blut -

*f* *sf* *p*

- red tarries no more; The  
 roth heu - te em - - por. Am

goal is made, The hour, sweet - tas - ting hour of  
 Ziel bin ich! Die Stund', die sü - sse Stund' die

*f* *sf* *sf*

all my hung - ry hate strikes, see, he comes at  
 mei - ne Ra - che stil - - let, bald erschei - net  
 (He looks in the direction of the approaching proces -  
 (Er blickt in die Richtung, aus der er den Zug er -

*sf* *sf* *sf* *rall.* *sf* colla parte

*u tempo*

length!  
*sic!*  
sion. Some of the first stragglers of the crowd come on the scene.)  
*partel. Die ersten Vorläufer der Menge erscheinen auf der Scene.)*

Clear, clear the way, *Frei macht den Pfad!*      Hinder him not *Hindert ihn nicht,*      make smooth and straight his *lasst bald ihn mir sich*

path, *nahn.*      and bring him to me *Lasst ihn zer-schmet-tert*

scourged and shamed, *vor mir sehn,*      quick on, *eilt Euch.*      quick on, *eilt Euch,*

Halt *zu - - dert*      not, *nicht!*      but *Es*      let *wei -*      me feed *- de sich*      my *mein*

famished eyes                      that ache for such a feast:                      he  
*hungrig Aug'*                      *an der Ru - che ho - hem*                      *Fest!*                      *Er*

comes!    he comes!  
*naht,*    *er naht!*

(Bell on the stage.)  
*(Glocken auf der Bühne)*

No joy - - ous bridegroom                      on his gol - - den  
*Dem fro - - hen Bräut - gum*                      *an dem Hoch - - zeits -*

day in der rap - - ture                      hearkened to his mar - - riage  
*tag der Glo - - cke*                      *Ton so hold in's Ohr - - nicht*

(The crowd pour  
*(Die Menge strömt*

bell,                      as I drink in the music of that  
*klingt, - als mir der Ton in's Herz be-rau schend*

in making a path for the procession. The guard comes  
*herein. einen Pfad für die sich nähernde Procession freilassend.*

knell  
dringt!

*p pesante*

first, then the civil authorities, lastly Savonarola enters.)  
*Zuerst die Wache, dann die Würdenträger der Stadt, zuletzt Savonarola.)*

*cresc.* *mf*

(The crowd kneel for his blessing, many of the poor are following the cortège among them Francesca.)  
*(Die Menge kniet, um seinen Segen zu empfangen, nieder, viele Arme folgen dem Zug, unter ihnen Frances- ca.)*

*molto rall.*

*col'ced.*

(as Savonarola advances from L. Rucello confronts him.)  
*(Wie Savonarola vorkommt, tritt ihm Rucello entgegen.)*

Ha! so my time has  
 Ha! mei-ne Zeit ist

*f* *p*



come, though in the coming long. But at  
 da, wenn sie auch spät erst kam! End-lich

length my sweet re-venge is fed, come say, Sir Priest, how tallies this bright  
 wird mein Ra- - che - durst ge-stillt! Hochwü'd'-ger Herr, ge-den-cket ihr heut'

morn with one pale night some twenty years ago? Thou  
 noch, was eines Nachts vor zwanzig Jah-ren einst geschah? Da-

hadst thy tri-umph then! mine hath come late, but it hath  
 mals habt ihr ge-siegt! Mein Sieg kommt spät, a-ber er ist

(Savonarola looks at him unmoved. Rucello advances a step or two with threatening gesture.)  
 (Savonarola blickt ihn unbewegt an. Rucello tritt ein paar Schritte näher, höhrend, heran.)

come! What ho! thou art so calm?  
 da! Ei ei, wie so ge-fusst?

(he doffs his cap mockingly.)  
(sein Barret höhnisch abnehmend.)

thou dost forgive?  
*du willst verzeihn!*

I thank thy saint-ship humbly.  
*Ich dan-ke dir in De-muth!*

Thou  
*Dein*

go - est to the scaffold,  
*Weg führt dich zum Holzstoss!*

see I crave, ha, ha, good priest thy dying  
*gieh vor-her, ha, ha, mir doch noch deinen*  
(he is about to kneel.  
*er ist im Begriff*)

*Più mosso.*

*Francesca. ff.*

blessing.  
*Se-gen.*

Fiend! a  
*Hal die*

Francesca comes vehemently between them Rucello rises.)  
*mederzukmien. Francesca tritt heftig zwischen sie. Rucello erhebt sich.)*

mocking fiend from hell thou art!  
*Höl-le spie dich Teu-fel aus!*

in jest his  
*Zum Hohn ver-*

dy - - - ing  
*langst*

blessing  
*sei-nen*

dost thou ask?  
*Se-gen noch!*

here fall with all the powers of my  
*So ruf' ich denn dir zu aus der*

loa - - - - - thing soul on thee and  
*See - - - - - le Grund und aus dem*

thine in my dead mo - - - - -  
*Grab ruft mei - - - - - ner Mut - - - - - ter*

name, for  
*Geist: für*

*p cresc.* *ff*

(The women curse him.)  
(die Frauen fluchen ihm.)

e - ver and for aye... my living  
*jetzt und im - mer - dar sei du ver -*

**Adagio.** (Rucello cowers before her.)

*f* (Rucello zuckt, zusammen.)

curse!  
Soprani. *flucht! sempre sotto voce ma minacciando*

Thy dy-ing vic-tim dost thou bait? Then by the triumph of thy  
*Adagio.* Du höh-nst ihn, den zum Tod man führt? Ju dei-ne Ra-che tri-um-

*pp*

Sopr. hate that leaveth us all de-so-late our curse on the and  
Ten. phirt, ent-ris-sen wird uns un-ser Hirt. auf e-wig sei ver-  
(the poor and the sinners curse him.)  
(die Armen und Sünder fluchen ihm.)

*poco*

*mf*

thine!  
*flucht.* *p sotto voce ma minacciando*

We, who have sinned, have suf-fered sore but, blessed by him, our  
Wir wa-ren schwach und lit-ten Pein, ge-ret-tet hat uns

*p*

Ten. bur-then bore, shall know his love and help no more, we curse thee, thee and  
Bassi. er al-lein, wer wird uns künft'ig Hel-fer sein, auf e-wig sei ver-  
(the aged curse him.)  
(die Alten fluchen ihm.)

*poco*

*cresc.* *fp*



thine! *p sotto voce ma minacciando*  
 flucht.  
 Bassi.

As years grew dark with fail - ling sight, — we turned to him, he was our  
 Das Al - ter kam, das Licht ent - schwand, — er bot uns hilf - reich sei - ne

light.  
 Hand.

Thou takest him as comes the night, our curse on thee and  
 Du nahmst ihn uns, der bei uns stand, auf e - wig sei ver -

Sopr. *mf*  
 ad lib. col Sopr.) Ten.

(Francesca For this his blood that thou dost shed, till to the judgement thou art  
 Für die - ses O - pfer, das dir füllt, büß' du bis an das End' der  
 flucht.

*cresc.*

led — when sound of trump shall wake the dead, our  
 Welt, — bis dich des Rich - - ters Spruch zer - - schellt, auf

*cresc.*

220 (Rucello shrinks before them with increasing horror. Finally, cowering like some guilty evil thing, he creeps  
*(Rucello bebt mit wachsendem Entsetzen vor ihnen zusammen. Endlich zusammen gekrümmt, wie ein böses verbre-*

curse on thee and thine, our curse, on thee and  
*e - wig sei ver - flucht, auf e - wig sei ver -*

*f* *p* *f*

from their sight.)  
*(herisches Wesen, schleicht er fort.)*

thine, our curse, our curse, our curse on thee and  
*flucht, ver - flucht: ver - flucht, auf e - wig sei ver -*

*p* *f* *sf* *sf* *f* *sf* *sf*

**Allegro maestoso.**

thine! Our  
*flucht! Auf*

**Allegro maestoso.**

*ff*

*col. C.*

curse on thee! and thine  
*im - merdar! ver - flucht!*

*dim.*

(The procession moves on.)  
(Der Zug geht weiter.)

Tempo della marcia.

*p pesante*  
*col 8va Basso*

*sfp*

*mf*

*mp*

*cresc.*

*f*  
*dim.*

*p*  
*col 8va Basso*

222 (The stage is deserted save by Francesca still kneeling. She rises suddenly and gazes in the direction of the vanishing throng.)  
 (Die Bühne ist leer, nur Francesca ist auf ihren Knien liegen geblieben. Sie steht schnell auf und blickt in die Richtung, in welche der Zug abgegangen ist.)

Francesca.

*Allegro moderato.*

(she turns away shudderingly.)  
 (sie wendet sich schauernd ab.)



heart. Herz. *mf* O thou God of mer-cy, hear me, Hör', o hör' mich, Gott der Frommen! Death it seemeth, oh so Lass' dein Reich zu mir nun

near me! see, it ri-seth all a-round me, kom-men, lass' zu dir em-por mich wal-len, *cresc.*

long, too long these chains have bound me, ju-der Er-de Ket-ten ful-len, *mp*

Give me li-ber-ty, li-ber-ty, li-ber-ty, nimm mich auf zu dir, auf zu dir, auf zu *f*

(She grows faint and puts her hand to her heart. The bell tolls one stroke. The scene grows ruddy with the illumination of distant fire.)  
 (Sie wird schwach und legt ihre Hand aufs Herz. Es ertönt ein Glockenschlag; die Bühne wird durch das ferne Feuer roth beleuchtet.)

ty, dir! He Er hears my prayer! Bell. Glocke. *pp*

Ah me! that light!      What is this  
*O sieh! welch' Licht!*      *Wel-che Er-*

vi-sion in the air?      A spi-rit, white-  
*scheinung beut sich dar?*      *Ein En-gel,*

-robed won-drous fair?      I see a-right?  
*glanz-voll, wunder-bar?*      *Täusch ich mich nicht?*

*mf*

it is a heav'n-ly crown!      'tis mine, it call-  
*Ja, ei-ne Him-mels-kron'!*      *Es winkt, es ru-*

*cresc.*

eth me, a voice di-vine!  
*set mich; wie hold das klingt!*

*pp sempre*

Adagio e maestoso.

*f*

O thou white  
O welch' ein

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a continuous, flowing eighth-note pattern in the right hand, with a more rhythmic accompaniment in the left hand. The tempo is marked 'Adagio e maestoso'.

sea ————— of se - raphs' wings!  
Meer ————— von Son - nen - schein!

The second system continues the musical piece. The vocal line has a long note for the word 'sea' and 'Meer'. The piano accompaniment maintains its characteristic eighth-note texture.

O mu - sic wa - - king  
O welch' ein Klang be -

The third system shows the vocal line with a long note for 'O' and 'O'. The piano accompaniment continues with its eighth-note pattern.

in mine ear, swept  
rauscht mein Ohr, siss

The fourth system features the vocal line with a long note for 'in' and 'rauscht'. The piano accompaniment continues with its eighth-note pattern.

from a my - riad gol - - den strings!  
rauschengold - ne Har - - fen drein!

The fifth system shows the vocal line with a long note for 'from' and 'rauschengold'. The piano accompaniment continues with its eighth-note pattern.

O heav'n I come, thou  
 O Gott, ich komm, heb'

Più mosso.

art so near!  
 mich em - - - por!

(halting)  
 (schwankend)

Life fa - - deth like a  
 Gleich Blü - - then wetkt mein

bro - - - ken flower, I cast it from me  
 Le - - - hen schon, ich werf' es von mir-

see the throne!  
 sieh - der Thron,



I mount, I mount, wide heaven mine own, E - ter -  
 em - por, em - por, der Himmel ist of - fen, o E -

*sf* *pp*

- ni - ty my dower! (She is illumined by the red rays of the fire.)  
 - wig - keit, mein Hof - fen! (Sie ist von dem Scheine des Feuers beleuchtet.)

Fare - well, thou world! behold me  
 Leb' wohl, o Welt, lass ab von

*p*

free! ay, free!  
 mir, lass ab,

*piu f*  
*cresc.*

ay, free!  
 von mir!

*ff*  
*f*

(♩ = ♩)

My God I come, I  
 Mein Gott, mein See - - - le

come to thee!  
 kommt zu dir!

My God I come, I  
 mein Gott, mein See - - le

come to thee!  
 kommt zu dir!

My God,  
 mein Gott,

I come,  
ich komm',

I come  
ich komm'

(she sinks lifeless to the ground.)  
(sie sinkt leblos zu Boden.)

to thee!  
zu dir!

pp

ff

pp

(The curtain falls slowly.)  
(Der Vorhang fällt langsam.)

ff

dim.

rall.

pp

End of the Opera.  
Ende der Oper.