

THE

VEILED PROPHET

BY

C. VILLIERS STANFORD.

LONDON, BOOSEY & CO.

The
VEILED PROPHET.
Grand Opera,
in three Acts.

WRITTEN BY W. BARCLAY SQUIRE,

and translated into German by

ERNST FRANK,

The Music by

C. VILLIERS STANFORD.

— *Price 7/6 net.* —

London,
BOOSEY & CO: 295, REGENT STREET.W.

BERLIN, — BOTE & BOCK

THE VEILED PROPHET.

(DER VERSCHLEIERTE PROPHET.)

DRAMATIS PERSONÆ.

THE CALIPH MAHADI	Bass.
MOKANNA, The veiled Prophet	Baritone.
ZELIKA, Priestess	Soprano.
FATIMA, Chief Slave in the Harem	Soprano.
AZIM, A young warrior	Tenor.
ABDULLAH, Mokanna's Slave	Bass.
A YOUNG WATCHMAN	Tenor.

Chorus of Followers of the Prophet. Slaves and Soldiers.

The action takes place in Merou in Persia, at and in the vicinity of the Prophet's Palace.

INDEX.

ACT I.

				Page
	OVERTURE	(CHORUS OF FOLLOWERS)	3
SCENE 1.	SONG	"From the midday's burning heat."	11
		<i>Aus des Südens Sonnen-reich.</i>	
		"Would ye gain the glorious guerdon?"	27
		<i>Wollt ihr den Glanz erschauen.</i>	
SCENE 2.		ABDULLAH, MOKANNA	29
SCENE 3.		ABDULLAH, MOKANNA, AZIM	40
SCENE 4.		ZELIKA	54
		"On to victory."	
		<i>Auf zum Siege.</i>	
SCENE 5.		ZELIKA, MOKANNA	60

ACT II.

SCENE 1.		(CHORUS OF WOMEN)	80
		"Twine the wreath and bind the flower."	
		<i>Windet blumenreichen Kranz.</i>	
		FATIMA	87
		"Be your care to steep his soul."	
		<i>In der Liebe sel'ges Reich.</i>	
SCENE 2.	SONG	AZIM, ABDULLAH	93
		ABDULLAH	94
		"The Prophet our master."	
		<i>Mokanna der Meister.</i>	
SCENE 3.		AZIM	101
		"In vain, no trace is found."	
		<i>Umsonst, ach keine Spur!</i>	
SCENE 4.	BALLET MUSIC (No. 1)	(CHORUS OF WOMEN)	107
		"Spirit of Love."	
		<i>Geist du der Liebe.</i>	
	SONG	FATIMA	120
		"There's a bower of roses."	126
		<i>Eine Laube steht.</i>	
SCENE 5.	BALLET MUSIC (No. 2)	AZIM, ZELIKA	131
SCENE 6.		AZIM, ZELIKA, MOKANNA	135

ACT III.

SCENE 1.		(WATCHMAN'S SONG)	159
		"When I left thee."	
		<i>Als ich schied.</i>	
SCENE 2.		CHORUS	162
SCENE 3.		MOKANNA AND CHORUS	175
SCENE 4.		MOKANNA	201
		"Go to your doom."	
		<i>Geh in dem Tod.</i>	
SCENE 5.		ZELIKA AND FATIMA	202
		"This night will Azim."	
		<i>In dieser Nacht.</i>	
SCENE 6.		ZELIKA	209
		"O, peaceful mother."	
		<i>Du sanfte Tröst'rin.</i>	
SCENE 7.		MOKANNA, ZELIKA	216
SCENE 8.		ZELIKA, AZIM, MOKANNA, AND FATIMA	223
SCENE 9.		ZELIKA, AZIM, MOKANNA, FATIMA, AND THE CALIPH	228

The Veiled Prophet.

Der verschleierte Prophet.

Overture.
Ouvverture.

Andante Maestoso.

Pianoforte.

il tema marcato

pp agitato

cre - - - sven - - - do

Allegro agitato.

cresc.

mf

cresc.

ff

di - mi - nu - en - do

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* is present in the right hand, and *Cantabile* is written in the left hand.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment. The dynamic marking *f* is present in the left hand.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, featuring block chords in the right hand and a more rhythmic accompaniment in the left hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand features a more active accompaniment with slurs. The dynamic marking *mf* is present in the left hand, and *cresc.* is written in the right hand.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand features a more active accompaniment with slurs. The dynamic marking *f* is present in the left hand, and *cresc.* is written in the right hand. The tempo marking *animato* is present in the right hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with many sixteenth notes and some slurs. The lower staff is in bass clef and contains a bass line with chords and some single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and some dynamic markings. The lower staff continues the bass line with chords and single notes.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with many sixteenth notes and slurs. The lower staff continues the bass line with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some rests and slurs. The lower staff continues the bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some rests and slurs. The lower staff continues the bass line with chords and single notes. Dynamic markings like *pp* and *rall.* are present.

Adagio molto.
Cantabile

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and some dynamic markings. The lower staff continues the bass line with chords and single notes.

The seventh system of musical notation consists of two staves. The upper staff has a melodic line with slurs and some dynamic markings. The lower staff continues the bass line with chords and single notes.

Tempo I.

Musical notation for the first system, including treble and bass staves. A 'RH' marking is present in the bass staff.

Musical notation for the second system, including treble and bass staves.

Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including treble and bass staves. A 'col Ped.' marking is present in the bass staff.

Musical notation for the fifth system, including treble and bass staves. A 'mf' marking is present in the bass staff, and 'su ad lib.' is written below the bass staff.

Musical notation for the sixth system, including treble and bass staves. A 'cresc' marking is present in the bass staff.

Musical notation for the seventh system, including treble and bass staves. A 'cresc. sempre' marking is present in the bass staff, and an 'f' marking is present in the treble staff.

mp

cresc. poco a poco

col. rdo. *col. rdo.*

cresc.

ff

più mosso.

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The first system includes dynamic markings *p*, *cresc.*, and *f*. The second system includes *ff*. The third system includes *ff*. The fourth system includes *ff* and *p*. The fifth system includes *cresc.*, *sempre cresc.*, and *ff*. The sixth system includes *ff*. The seventh system includes *p* and *poco rall.*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The Veiled Prophet.

Der verschleierte Prophet.

Act I.

Moderato assai.

Piano. *mp*

(The Curtain rises. A Hall in the palace of Merou. Left a dais, on which is a throne. Soldiers and followers of the Prophet discovered.)
 (Der Vorhang geht auf. Eine Halle im Pallast zu Meru. Links ein erhöhter Thron. Soldaten und Anhänger des Propheten.)

Tenor I.

Tenor II.

Bass I. *mf*

Bass II.

From the
 Aus der
 From the midday's burning heat —
 Aus des Südens Sonnen - reich —
 From the
 Aus der
 From the midday's burning heat —
 Aus des Südens Sonnen - reich —

palm trees' plea-sant shade, where the foun-tain's mur-mur-ing sound Cools the
 Pal - me schatt-ger Gluth, wo der Quel - le lei - ser Ton mur-melnd

This system contains the first two systems of the musical score. The top two systems are vocal staves with lyrics in English and German. The bottom two systems are piano accompaniment staves. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the right hand.

bow'r for love ar-rayed, From the grove where birds are hushed
 kühl't der Lie-be Gluth, Wo in ew'-ger Wäl-der Nacht
 bow'r for love ar-rayed, where the
 kühl't der Lie-be Gluth, selbst des

This system contains the third and fourth systems of the musical score. The vocal staves continue with lyrics in English and German. The piano accompaniment features a more active melodic line in the right hand, with some trills and grace notes. Dynamics include *p* and *pp*.

And the ro-ses faint and fail with the breath of
 Wo der Ro-se keu - scher Schoos Lie-bend duf - tet
 sun ne'er sees the ground
 Vo-gels Lied ver - weht.

This system contains the fifth and sixth systems of the musical score. The vocal staves conclude with lyrics in English and German. The piano accompaniment continues with a similar melodic texture, featuring trills and grace notes. Dynamics include *pp*.

love a - round we have come, O migh-ty priest
 und ver - geht, hat uns Al - - le zu dir her

love a - round we have come, O migh-ty priest
 und ver - geht, hat uns Al - - le zu dir her

at thy
 O Pro -

cresc. *mf* *mf* *mf*

We have an - - swered thy be - - hest
 bid - - ding we o - beyed Scheuend nicht des Wegs Be - schwer
 phet, dein Ruf ge - brächt, *mf*

We have an - - swered thy be - - hest
 bid - - ding we o - beyed Scheuend nicht des Wegs Be - schwer

pp *cresc.* *pp* *cresc.*

in our com - - ing nought has stayed
 folg-ten gern wir dei - - ner Macht!

in our com - - ing nought has stayed
 folg-ten gern wir dei - - ner Macht!

pp

Great Prophet hear Great Pro-phet see thy
 Hör' uns, Pro - phet, sieh uns, Pro - phet, es

Great Prophet hear Great Pro-phet see thy
 Hör' uns, Pro - phet, sieh uns, Pro - phet, es

ser - vants wait to bow the knee be - fore the throne in ho -
 bringt hier dei - ner Knech-te Schaar dir Lob und Preis im Stau -

ser - vants wait to bow the knee be - fore the throne in ho -
 bringt hier dei - ner Kuech-te Schaar dir Lob und Preis im Stau -

poco più mosso
 - ly fear, Oh Mas - ter
 - be dar! O Mei - ster

- ly fear, Oh Prince draw near Oh Mas - ter
 - be dar! O Kö - nig komm! O Mei - ster

come more than di - vine vouchsafe to send thy slaves some sign, Oh
 komm! und of-fen-bar Mächtger, dich dei-ner Knech - - te Schaar! Ach

come more than di-vine vouchsafe to send thy slaves some sign, Oh
 komm! und of-fen-bar Mächtger, dich dei-ner Knech - - te Schaar! Ach

send some sign, Mo-kan - - na,
 of - - fen - bar, Mo-kan - - na,
 send some sign, Mo-kan - - na,
 of - - fen - bar, Mo-kan - - na,

Mo-kan - - na, Great Pro - phet hear and send some *rall.*
 Mo-kan - - na, Dich, o Pro - phet, der Knech - te
 Mo-kan - - na, Great Pro - phet hear and send some
 Mo-kan - - na, Dich, o Pro - phet, der Knech - te *rall.*

Tempo di marcia.

sign
Schaar!
sign
Schaar!

Tempo di marcia.
p
ppstacc.

p
Hark Horch!
p
Hark Horch!

The Priest is ap-pear-ing,
Der gött-li-che Prie-ster!
The Pro-phet ap-proa-ches,
Es na-het der Wei-se,

The Priest is ap-pear - ing!
 Der gött - li - che Prie - ster!

The Prince — so res-plen-dent is
 In fürst - - li - chem Glan - ze er -

poco accel.

To - wards us is com - ing, Pre - pare
 Er na - het im Glan - ze, Lasst uns

com - ing, scheint er, Lasst uns

poco accel.

cresc.

Pre - pare to re - ceive him with
 Lasst uns ihn em - pfan - - gen in

to re - ceive him with pi - - -
 ihn em - pfan - - gen, in from - -

cresc.

pi - - ous de - vo - tion, Mo - kan - na the Mas - ter, Mo -
 from - mer Er - ge - bung, Mo - kan - na, den Mei - ster, Mo -
 ous de - vo - tion, Mo - kan - na the Mas - ter, Mo -
 mer Er - ge - bung, Mo - kan - na, den Mei - ster, Mo -

cresc. sempre

kan - na the migh - - - - ty
 kan - na, den Herrn den Herrn!
 kan - na the migh - - - - ty
 kan - na, den Herrn den Herrn!

poco rall.

a tempo

(The procession enters.)

(Es beginnt ein pruchtiger Aufzug.)

Hail light of men— let all thy prai-ses sing— all Hail to thee our
 Dir Licht der Mensch-heit huld-gen al-le wir, Heil dir Pro-phet, Heil
 Hail light of men— let all thy prai-ses sing— all Hail to thee our
 Dir Licht der Mensch-heit huld-gen al-le wir, Heil dir Pro-phet, Heil

a tempo

il basso staccato

(Women enter strewing flowers.)
 (Frauen, Blumen streuend, treten auf.)

Pro-phet and our king, From Al-lah sent with free-dom from on high, Glo-
 Heil
 gro-sser Kö-nig dir, dich sand-te Gott, der Frei-heit uns zu weihn,
 Pro-phet and our king, From Al-lah sent with free-dom from on high,
 gro-sser Kö-nig dir, From Al-lah sent dich sand-te Gott, der Frei-heit uns zu weihn,

- rious Mo-kanna Glo- rious Mo-kanna To thee to thee to thee we sing
 — dir Mo-kanna Heil — dir Mo-kanna
 Heil dir Mo-kanna, Heil dir Mo-kanna, dir Ruhm und Preis und Ehr' al-lein.
 Glo-rious Mo-kanna Glo-rious Mo-kanna To thee to thee to thee we sing
 Heil dir Mo-kanna, Heil dir Mo-kanna, dir Ruhm und Preis und Ehr' al-lein.

mf
Sop.I. Bend ye the knee be - fore his form di - vine wher - e'er he goes let
 Alt I. Beu - get die Knie vor solcher Ma - je - stät *mf* Streut Blumen ihm, wo -
 Alt II. Wher - e'er he goes let
 Streut Blumen ihm, wo -
 Let flowrs
 wo - hin

p
legato

flowrs his path - - - way line, Dare not to raise your eyes -
 hin sein Weg auch geht, Ihn an - zuschau ist je -
 flowrs his path - - - way line,
 hin sein Weg auch geht,
 his path - - - way line,
 sein Weg auch geht,

Sop. I.II. un - to your king,
 Alt I.II. dem Aug' ver - wehrt,
 Tenor I.II. Dare not to raise your eyes un - to your king,
 Ihn an - zu - schau ist je - - dem Aug' ver - wehrt,
 Bass I.II.

p
 Low on the ground Let
 Tief in dem Staub sei

f
 Glo - - rious Mo - kan - - na,
 Heil dir, Mo - kan - - na,

pp

cresc.
 all their ho - mage bring
 gött - - lich er ver - - ehrt!

cresc.
 Glo - - rious Mo - kan - - na,
 Heil dir Mo - kan - - na,

mf
 Let all their ho - mage bring
 Dir huld'gen al - - le wir!

mf
 Hail, light of men,
 Dir Licht der Welt,

mf 2
 Hail, light of men,
 Dir Licht der Welt, Hail, light of
 dir Licht der

Let all their ho - mage bring
 dir huld'gen al - le wir!

Hail, light of men, Let all thy praises sing Let all thy
 dir Licht der Welt, dir huld'gen al - le wir, dir huld'gen

men Let all thy praises sing
 Welt, dir huld'gen al - le wir,

cresc.

cresc. sempre

prai - ses sing Let all thy prai - - - ses sing!
 al - le wir dir huld' - gen al - - - le wir!

Let all thy prai - - - ses prai - - - ses sing!
 dir huld'gen al - - - le, al - - - le wir!

(at the end of the procession enters Mokanna, his head covered with a silver veil concealing his face; a long black beard only is visible.)
 (am Ende des Zuges erscheint Mokanna. Sein Haupt ist von einem silbernen Schleier bedeckt. Ein mächtiger Vollbart wallt tief herab.)

cresc.

Glo - ry to thee oh great and full of might
 Dir o Pro - phet sei Lob und Preis ge - - bracht,
 Glo - ry to thee oh great and full of might
 Dir o Pro - phet sei Lob und Preis ge - - bracht,

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics in English and German. The bottom two staves are piano accompaniment staves. The music is in a major key with a 2/4 time signature. The piano part features a steady accompaniment of chords and moving lines.

Du - teous we fall be - fore thy aw - ful sight,
 deh - mü - thig beu - - gen wir uns dei - ner Macht!
 Du - teous we fall be - fore thy aw - ful sight,
 deh - mü - thig beu - - gen wir uns dei - ner Macht!

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics in English and German. The bottom two staves are piano accompaniment staves. The music continues in the same key and time signature. The piano part provides harmonic support for the vocal lines.

How dare we gaze on thee for we are frail,
 Wird auch dein An - - - blick kei - nem Aug' zu Theil,
 How dare we gaze on thee for we are frail,
 Wird auch dein An - - - blick kei - nem Aug' zu Theil,
 How dare we gaze on thee for we are frail,
 Wird auch dein An - - - blick kei - nem Aug' zu Theil,

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics in English and German. The bottom two staves are piano accompaniment staves. The music continues in the same key and time signature. The piano part features a more active accompaniment with eighth notes and chords.

How dare we gaze on thee for we are frail. Theil.
 wird auch dein An - - - blick kei - nem Aug' zu Theil.
 thee for we are frail, Theil, How dare we gaze. Theil.
 kei-nem Aug' zu Theil, kei - - nem zu Theil.

How dare we gaze on thee for we are frail. Theil.
 wird auch dein An - - - blick kei - nem Aug' zu Theil.
 thee for we are frail, Theil, How dare we gaze. Theil.
 kei-nem Aug' zu Theil, kei - - nem zu Theil.

Pro - phet we greet thee, Mo - kan - na Heil, Pro - phet we greet thee, Mo -
 Sei - uns ge - grü - sset Mo - kan - na Heil, Sei - uns ge - grü - sset Mo -
 Pro - phet we greet thee, Mo - kan - na Heil, Pro - phet we greet thee, Mo -
 Sei - uns ge - grü - sset, Mo - kan - na Heil, Sei - uns ge - grü - sset Mo -

kan - na Heil, Pro - phet we greet thee, Pro - phet we greet thee,
 kan - na Heil, sei uns ge - grü - - sset, sei uns ge - grü - - sset,
 kan - na Heil, Pro - phet we greet thee, Pro - phet we greet thee,
 kan - na Heil, sei uns ge - grü - - sset, sei uns ge - grü - - sset,

Pro - phet we greet thee, Mo - kan
 sei - uns ge - grü - - sset, Mo - kan
 Pro - phet we greet thee, Mo - kan
 sei - uns ge - grü - - sset, Mo - kan

na Hail! Hail! Hail!
 nu Heil! Heil! Heil!
 na Hail! Hail! Hail!
 na Heil! Heil! Heil!

Moderato maestoso. (Mokanna rises from his throne.)
 (Mokanna, der auf dem Thron Platz genommen hat, steht auf.)

f e molto pesante

Mokanna.

'Tis Wohl

well, o chil - dren, that ye thus bow down be - fore the Be - ing
 that ihr, Gläu - bi - ge, wenn ihr fromm Euch beugt der Macht, die durch mich

who a - mong you stands; Oh let your ar - dour nev - er
 un - ter euch hier weilt, o mö - ge nie - mals eu - re

coo - ler prove nor quen - ched be by foe - - men of the
 Gluth er - kal - - ten, mö - ge nie eu - er Glau - - be wan - kend

a tempo faith! sein! *rall.*
 Mo - kan - na hail!
 Mo - kan - na Heil!
 Mo - kan - - na hail!
 Mo - kan - - na Heil!
 Pro - - phet we greet thee, Mo - kan - na hail!
 Sei uns ge - grü - sset! Mo - kan - na Heil!

a tempo *cresc.* *rall.*

Adagio.

Would ye gain the glo-rious guerdon? would ye gaze up - on my glo - ry;
 Wöl - let ihr den Glanz er - schau - en, der aus mei - - nem Ant - litz strah - let,

far be yond what ye have heard of, heard in fa - ble or in sto - ry?
 herr - li - cher, als kühn - stes Hof - fen, als die Phan - ta - sie ihu ma - let,

Più mosso.

marcato

Ye must bide and do my bidding, First man - kind must
 müsst des Au - gen - blicks ihr har - ren, da die Welt wird

free and true be ye the Earth must rid of
 frei und rein sein, al - le Ty - - ran - nei muss

poco string.

ty - - rants, ye must bring the world be - neath
 wei - - chen, und die gan - ze Welt muss mein

rall.

Piu Adagio.

mf marcato

mel sein! Then the veil shall be up -
Dann soll die-ser Schlei - er

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'mel sein!' and continues with 'Then the veil shall be up -' and 'Dann soll die-ser Schlei - er'. The piano accompaniment consists of chords and arpeggiated figures. Dynamics include *p*, *f*, and *pp*. The key signature has three flats (B-flat, E-flat, A-flat).

lif - - - ted! Then up - on my fea-tures gaz-ing ye shall
fal - - - len, dann er-füllt sich eu-er Hof-fen, und in

The second system continues the vocal line with 'lif - - - ted!' and 'fal - - - len,' followed by 'Then up - on my fea-tures gaz-ing ye shall' and 'dann er-füllt sich eu-er Hof-fen, und in'. The piano accompaniment features more complex textures with arpeggiated chords. Dynamics include *pp*. The key signature remains three flats.

live to view my glo - ry; Gol-den vi - - - sions all a -
un - ge - ahn - tem Glan - ze seht den Him - - - uel dann ihr

The third system continues the vocal line with 'live to view my glo - ry;' and 'un - ge - ahn - tem Glan - ze' followed by 'Gol-den vi - - - sions all a -' and 'seht den Him - - - uel dann ihr'. The piano accompaniment continues with arpeggiated figures. Dynamics include *pp* and *molto cresc.*. The key signature remains three flats.

maz - ing!
of - fen!

The fourth system continues the vocal line with 'maz - ing!' and 'of - fen!'. The piano accompaniment features a more active and rhythmic texture. Dynamics include *p* and *ff*. The key signature remains three flats.

II. Scene. (Abdullah rushes in breathless and kneels before the Prophet)
Allegro. (Abdullah stürzt äthemos herein und fällt dem Propheten zu Füßen.)

(breathlessly.)
Abdullah. (athemlos.) **Mokanna.** *a tempo*

Most migh-ty mas - ter! Why is this dreadful pal - lor on thy cheek? What makes thee
 Mächt-ger Ge - bie - ter! Was kün-det mir dein blei - ches An - ge - sicht? Was soll dein

Abdullah.

trem - ble? Rise and speak! Oh migh - ty mas - ter! thy
 Za - gen? Auf, sag' an! O mein Ge - bie - ter! Er -

Mokanna.

Cow - - - ard speak, what hast thou seen?
 Feig - - - ling sprich, was ist geschehn?

Abdullah. *rall.* *a tempo*

slave thy par - don craves, Fear hath un - done me!
 barm' dich dei - nes Knechts! Sieh mich er - be - ben!

rall. *a tempo*

p *cresc*

Abdullah.

oh gruesome ghastly sight! Ten thousand spears and
 Entsetz-lich grau-en-haft! Ein gan-zes Heer and in

p marcato

horsemen swift as wind!
 Waf-fen rückt her-an!

Fright hath bewildered him what
 Furcht hat ver-wir-ret ihn, wie

Fright hath bewildered him what what
 Furcht hat ver-wir-ret ihn, wie, wie

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

p *cre-* *-* *scen-* *-* *do*

Oh day of dread! Oh day of
 O Schreckens-tag, o Tag voll

what can his mean-ing be?
 wie deu-ten sei--ne Angst?

what can his mean-ing be?
 wie deu-ten sei--ne Angst?

pain! when to Me-rou as I drew near, a band of
 Graun! Als gen Me-ru ich nä-her kam, ge-wahrt ich

cresc.

horse-men I es - - pied!
 Rei - ter stark an Zahl!

acceler. sempre

pp *acceler. sempre*

Swift in a grove I ran to
 schnell ins Ge-hölez wandt ich den

accel.

hide, and as they passed, too well I saw the
 Schritt, als sie vor-bei, sah ich in vol-len

cresc.

cresc.

Ca - - liph all ar-rayed for war the Ca-liph dread, great Ma-ha-
 Waf - - fen den Ca-li - - fen hie - - her ziehn, den gro-ssen Ma-ha-

rall.

rall.

a tempo

Mokanna.

di! di! Thus Al - lah sends a tri - al
 Al - lah nur ist's, der die - se

a tempo

of your love! Let bat - tle for the
 Prü - fung schallt! Im Kampf - ge - wüh - le

p

faith will your ar - dour prove your ar - - - dour
 er prü - fen Eu - - - res Glau - - - bens

cresc. *sf.* *sf.*

Allegro con fuoco.

prove! Kraft!
 Sop.
 Alt.
 Ten.
 Bass.

To arms! to arms! to arms, to arms, wohl - auf
 Wohl - auf! Wohl - auf! Wohl - auf, wohl - auf,

cresc. *ff.* *ff.*

Allegro con fuoco.

mf. *cresc.*

to arms Mo - kan - na we o - bey, Mo - kan - na we o -
 wohl-auf, Wir fol - gen dei - ner Macht, wir fol - gen dei - ner

bey, lead us, we will fol - low, we will fol - low, we will fol - low, to the
 Macht, führ uns, wir ziehn mu - thig, wir ziehn mu - thig, wir ziehn mu - thig hin in

bat - - - tle a - - - way! a - way! Death
 Kampf und Schlacht! Wohl - auf! Tod

— to the un - be - liev - er, Death, Death, Death — be his
 — tref - fe den Un - gläub - gen, Tod, Tod, Tod — sei sein
 — to the un - be - liev - er, Death, Death, Death — be his
 — tref - fe den Un - gläub - gen, Tod, Tod, Tod — sei sein

doom, Death — to the un - be - liev - er, Fire, Fire.
 Theil, Tod — tref - fe den Un - gläub - gen, Auf, Auf,
 doom, Death — to the un - be - liev - er, Fire, Fire.
 Theil, Tod — tref - fe den Un - gläub - gen, Auf, Auf,

Fire — be his tomb — Tri - umph!

stürzt — ihn ins Grab, — Sieg uns,

Fire — be his tomb — Tri - umph!

stürzt — ihn ins Grab, — Sieg uns,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in two parts (Soprano and Bass). The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Fire — be his tomb — Tri - umph!" and "stürzt — ihn ins Grab, — Sieg uns,".

Tri - umph! we will smite, we will slay, we will smite, we will slay, we will

Sieg uns, je-den Feind tref-fe Tod, je-den Feind tref-fe Tod, je-den

Tri - umph! we will smite, we will slay, we will smite, we will slay, we will

Sieg uns, je-den Feind tref-fe Tod, je-den Feind tref-fe Tod, je-den

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in two parts (Soprano and Bass). The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Tri - umph! we will smite, we will slay, we will smite, we will slay, we will" and "Sieg uns, je-den Feind tref-fe Tod, je-den Feind tref-fe Tod, je-den".

Mokanna.

A
Ein

slay, smite — and slay, smite — and slay.
 Feind Schmach — und Tod, Schmach — und Tod!
 slay, smite — and slay, smite — and slay.
 Feind Schmach — und Tod, Schmach — und Tod!

leader I will give you, on whose steps vic - - - try has ev - er followed
 Führer soll Euch wer - den, dem von je - der Sieg — folg - te, wie ein treu - er

dim.

poco a poco ritenuto

like a slave: He shall be - fore you go — and fight the
 Knecht dem Herrn, Er zie - he Euch vor - an, — er schlägt den

p poco a poco ritenuto

a tempo

foe _____ who nev-er yet _____ has knownde - feat. Ab-dullah, go
Feind, _____ den nie ge - schlag - nen in die Flucht! Ab-dullah geh',

and tell the stranger who a - waits without my bidding to ap-pear, that now is come the
und las - se nun den Fremdling ein, der draussen mei-nes Win-kes harrt, sag' ihm die Zeit sei

(Exit Abdullah)

(Abdullah ab)

maestoso

time of which I spake; but I _____ will here re - main _____ wrest-ling 'gainst foes un -
da, von der ich sprach; doch mein harrt hier ein Kampf mit Gei- stern der Höl - len -

seen, who fiercely fight a - gainst the heathen but are doomed to fall. _____
macht, Dä - mo - nen, die den Glau - ben has - sen, sie beugt mei - ne Macht! _____

38 Un poco più lento.

Ten. I. *p staccato*
 The Chorus turn and whisper in groups) Who!
 Ten. II. (Die Männer unter einander flüsternd) *p staccato*
 Bass I. Wer, *p stacc.*
 Who! who is
 Bass II. *p staccato*
 Wer, ist der

Un poco più lento.

who is he that shall lead us a-lone 'gainst the Ca-liph?
 ist der Held, der al-lein uns soll füh-ren zum Kam-pfe?
 he that shall lead us, shall lead us a-lone 'gainst the Ca-liph?
 Held, der al-lein uns, al-lein uns soll füh-ren zum Kam-pfe?

who has nev-er been vanquished, We can-not dis-
 der noch nie ward ge-schla-gen? Wer kennt ihn, den
 vic-torious in ven-tures, We can-not dis-
 dem der Sieg im-mer treu war? Wer kennt ihn, den

cov - er, can - not dis - cov - er, who dread - ful and doughty,
 Krie - ger, wer kennt den Krie - ger so tap - - - fer und wei - se,
 cov - er, can - not dis - cov - er, who dread - ful and doughty,
 Krie - ger, wer kennt den Krie - ger so tap - - fer und wei - se,

the faith - ful to bat - tle shall fear - - - less - ly
 der uns nun im Kampfe die Fah - - - ne, die
 the faith - ful to bat - tle, the faith - ful to bat - tle shall fear - less - ly
 der uns nun im Kampfe die Fah - ne vor - an - trägt! der uns nun die

fear - less - ly fol - low. who? Who is he that shall lead us?
 Fah - ne vor - an - trägt? Wer, der die Fah - ne vor - an - trägt?
 fear - less - ly fol - low. who? Who is he that shall lead us?
 Fah - ne vor - an - trägt? Wer, der die Fah - - - ne vor - an - trägt?

who? who is he — that shall lead us?

Wer, der die Fah - - - ne vor - an - trägt?

pp

III. Scene. (Enter Abdullah leading Azim.)
Allegretto maestoso. (Abdullah führt Azim herein.)

ff *f* *3* *rall.*

Azim. *a tempo*

Hail to thee, pro - phet, now at length mine eyes are blessed by the
 Heil sei dir, Mei - ster! Hoch beglückt er - schau - - - et end - lich nun mein

a tempo

(He kneels)
(Er kniet nieder)

vis - ion of thy form — Hail, all Hail to thee! thus - - do I
 Au - ge den Pro - - phe - ten! Heil dir, Heil sei dir! Hier — zu

dim. *p.*

fall be - fore thy feet, oh cham - pion great
 Fü - ssen dank' ich dir. du Held der Frei -

f *cresc.* *f* *h* *3*

Azim. *rall.* *a tempo*

— of li - ber - ty and life!
 - - heit und Gerech - tig - keit!

Mokanna. *Cantabile ma marcato*

(Mokanna beckons Azim to rise.)
 (Mokanna winkt Azim, aufzustehn.)

Rise. war - rior
 Steh' Täf - rer

a tempo *colla voce* *p* *pp*

Azim.

Hail, Hail to thee now at
 Heil, Heil sei dir, hoch - be -

Mokanna.

brave, a glo - rious lot is thine to lead the
 auf, dein harrt ein glän - zend Loos, der Gläub' - - gen

Abdullah.

Who can he be, who thus with ho - - - nours heaped, is led un - to the
 Wer mag es sein, dem sol - che Eh - - - re wird, zu stehn an des Pro -

p *f*

length my eyes are bless - - - ed with the vision of thy form, all Hail — to
 glückt er-schau-et end - - - lich nun mein Au-ge den Pro - phe - ten, Heil — sei

faith - - - ful on a - gainst the foe!
 Schaar — führst du im Kam - pfe an!

pro - - - phet's, the pro - phet's ve - ry throne!
 phe - - - ten, an des Pro - phe - ten Thron!

thee!
 dir! See thus — I fall be - fore thy
 dich hier — zu Fü - ssen dank' ich

Mo - kan - - na knows the va - liant how to
 Mo - kan - - na kennt dein tapf - - res Hel - den - -

feet
 dir! thus hier I fall, I fall —
 greet herzh! Mo - kan - - - na knows the va - - -
 Mo - kan - - - na kennt dein tapf - - -

what migh - - - ty con - vert to our standard come? what
 hat neu — der Glau - be ihn zu uns ge - führt? hat

be - fore thy feet, oh cham - pion
 ich, dank' ich dir! Du Held der

liant how to greet,
 res Hel - den - herz,

migh - - - - - ty con - - - - - vert?
 Glau - - - - - be ihn ge - - - - - führt?

great of li - ber - ty and life, oh
 Frei - - - - - heit und Ge - rech - tig - - - - - keit, du

come, sent from Al - lah, to my side
 an mei - ne Sei - te sen - det Al -

Grant O Al - - - - - lah that vic - to - rious he may
 O Al - - - - - lah las - se sieg - reich ihn stets

cham - pion der great of li - ber - ty and
 Held der Frei - - - - - heit und Ge - rech - tig - - - - -

come, sent from Al - lah, to my
 lah, sen - det Al - - - - - lah

prove vic - to - rious he may
 sieg - reich, - reich, sieg - reich stets ihn

cresc. *sf*

life!
keit!

All hail ——— to
Ja Heil ——— sei

side!
dich!

O war - rior, brave ——— a glo - rious
O tapf - rer Held ——— ein glän - zend.

prove!
Sop. sein!

Alt.

Ten.

Bass.

Who can he be who thus with ho - nours heaped, is led — un -
Wer mag er sein, dem sol - che Eh - re wird, zu stehn, — zu

thee — oh cham - - - pion great!
dir — du gro - - - sser Held!

lot, a glo - rious lot is thine, ()
Loos, ein glän - zend Loos harrt dein. Ja

What migh - - ty con - - vert
Hat neu der Glau - - be

to — the Pro-phet's ve - ry throne? What migh - - ty con - - vert
stehn an des Pro - phe - ten Thron? Hat neu der Glau - - be

12520

Oh cham-pion, cham - - pion and great
 dir Held sei Heil und Preis,
 war-rior brave! come sent from Al-lah to my
 tapf-erer Held dich sen-det Al-lah's mäch-tige
 to our stan-dard come? What migh-ty con-vert to our standard
 ihn zu uns ge-führt? Hat neu-der Glau-be ihn zu uns ge-
 to our stan-dard come? what migh-ty con-vert to our standard
 ihn zu uns ge-führt. hat neu-der Glau-be ihn zu uns ge-
 Oh cham-pion great of li-ber-ty and
 dir Held der Frei-heit und Ge-rech-tig-
 sid! Hand! Oh war-rior
 Ja, bli-cke
 come? Grant Al-lah, grant that vic-to-rious he may
 führt? O Al-lah, las-se, o Al-lah sieg-reich stets ihn
 Grant Al-lah, grant that vic-to-rious he may
 führt, O Al-lah, las-se siegreich stets ihn sein,
 Grant Al-lah, grant that vic-to-rious he may prove,
 führt, O Al-lah, las-se siegreich stets ihn sein,

life keit! oh cham-pion great
 dir gro-sser Held

brave Oh war-rior brave
 auf, blick Tapf- rer auf,

prove Grant, Al- lah grant
 sein! ihn sieg- reich sein

Grant, Al- lah, *cresc.* grant that vic- to- rious he may prove
 O *cresc.* prove, Al- lah, las- - se sieg- reich stets ihn sein

grant, Al- lah, *cresc.* grant that vic- to- rious he may prove
 O Al- lah *cresc.* las- - se sieg- reich stets ihn sein

pp cresc. molto

sempre stringendo

Grant Al- - lah, grant grant that vic -
 O Al- - lah, Al- - - - lah las - se

Grant Al- - lah, grant that vic - - to - - rious, vic -
 O Al- - lah, Al- - - - - lah las - se

sempre stringendo

f

to - - rious he may prove that vic - to - - rious, vic -
 sieg - - reich stets ihn sein, las - se sieg - - reich,
 to - - rious he may prove that vic - to - - rious, vic -
 sieg - - reich stets ihn sein, las - se sieg - - reich,

Azim.
 Hail, Hail, Hail, all Hail
 Heil, Heil, Heil, dir Heil!

Mokanna.
 Hail, Hail, war - - rior Hail!
 Mit dir sei das Heil!

Abdullah.
 Hail, Hail, war - - rior Hail!
 Mit ihm sei das Heil!

colla voce
 to - rious he may prove Hail!
 sieg - reich stets ihn sein! Heil!
 to - rious he may prove Hail!
 sieg - reich stets ihn sein! Heil!

colla voce

(Mokanna and Azim advance to the front.)
(Mokanna und Azim treten vor.)

L'istesso tempo.

Mokanna.

This day a con-vert to the truth has come
Ein Neu - be - kehr - ter kam zum Glau - ben heut!

whose fame has spread to
Sein Ruhm er - schall - te

dis - tant lands and far;
schon durchs fernste Land;

'tis he shall lead you onwards to the fight,
er führ' Euch an im heil'gen Glaubenskampf,

Allegretto molto.

behold your chief! 'tis Azim leads the way!
den Feldherrn seht, seht Azim, der Euch führt!

Sop. 'tis 's ist

Alt. 'tis A - zim, 's ist A - zim,

Ten. 'tis Azim, 's ist Azim,

Bass. 'tis Azim, 'tis Azim, 'tis 's ist Azim. 's ist Azim, 's ist

Allegretto molto.

p cresc. f

A-zim, 'tis A-zim, 'tis A-zim, 'tis A-zim!
 A-zim, 'sist A-zim, 'sist A-zim, 'sist A-zim!

'tis A-zim, 'tis A-zim, 'tis A-zim!
 'sist A-zim, 'sist A-zim, 'sist A-zim!

'tis A-zim, 'tis A-zim, 'tis A-zim!
 'sist A-zim, 'sist A-zim, 'sist A-zim!

A-zim, 'tis A-zim, 'tis A-zim, 'tis A-zim!
 A-zim, 'sist A-zim, 'sist A-zim, 'sist A-zim!

(Azim unrolls a banner, on which is written: Freedom to the World.)
 (Azim entrollt ein Banner, auf welchem geschrieben steht: Freiheit aller Welt.)

Allegretto maestoso.

Azim.

On, on, on, on the banner high up -
 Auf, auf, auf, auf, das Banner mag nun

rais - ing! wal - len. Free - dom ev - er be our
 In der Freiheit Morgen-

On, on.
 Auf, auf!

On, on.
 Auf, auf!

cry. —
roth. —
Mokanna.

Freedom's glo - ries
Lasst uns sie - gen

Abdullah.

Freedom's glo - ries
Lasst uns sie - gen

Freedom Free - - - - dom
Frei-heit, Frei - - - - heit

Freedom Free - - - - dom
Frei-heit, Frei - - - - heit

e - ver prais - ing! Foes be - fore us all shall fly. ———
o - der fal - len, unsern Fein - den Schmach und Tod.

e - ver prais - ing! Foes be - fore us all shall fly. ———
o - der fal - len, unsern Fein - den Schmach und Tod.

e - ver prais - ing! Foes be - fore us all shall fly. ———
o - der fal - len, unsern Fein - den Schmach und Tod.

Free - dom. *f* All shall
Frei - heit! *f* Unserm

Free - dom. *f* Foes be - fore
Unsern Fein - -

Frei - heit! *f* Foes be - fore
Unsern Fein - -

all shall fly.
Schmach und Tod,

all shall fly.
Schmach und Tod,

all shall fly.
Schmach und Tod,

all shall fly.
Schmach und Tod!

foes be - fore us

fly, all shall fly.
Feind Schmach und Tod!

un-tern Fein - - - den

us all shall fly.
den Schmach und Tod!

foes be - fore us

us all shall fly.
den Schmach und Tod!

un-tern Fein - - - den

(All leave the stage)
(Alle verlassen die Bühne)

all shall fly.
Schmach und Tod!

all shall fly.
Schmach und Tod!

all shall fly.
Schmach und Tod!

on

on.

on

Auf,

auf,

on on to vic 'try on on to glo - ry

Auf, auf zum Sie - ge, auf, auf zum Kam - pfe.

dim. poco a poco

(The curtain falls.)
(Der Zwischenvorhang fällt.)

on, auf, on, auf, on, auf!

p *pü p* *pp*

rall.

Adagio.

col. Ped.

Tempo del Marcia.

(The curtain rises. A Chamber in the Palace with a window overlooking the street. At the window stands Zelica watching the procession pass.)

(Der Vorhang geht wieder auf. Ein Zimmer im Pallast; ein Fenster mit Ausblick auf die Strasse, am Fenster Zelika, den Zug betrachtend.)

IV. Scene.

L'istesso tempo.

(Zelika catches sight of Azim from the window.) *Recit.*

Zelika.

On, on, on, to vict'ry, on to - Hal! (Zelika erblickt vom Is
Auf, auf, auf, zum Sie-ge, auf zum - Ha! Fenster aus Azim.) Er-

he ri - sen from the mighty Dead? Moka-na's troops to
stand wirk-lich er aus Gra-besnacht? Mo-kan-na's Heer führt

he ri - sen from the mighty Dead? Moka-na's troops to
stand wirk-lich er aus Gra-besnacht? Mo-kan-na's Heer führt

lead a - gainst the foe? 'tis Azim! Azim!
er - nun in den Kampf, 's ist Azim! Azim!

lead a - gainst the foe? 'tis Azim! Azim!
er - nun in den Kampf, 's ist Azim! Azim!

Ah! what vi - sions fond are borne up - on me by the well be - lov - ed name
Ach, wie heht mein Herz in wun - den Schau - ern bei des theu - ren Na - mens Klang.

Ah! what vi - sions fond are borne up - on me by the well be - lov - ed name
Ach, wie heht mein Herz in wun - den Schau - ern bei des theu - ren Na - mens Klang.

A - zim, He is not dead, but I a - las! But Ze - li - cal
A - zim, Er kam zu - rüch doch ich weh mir - doch Ze - li - ka -

A - zim, He is not dead, but I a - las! But Ze - li - cal
A - zim, Er kam zu - rüch doch ich weh mir - doch Ze - li - ka -

Adagio espressivo. *p*

would God — she were no more!
wo - hin — achschwand mein Glück!

A - - zim!
A - - zim!

Zelika.

By the hill — embosomed lake,
An dem laub - umkränz - ten See,

where the water - li - lies grow —
dem die Wasserros' ent - steigt, —

and the trees — bend gent - ly down
wo der Pil - menhaum das Haupt

to kiss the flow'rs be - low, —
zur Blu - me lie - bend neigt, —

There we dwell in peaceful joy,
da - ver - ein - te Lie - be uns,

and knew nor pain nor care, —
wie schnell ent - schwand die Zeit —

Love could ev - er plea - sures find, and love,
 Won - ne war das Le - ben nur, und rei - ne,

love was e - - vry-where!
 rei - ne Se - - lig - keit!

accel. Più mosso.
(agitato)

But the wild breath of war — come down on the land,
 Doch des Krie-ges Ge - schrei — drang zu uns so wild,

and the val - ley of peace — saw a warrior band — who
 und der Waf - fen Ge - töß — scholl durchs stil - le Ge - fild — des

called to the com - - bat, and hur - ried a - way e'en the shep - - herds and
 Krie - ges Trompe - - te sie lock - te hin - aus — den Schä - - fer, den

hunts-men to join in the fray;
 Jü - ger zum blu - ti - gen Strauss!

my A - zim went with them.
 Auch er zog von dan - nen!

p *colla voce*

a tempo

Ah, ne - ver a - gain ——— did the val - ley be hold him,
 Das Thal, ach, war leer, ——— dem sein Bestes ent - ris - sen,

a tempo *cresc.* *sf* *p*

but wai - ted and wai - - - - ted in vain. In an - - - guish and
 erkehr - te, erkehr - - - - te nicht mehr. In Angst ——— und in

cantabile *pp*

sempre più agitato e cresc.

sor - row I watched ——— and I prayed, ——— and o - thers re -
 Kum - mer, ach, harr - - - - te ich sein, ——— gar Man - cher kam

turned, but still A - zim stayed, till at last came the
 wie - der, doch kam er al - lein, und es kam mir die

sf

più lento

f *rall.*

news, so fear - - ful and dread, and they told me la - men - -
 Kun - de voll Schre - cken und Noth, und sie sag - ten mir jam - -

più lento

sf *rall.*

Tempo I.

ting, that A - zim was dead.
 mernd, mein A - zim sei todt!

Who could paint my bit - - ter
 Da ver - sank die Welt für

grief, who could picture my des - pair? Life no more for me had
 mich, tie - fes Dun - kel hüllt' mich ein. Die - ses Le - ben hass - te

charms, and I sought death ev' - ry - where.
 ich und den 'Tod such't' ich nur al - lein.

But my woe found no re - lief, nought could ease my
 Doch es wur - de mir kein Trost, kei - - ne Liu - der -

wea - ry pain and I prayed I prayed for death to
 ung - gewährt, und ich fleht? ich fleh - te um den

pp

come, I prayed I prayed for death to come, but my prayers,
 Tod, ich fleht? ich fleh - te um den Tod, doch um - sonst,

cresc. e accel.

colla voce

my prayers were all in vain, were all in vain,
 um - sonst mein Flehn, mein Flehn blieb un - er - hört,

ff *rall.*

were all in vain. (Mokanna tritt im Hinter- (Zelika wendet sich in dieser Pau-
 blieb un - - - er - hört, grunde auf.) se um und bemerkt Mokanna.)

p *poco marc.* *rall.* *lunga*

V. Scene.

Allegro molto.

(passionately)
(sehr leidenschaftlich)

'Twas thou Du warst's, 'twas thou ja du

— that sought me in my pain, 'twas thou that brought to life a -
— fandest mich in Wahnsinns Nacht, hast neu das Le - ben mir ent -

gain, facht, thoutaught'st the way to heavh a - bove, oh
du brach - test mir des Glau - - bens Glück, Pro -

Prophet, oh Master, give me back my love!
phet, mein Mei-ster, gib die Lie - be mir zu-rück!

Mokanna.

Why is thy mien so changed, my priestess fair?
O schö - ne Prie - ste - rin, was ist ge - sehen,

Gone is the fire which lit thy glow - ing eyes; art thou the
 Matt ist dein Aug', sein muth' - ger Glanz ent - wich, be - fiel dich

first to flee be - fore the foe? Speak! speak Ze - li - cal
 Angst vor uns - rer Fein - de Macht? Sag, sag, Ze - li - ka,

crese. *accel.* *f*

what mean these bit - ter cries? I know not,
 was soll die Kla - ge, sprich! Kaum weiss ich's,

rall. *poco più lento* *Zelika. (troubled) (verstört)*

mem - ry oft her pow'r as - serts; Par - don, great
 ach ver - waist ist Herz und Sinn, Pro - phet, o

p ad lib.

Tempo I.

Prophet, streng - then this poor heart!
 stür - ke, stür - ke die - ses Herz!

Mok. *f*

Yes! Ja! Yes! Ja! Mine Glau - be thy faith! - be fest an mich!

Far, far the love-li-est of lovely maidens/doubt shall de - sert thee, faith shall pos-
 Ja, du die herrlichste von allen Frauen! du sollst nicht zwei - feln, sollst mir ver-

sess thee, thou shalt be ev - - - er mine, yes, ev - - - er and
 trau - en, sollst mein für e - - - wig sein, ja ganz und auf

f *ff*

Zel. *f*

Yes, yes, yes,
 Ja, ja, ja,

ev - er for ev - - - er mine!
 e - wig, auf e - - - wig mein!

I am his! He, ho - ly, wonderful,
sein bin ich! Er, hei - lig, wundersam,

Ev - er be mine!
E - wig sei mein!

mf *p*

Zel.
came to my res - cue, cured all my cru - el grief,
kam mich zu ret - ten, er heil - te mei - nen Gram,

cured all my cru - el grief, Pro - phet I wor - ship thee,
er heilte meinen Gram, dich will ich eh - ren,

Mok. sf

Ev - er and
Ganz und auf

bend - ing o - be - dient, oh guide to heavn a - bove
 dir will ich die - nen, o führ' zum Him - mel mich,

ev - er, ev - er be mine, ev - er be
e - wig, e - wig sei mein, e - wig sei

p *mf*

oh guide to heav'n a - bove, to heav'n
o führ' zum Him - mel mich em - por

mine,
mein, ev - er be mine!
 e - wig sei mein!

(after this phrase Zelica becomes distracted and gazes at the window dreamingly.)
(von hier wird Zelika immer verstörter und starrt nach dem Fenster.)

thy hand-maid here on earth!
o lei - te dei - - ne Magd!

To heav'n, is hea-ven not be-
Em - por zum ew'-gen Himmels-

low? Do love and pow'r not heav'n be - stow! Thou,
thron! Ist Lieb' und Macht nicht E - den schon? Du,
poco rall. *poco rall.*

thou art my heav'n.
du bist mein Him - - mel!

Zel. p

Ah A - - - - zim! A - zim! (aside.)
 Mok. O A - - - - zim! A - zim! (für sich.)

A - zim, that name!
 A - zim, was hör' ich?

Fl.

when shall we in heav'n meet a - gain! —
 Wann seh' ich im Himmel wie - der dich! —

A - zim? that name? what dost thou
 A - zim? Sag' an, was soll der

p

I dreamt my lost love I had seen! *Tempo I ma un poco più maest.*
 Von to - - dter Lie - be träumte ich!

mean?
 Na - me? A - way
 Ge - nug

mf p

— with dreams! the sil - ly crowd, dreams and be - lieves — and cries a -
 — des Traums. Nur blöder Wahn träu - met und glaubt — und fle - het

loud — upon their Priest but such as we can all — the empty mock'ry
 laut den Priester an, doch wir sehn klar, dass Al - - les Blendwerk ist und

colla parte

see. They talk of freedom, fool - ish dream,
 war. Sie träumen Freiheit, thür - ger Traum,

a tempo

Allegro molto maestoso.

as id - le as the sun-light's beam! Pow'r can a -
 so flüchtig, wie der Wel - le Schaum! Macht füllt al -

love all bliss be - stow, from pow'r a - lone all
 lein mit Glück die Brust, aus Macht al - lein quillt

Più mosso. Zel.

plea - - - - - sures flow. Is this the free - dom to the
 wah - - - - - re Lust! Und dies sagst du, der Frei - heit

Mok.

world that thou pro-claimed?
al - ler Welt ver - hieß?

When I have hurled
Wenn einst der letz -

each tyrant from his lof - - ty seat,
- te Mächtge ist von mir be - - siegt,

when I have brought each
wenn einst der letz - - te

earthly monarch to - - my feet, sub - dued the hat - - ed human
König mir zu Fü - - ssen liegt, im Staub dies mensch - li - che Ge -

Zel.
Hear I a - right?
Hör' ich denn recht?

race till all shall bow be - fore my face
schlecht sich krümmt als tief - ge - beugter Knecht

cresc. molto

Then shall they know Mo - - kan - na's
Dann lernt die Welt erst, wer ich

might. then shall they know what freedom is
 bin, dann wird ihr klar der Frei-heit Sinn,

poco accelerando

Allegro molto.

then, my fair queen, shall you and I laugh
 dann wol- len, Hol- - de du, wir Beid' Hohn

at their free - dom's mockery, and love and might a -
 lachen ih - - rer Gläubigkeit, und Lust und Kraft soll

lone shall reign and Al - - lah's pow'r be - fore us
 herr - - schen hier, und Al - - lah selbst ver - lachen

cresc.

Zel.

wane! Monster! Monster!
 wir! Scheusal! Scheusal!

a-way from me! Man-ha-ter, mer-ci-less,
 Hinweg von mir! Un-ge-heuer E-lender

de-ceiv-er of mor-tals, deep in de-
 ver-worf'-ner Be-trü-ger, Geist du der

cep-tion! art thou the Prophet? pro-mising
 Lü-ge! Prophet willst du sein, Frei-heit ver-

li-ber-ty? cur-ses up-on thy head!
 hei-ssen? Fluch fal-le auf dein Haupt!

ad lib. >

colla parte

cur-ses up-on thy head! may cur- ses
 Fluch fal-le auf dein Haupt! Ver-flucht sei

più f *ff*

Lento moderato.

Mok. *p*

cov-er thee!
e-wiglich!

Peace, peace, fool-ish mai-den,
Still, still, thöricht Mädchen,

legato

(with increasing ferocity.)
(mit wachsender Wildheit.)

spare thy childish curse,
spa- -re deinen Fluch

'Twas time thou knew Mo-kan-na as thy-self, re-
du sollst mich kennen ler-nen, wie dich selbst, be-

Zel. *stringendo*

Nay, I will fly far from thee monster! I will pro-
Nein, ich will fliehn Un- - ge - heu- er! Laut will ich

member thou art mine,
denk es, du bist mein,

thou art mine,
du bist mein,

stringendo
marc.

claim Mokanna as a de-vil sent to blast mankind by Eb-lis. Oh God!
schrein, Mokanna ist ein Teufel, den die tiefste Höl-le sendet. O Gott!

thou art mine
du bist mein

thy oath
deinen Eid

cresc.

mp
the oath!
Mein Eid!

mf

Grave. is it so soon for- got?
ver - gassest du ihn schon?

Adagio.

p

Mok.

Hast thou forgot the-ghast - ly vault where in grim rows the dead be-
Ver-gassest du die nächt'-ge Gruft, die Todten-schä - del hör - - - ten

held and heard thy oath when we were
wohl den heil' - gen Eid, den du mir

wed, and hol - - low sounds in
schworst, das E - - cho sang in ihm

Zel. (with suffocated voice.)
(mit erstickter Stimme.)

Oh master spare! spare!
Er- barme dich! Ach!

cho - rus swelled!
nach so hohl!

Mok.

Hast thou forgot the mys - tic cup the so - lemn words I made thee
Ver - gassest du den Wei - he - trank, bei dem du mir Ge - hor - sam

swear? thy bo - - dy, soul to me were pledged,
schworst, was du ge - loht in je - ner Nacht,

cresc.

hast thou for - got?
weist du's nicht mehr?

and wouldst thou now in ho - - - nour
 Und nun willst du von dan - - - nen

fly? Think'st thou to leave me thus a - lone?
 flichu, nun willst du bre - chen dei - nen Eid?

rall.

cresc. *mf* *cresc.*

Zel. *Tempo I.*

Ah pi - ty
 Er - barmen!

where'er thou art thou still art mine Oh
 wo du auch seist, du bleibest mein. O

Tempo I.

Molto moto.

A - las no hope is left, no hope is left for me, ah woe is
 Weh mir, wie soll, wie soll ich tra - gen die - - - se Qual, weh mir, mir

fool, still mine own art thou in all e - - ter - - ni - ty.
 Thö - - rin, mein bist du und bleibest mein in E - - wigkeit.

Molto moto.

me no hope is left, ah woe is me no hope is left ah
bleibt kein Hoff- - nungsstrahl, wie soll ich tra - - gen die-se Qual mir

Hope not to flee Mo - kan - na's might:
Ja mein bist du für al - le Zeit

me, no ray of light.
bleibt kein Hoff- - nungs - - strahl.

Mo - - kan - - na's might. O - bedient listen then to my com-
und ü - - ber - - all. Ge-hor-sam hö-re denn, was ich be-

Quasi Recit.

mands, this day a con-vert to my band has come, who
fehle. Ein Neu - be-kehr-ter fand sich heu - te ein. für

must be bound for ev-er to the cause, this night shall he un - to the ha-rem
e - wig will ich fes-seln ihn an mich, in die - ser Nacht bringt man zum Ha-rem

come, and there in pleasure let his soul be steep-ed,
ihn, und da soll sei-ne Seel' in Lust er-trin-ken,

in feasts vol-up-tuous all shall take their share,
und üpp'-ge Won-ne soll un-stri-ck'n ihn!

But Ze-li-ca, 'tis thou
Du Ze-li-ka, ja du

pp

col. Prd.

— must make the spell more sure, use all thy wiles, with
— sollst ihn für mich ge-win-nen, ein je-der Reiz er

Zel.
Oh Ent-

all the arts of love win A-zim to me
sei für ihn be-reit, und A-zim ist auf Er-den

poco cresc.

sake _____ upon my features fair in rapture gaze, whose splendour
 schon, _____ erbli-cke nun dies An - gesicht so schön, das staunend

soon shall all the world a - maze. Here judge if Hell, with all its pow'r to
 soll gar bald die Menschheit sehn, und sa-ge ob der Höl - - le tiefst Ver-

(Mokanna turns his back to the audience and raises his veil. Zelica looks up slowly, and seeing it falls backward with a shriek.)
 (Mokanna kehrt dem Publikum den Rücken und hebt den Schleier. Zelika blickt langsam auf, sieht ihn an und fällt mit einem Schrei rücklings nieder.)

damn, can add one curse to the foul thing I am! Great Al - lah
 lies ein grösser Scheu - sal kennt als dies! All - mächt'ger

ad lib. *rall.* *p*

help!
 Gott!

ff *f*

(At the entry of the *Più lento* Mokanna leaves the stage, having again covered his face with the veil. Zelica raises herself as if to follow, but again falls senseless.)
 (Beim Eintritt des *Più lento* verlässt Mokanna die Bühne, indem er den Schleier wieder über sein Gesicht fallen lässt. Zelika will sich aufraffen, sinkt aber wieder ohnmächtig zusammen. Der Vorhang fällt in den letzten zwei Takten.)

Più lento. *pp*

End of Act I.
 Ende des I. Aktes.

Act II.

Allegretto moderato.

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of seven systems of music, each with a treble and bass staff. The tempo is marked "Allegretto moderato." The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *sf* (sforzando). The music features a mix of chords and melodic lines with some complex textures. The first system starts with a *p* dynamic. The second system has a *pp* dynamic. The third system has a *p* dynamic. The fourth system has a *pp* dynamic. The fifth system has a *p* dynamic. The sixth system has a *p* dynamic. The seventh system has a *staccato* marking and a *p* dynamic.

(The scene represents the interior of the Harem. A garden with two entrances, one running left down an alley, the other right looking out on the open country. Night. Towards the end of the Act moonlight. The garden is lit with lamps. Women discovered weaving garlands as the curtain rises.)

(Die Bühne stellt das Innere des Harems dar. Ein Garten mit zwei Eingängen. Der eine links, einer Allee entlang, der andere rechts mit Ausblick in das offene Land. Nacht. Gegen Ende des Actes Mondlicht. Der Garten ist mit Lampen beleuchtet. Frauen, unverschleiert winden Kränze, wenn der Vorhang aufgeht.)

Sopr. I.

Sopr. II. & Alt. I. (Curtain rises.)

Alt. II. (Der Vorhang geht auf.)

Twine the wreath and
Win - det blu - men -
Twine the wreath and

bind the flower, Fill the cup with golden wine,
rei - chen Kranz, und den Be-cher füllt mit Wein,
bind the flower, Fill the cup with golden wine.

pp

spread the feast with - in the bower where the fire - flies soft-ly
 zu des Fe- -stes stil-lem Glanz leuch-te Glüh - wurms sanfter

spread the feast with - in the bower where the fire - - - -
 zu des Fe- -stes stil-lem Glanz leuch-te Glüh - - - -

spread the feast with - in the bower where the fire - - - - flies
 zu des Fe- -stes stil-lem Glanz leuch-te Glüh - - - - wurms

shine where the fire - - - - flies soft-ly
 Schein, leuch-te Glüh - - - - - wurms sanfter

- flies where the fire - - - - - flies soft-ly
 - wurms, leuch - te Glüh - - - - - wurms sanfter

soft - ly shine, the fire - - - - - flies soft-ly
 sanf - ter Schein, des Glüh - - - - - wurms sanfter

shine.
Schein!

shine.
Schein!

shine.
Schein!

Let us greet with lov-ing glan - - ces
 Mag der Lie - - be Blick em-pfan - - gen
 Let us greet with lov-ing glan - - ces

with the brigh - - test of our charms, with the
 und der Schön - - heit gan - ze Macht, ja der
 with the brigh - - test of our charms, with the brigh - -
 ja der Schön - -

brigh - - test of our charms, greet the war - rior
 Schön - - heit gan - ze Macht ihn, den küh - nen
 - - - test of our charms, greet the war - rior
 - heit gan - ze Macht

who ad - van - ces seek - ing love seek - ing

Krie - ges - hel - den, der uns naht, der uns

who ad - van - ces seek - ing love seek - ing

cresc.

cresc.

cresc.

p

love with - in our arms.

naht in die - ser Nacht!

love with - in our arms.

3

3

Fatima appears with the dancers.
Fatima kommt mit den Tänzerinnen.

In the grove let some be hid - den, There to
Tü - ne

Aus der Lau - be stil - lem Grun - de There to charm with song di -
Tü - ne schmachtender Ge -

In the grove let some be hid - den, There to charm with song di -
Tü - ne schmachtender Ge -

pp il basso sempre staccato

charm with song di-vine, some to am' - rous feasts be bid - - den
schmachtender Ge-sang, und zu won - ne - - sel - ger Stun - - de

vine some to am' - rous feasts be bid - - den
sang und zu won - ne - - sel - ger Stun - - de

vine some to am' - rous feasts be bid - - den
sang und zu won - ne - - sel - ger Stun - - de

Ply the youth with spark - ling wine, with spark - - -
la - de ihn der Be - cher Klang, ja der Be - - -

Ply the youth with spark - ling wine with spark - -
la - - - de ihn der Be - cher Klang, der Be - - -

Ply the youth with spark - ling wine, Ply the youth with
la - de ihn der Be - cher Klang, la - de ihn der

- - - ling wine.
- - - cher Klang!

- - - ling wine.
- - - cher Klang!

spark - - - ling wine.
Be - - - cher Klang!

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a key with two flats and a 7/8 time signature. The piano accompaniment includes triplets and a *pp* dynamic marking.

O-thers in the ma-zy dan - - -

Wenn die wil - - - den Rei-gen flie - - -

O-thers in the ma-zy dan - - -

The second system continues the vocal and piano parts. The piano accompaniment features sixteenth-note patterns and a *p* dynamic marking.

ces tempt his soul to seek re - -

gen, zieh ihm Schn - - - sucht in die

ces tempt his soul to seek re - -

The third system concludes the page with vocal and piano parts. The piano accompaniment includes a *pp* dynamic marking.

pose, tempt his soul to seek re - pose,

Brust, zieh' ihm Sehn - sucht in die Brust,

pose, tempt his soul to seek re - pose,

Brust, zieh' ihm Sehn - sucht in die Brust,

pp

- to seek re - pose, re - pose

- sie zieh' in sei - ne Brust,

- to seek re - pose, while the fair with

- in sei - ne Brust, mag die Schön - heit

- to seek re - pose, while the fair with

- in sei - ne Brust, mag die Schön - heit

- guide his steps, guide his

- füh - re ihn, füh - re

bur - ning glan - ces, guide his steps, guide his

ihn he - sie - gen, füh - re ihn, füh - re

bur - ning glan - ces, guide his steps, guide his

ihn he - sie - gen, füh - re ihn, füh - re

cresc.

steps where'er he goes
 ihn zu Lieb und Lust,
 steps where'er he goes

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "steps where'er he goes" (top), "ihn zu Lieb und Lust," (middle), and "steps where'er he goes" (bottom). The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line. Dynamics include a forte (*f*) marking and a piano (*pp*) marking.

where'er he goes.
 zu Lieb und Lust!
 where'er he goes.

The second system continues the vocal and piano parts. The lyrics are: "where'er he goes." (top), "zu Lieb und Lust!" (middle), and "where'er he goes." (bottom). The piano accompaniment features a more complex texture with triplets and sixteenth-note patterns in both hands.

The third system shows the piano accompaniment for the third system of the score, featuring intricate rhythmic patterns in both the right and left hands.

Fatima.
 Be your care to steep his soul, all the pow'r's of
 In der Lie - be sel' - ges Reich zieh der ed - - - le

The third system of the musical score features a vocal line for Fatima and a piano accompaniment. The lyrics are: "Be your care to steep his soul, all the pow'r's of" (top), "In der Lie - be sel' - ges Reich zieh der ed - - - le" (middle). The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

love un - roll, Then will ye Mo - kan - na please.
 Fremd - ling ein, der Pro - phet, er dankt es Euch,

more than prayer from ben - ded knees
 Him - mels-lohn wird Eu - er sein,

seek to gain the Prophet's grace ye shall then be-hold his face,
 einst sollt ihr in hellstem Licht strahlen sehn sein An-ge - sicht,

crisp.

ye shall then be-hold his face. By his will comes A-zim here
 strah-len sehn sein An-ge - sicht! Der Pro - phet ist's, der ge - heut,

mf

if ye then Mokanna fear Draw him by your
 das uns Azim nahet heut, ziehn soll die-se

mf *p*

wiles this night clo - ser to your mas - ters might,
 Won - ne - nacht ganz ihn in des Mei - sters Macht,

clo - ser to your mas - - - ter's might,
 ganz ihn in des Mei - - - sters Macht!

on your work — of love and grace Ze - li - ca — the crown shall
 Lieb und Lust — sie lei - te ihn, Ze - li - ca — sie sei

rall.

mf *colla voce*

Fat. *a tempo*
 place

Chor. Kö - - - - - ni - gin.

Twine the wreath and bind the flow'r,
 Win - det blu - men - rei - chen Kranz.

Twine the wreath and bind the flow'r.

a tempo *pp*

Ze - li - ca the crown shall place!
Ze - li - ca sei Kö - ni - gin!

Fill the cup with gol - den wine, spread the feast with -
und den Be - cher füllt mit Wein, zu des Fe - stes

Fill the cup with gol - den wine spread the feast with -

cresc.

in the bow'r where the fire - flies soft - ly shine where the
stil - lem Glanz leuchte Glüh - wurms sanf - ter Schein, leuchte

in the bow'r where the fire - flies soft - ly shine
stil - lem Glanz leuchte Glüh - wurms sanf - ter Schein,

in the bow'r where the fire - flies soft - ly shine where the
stil - lem Glanz leuchte Glüh - wurms sanf - ter Schein, zum Fest

fire - flies soft - ly shine, where the fire -
Glüh - wurms sanf - ter Schein, leuch - te Glüh -

where the fire - flies soft - ly shine, where the fire -

leuch - te Glüh - wurms sanf - ter Schein, leuch - te Glüh -

Hence a-way, the youth draws nigh —
 Fort hinweg, ver - wei - let nicht —
 - flies soft-ly shine. Let us greet —
 -wurms sanfter Schein. Lust und Lieb —
 - flies soft-ly shine. Let us greet —

to the task let each ap - ply,
 nun ist's Zeit, ge - denkt der Pflicht,
 - with loving glan - ces,
 - soll ihn um-schwe - ben,
 - with loving glan - ces,

with the brigh - test of our
 je - der Reiz sei nun be -
 with the brigh - test of our
 je - der Reiz sei nun be -
 with the brigh - test of our
 je - der Reiz sei nun be -

and with charms and sub - tile art strive to win the warrior's
 durch der Lie - be Zau - be - rein muss sein Herz ge - won - nen

charms (The chorus gradually leave the stage.) let us greet him, let us

reit! (Der Chor verlässt nach Lust und Lie - be, Lust und
 und nach die Bühne.)

charms let us greet him, let us

L.H.

heart! hence a - way, hence a - way
 sein! fort hin - weg, fort hin - weg!

greet him!

Lie - be!

greet him!

(Exit) (ab) (Enter Abdullah, leading Azim blindfold.)

(Abdullah tritt von rechts auf, Azim dessen Augen verbunden sind, hereinführend.)

Hence a - way! (Exeunt)

fort hin - weg!

Hence a - way!

molto rall.

II. Scene.

Allegro.

Abdullah.

Recit.

(Abdullah takes the bandage from Azim's eyes.) This is the
 (Abdullah nimmt die Binde von Azim's Augen.) Dies ist der

Andante.

place of which the Prophet spake!
 Ort, von dem Moka-na sprach!

(Azim wanders around the stage)
 (Azim durchschreitet nachdenklich die Bühne.)

Allegro.

Azim. Recit.

(He returns to Abdullah.)
 (Er kehrt zu Abdullah zurück.)

And must I here the
 Und harrt an die-sem

rall.

Abdullah.
a tempo

time of tri-al wait?
 Ort die Prüfung mein?

'tis not so bad a spot
 Ein Stündchen hier al-Jein

to spend an hour, and there are ma - ny who would like your
 ist nicht so schlimm, wohl man - cher möcht' an Eu - rer Stel - le

41 Allegretto (Tempo del 1^{mo} Coro).
Azim.

fate! Most strange, me-thought that even now I heard a woman's voice resounding clear and
sein! Es traf mein Ohr hier ei-ner Stim-me Klang, von Frauen - lip - pen kam's da - her ge-

pp

Allegro. Abdullah.

bright. Oh no! it was the song of many a bird, in
weht. O nein! das war nur ei - nes Vo - gels Sang, denn

Allegro vivace.

catch - ing which our prophet takes de - light.
Vo - gel - stel - ler ist auch der Pro - phet.

The Mo-

Pro - phet our mas - - - - - ter in sport has much plea - sure, so
kan - na der Mei - - - - - ster ver - steht wohl das Ja - - gen, kein

wa - ry a hunts - man ne'er wan - dered through wood - land.
bes - se - rer Jä - ger zog je — durch die Wäl - der!

The game he en - snar - eth fall glad —
Das Wild, das er ja - get, fällt gern —

'neath the gla - mour the hunts-man throws o'er them;
in die Ne - tze wird wil - lig zur Beu - te!

But Ab - dul - lah sear - ches through the streets of the ci - ty
Doch Ab - dul - lah spü - ret durch die Stra - ssen der Städ - te

for the prey which the mas - ter finds plea - sant pur - su - ing, he
nach der lieb - li - chen Beu - te, die den Herrn mag er - gü - tzen, er

finds them in val - leys, by foun - tains, in for - ests, or far - a - way
 weiss sie zu fin - den in Thä - lern und Wäl - dern, in länd - li - cher

hamlets or high rear - ing high rear - ing hous -
 Stil - le, in ho - hen, in ho - hen Pa - lä -

es Nought, Nought curbs the at - trac - tion, they
 sten, nichts, nichts hemmt das Ja - gen, das

come to the call - ing, they come to the call - ing, they come to the call -
 Wild folgt dem Trei - ber, das Wild folgt dem Trei - ber, das Wild folgt dem Trei -

poco più lento
 ing. her. Like the timorous pi - geon, young, ten - der and
 Wie die schüchternen Tau - ben, jung, zart und er -

p espressivo

trembling, they are drawn, are drawn to the master, are drawn to the
 be-bend, so ver-fal-len, ver-fal-len sie dem Meister, und sind ihm zu

Tempo I.

mas-ter, droop down-wards be-fore him,
 Ei-gen, und sind ihm zu Ei-gen,

droop down-wards be-fore him, Thus,
 und sind ihm zu Ei-gen! So,

thus Mo-kan-na the hun-ter of mai-dens his
 so macht Mo-kan-na, der Jä-ger, die Mägd-lein zur

prey makes. Ha Mo-kan-na the hun-ter goes hunt-ing to-
 Beu-te. Ha, Mo-kan-na der Jä-ger zieht heu-te zur

mf

day, goes hun-ting, goes hun-ting to-day. Be-ware, be-
 Jagd. Mo-kan-na er zie-het zur Jagd. Habt Acht, habt

ware, O ye maids, lest ye fall in his way, lest ye fall, lest ye
 Acht, o ihr Mäd-chen, der Waidmann er naht, ja der Waidmann, der

mf

fall in his way. Ab-dul-lah, Ab-dul-lah seeks for the prey, Ab-
 Waidmann er naht. Ab-dul-lah, Ab-dul-lah spürt die Beu-te aus, Ab-

cresc.

dul-lah, Ab-dul-lah seeks for the prey, he seeks for the prey
 dul-lah, Ab-dul-lah spürt die Beu-te aus, er spürt die Beu-te aus,

Mo-kan-na the hun-ter, Mo-kan-na the hun-ter goes
 Mo-kan-na der Jä-ger, Mo-kan-na er zie-het zum

hun - - - ting, goes hun - - - ting to -
 Ja - - - gen, zum Ja - - - gen hi -

senzu rall.

(Azim, who has been listening to Abdullah with increasing astonishment, draws his scimitar.)

day! (Azim, der mit wachsendem Unwillen zugehört hat, zieht das
 naus! Schwert) Blasphemous wretch!
 Läst-erer, schweig!

Azim.

cresc.

(Abdullah starts away from him.)
(Abdullah weicht springend aus.)

Abdullah.
 No, no, yes, yes,
 Nein, nein, ja, ja,

the truth I tell, soon you yourself will find if out as well 'tis
 'sist wahr-lich wahr, in kur-zer Zeit seht ihr wohl sel - ber klar die

marcato

cresc.

mer - - - ry sport! Thou liest! get thee gone nor dare to
 fei -
 -
 -ne Jagd! Du lügst! Hin-weg, E-len-der

fAzim.

Azim.

speak Get thee gone — knave, nor dare to jest with me
 schweig! Hin - weg — Schurke, dich will ich nimmer sehn!
Abdul.

Well, well I Well, well, I
 Nun wohl, ich Nun wohl, Ich

(Abdullah runs off, but returns.)
(Abdullah läuft ab, kehrt aber wieder.)

go, well, well, I go!
 geh, nun wohl ich geh!

(Exit Abdullah.)
(Abdullah ab.)

The truth — you soon will see.
 Die Wahr- - heit bleibt he - stehn.

III. Scene. (Azim again wanders round the stage as if in search.)
Andante. (Azim geht, wie suchend, auf der Bühne umher.)

The first system of the piano introduction features a treble and bass clef. The treble clef has a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *f*.The second system continues the piano introduction. The treble clef has a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *f*.The third system continues the piano introduction. The treble clef has a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *f*.The fourth system continues the piano introduction. The treble clef has a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *f*.

Azim.

In vain, in vain, no trace is found!
Um-sonst, um-sonst. ach kei-ne Spur!

The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs) with lyrics. Dynamics include *p* and *pp*.

Success — no more the search hath crowned, Hope fades a - way,
Ver-geb-lich sucht mein Herz sie nur, kein Hoff - nungs-strahl,

The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs) with lyrics. Dynamics include *pp* and *p*.

for death I sigh: Oh Ze - - - li - ca! Ze - -
 dich ruf' ich Tod! O Ze - - - li - ca! Ze - -

- li - ca! Oh mi - se - ry! They told me that thou
 li - ca! O bitt' - re Noth! Man sagt, dass hier sie

here hadst fled, when the news came that I was dead, where art thou, where art thou?
 Zu - flucht nahm, als je - ne fal - sche Kun - de kam, wo bist du, wo bist du?

Oh my life my light my life my light, my
 O du mein All! mein Lieb, mein Licht, mein

own, ah where, where art thou? Is all in vain? Oh dire - ful
 Le - ben, wo, wo bist du? ist's denn vor - bei? O her - be

night!
Qual!

Tell me ye flow'rets have you
Ihr zarten Blüm-lein sa - get

seen pass by the tender-hearted maid -
an, saht ihr die Maid vor-ü - ber gehn,

my soul's delight, my beau-tous queen, has Ze -
sie war der Stern auf mei - ner Bahn, habt Ze -

- li - ca a - mong you strayed?
- li - ca ihr nicht ge - sehn?

Swal - low on fleeting pinions
Du, die der Lie - be Fit - tich

L.H.

borne that comest on the win'try wind, tell
trägt, du Schwälblein, das der Norden schickt, sag'

me, tell me,
mir, sag mir,

where my love
wo mein Lieb'

my weary wand'ring steps shall find.
dies suchensmü - de Aug' er - blickt.

poco rall.

colla voce

Oh nightingale, from yonder
O Nach-tigall, du Rosen-

pp

spray thy notes fall sad - ly on mine ear, thy dull la - ment still seems to
braut, wie trau-rig klingt dein Schluchzen mir, sagt nicht dein dunk-ler Kl - ge -

say: she is not here she is not
laut: sie ist nicht hier, - sie ist nicht

agitato cresc.

agitato cresc.

cresc.

here hier! The flowers close their wea - ry
Den Kelch senkt die mü - de

tranquillo

dim.

p

col Ped.

eyes, the swall - ow's head sinks on its breast,
Blum; das Schwällein schliesst das Auge zu,
The night-in-gale has hushed
die Nach-ti-gall, auch sie -

her cries, but sleep to me can bring no rest, no
 wird stumm, nur hier nur hier der Schmerz wacht oh - ne

rest. Oh drea-ry life! Oh longed for death! without my love
 Ruh. O Her-zensnoth, o bitf-re Pein! was soll dies Le-

mf *agitato* *accel. e cresc.*

my life is vain — Oh come and take this hat-ed
 - ben oh-ne dich! Komm' Tod und wie-ge sanft mich

f *rall. e marcato*

breath, and still, and still, still — this bitter
 ein, nur dann, nur dann, dann, dann, dann finde

dim. *rall.* *pp* *rall.*

(Azim throws himself on a couch, burying his face in his hands.)
 (Er lässt sich auf einen Ruhesitz nieder, das Gesicht in den Händen verbergend.)

ach- - ing pain!
 Ru - - he ich!

cresc. *pp*

IV. Scene.

Adagio.

pp
col Ped.

cresc.

Sopr. I. *pp*
Sopr. II. *pp*
Alto I. *pp*
Alto II. *pp*

Spi - rit of love! All - healing
Geist du der Lieb! o thu' dich
Spi - rit of love! All - healing
Geist du der Lieb! o thu' dich

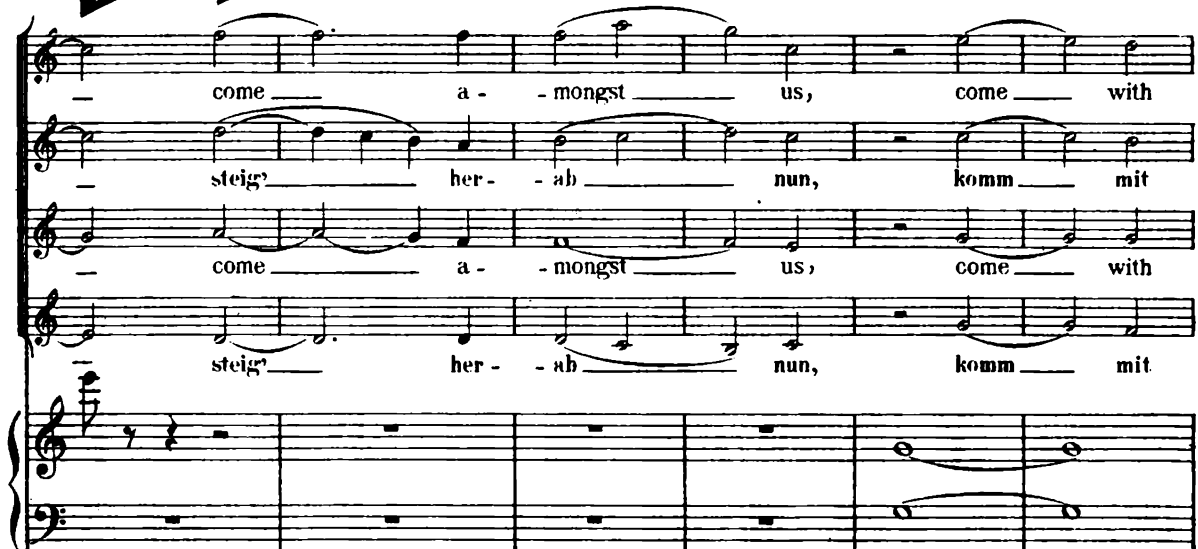


power!
kund!
power!
kund!

Oh
O
Oh
O



come a - mongst us, come with
steig her - ab nun, komm mit
come a - mongst us, come with
steig her - ab nun, komm mit



SOLI.

Sopr. I.
might!

Sopr. II.
Macht!

Alto I.
might!

Alto II.
Macht!

Sopr. I.
Spi - rit of

Sopr. II.
Geist du der

Alto I.
Spi - rit of

Alto II.
Geist du der

love!

Lieb!

love!

Lieb!

cresc.

deccresc.

Come at this ho - ly si - lent hour,
 Komm', wei - he die - se heil' - ge Stund',
 Come at this ho - ly si - lent hour,
 Komm', wei - he die - se heil' - ge Stund',

come at this ho - ly si - lent hour!
 komm', wei - he die - se heil' - ge Stund'!
 come at this ho - ly si - lent hour!
 komm', wei - he die - se heil' - ge Stund'!

Spi -
 Geist
 Spi -
 Geist

12529

Thou
Du
Thou
Du

rit of love
du der Lieb!
rit of love
du der Lieb!

f

dim.
art the mo - narch of the night.
Gott des Schwei-gens und der Nacht!
art the mo - narch of the night.
Gott des Schwei-gens und der Nacht!

p
Spi-
Geist
Spi-
Geist

rit of love!
 du der Lieb!
 rit of love!
 du der Lieb!

The first system consists of six staves. The top three are vocal staves (Soprano, Alto, Tenor) with lyrics. The bottom three are piano accompaniment staves. The piano part features a melodic line with eighth-note patterns and a bass line with chords. The tempo marking 'rit' is present.

Azim.

What words are these? I hear a -
 Was hör' ich da? mein Ohr um -
 pour
 stei - -
 pour
 stei - -
 pour out thy pow'r
 stei - - ge her-ab

The second system continues the musical score. It includes vocal staves with lyrics and piano accompaniment. The piano part features a melodic line with eighth-note patterns and a bass line with chords. The tempo marking 'Azim.' is present.

soft and deep in mu - sic
sanft und rein, und zaub - risch

spi - - rit of love

Geist du der Lieb!

spi - - rit of love

Geist du der Lieb!

pow'r till all be -

Gluth ent - - facht, die das Ge -

bright - - - ness steep till all be-neath thy

Gluth ent - facht. die das Getrenn - - - te

crusc.

strains a charm is found in mu - sic
 sü - - - sse Me - - lo - - dien. und zaub - risch

pour out thy pow'r

stei - - ge her - ab!

pour out thy pow'r

stei - - ge her - ab!

neath thy might are found be - -

trenn - - te ei - - nen heisst, sich

might — are found, till all be - neath thy

ei - - - nen heisst, die das Getrenn - - - te

12529

strains a charm is found
 sü - - - sse Me - - - lo - - - dien,

spi - - - rit of
 Geist du der
 spi - - - rit of
 Geist du der

neath thy might Bathed in a min - - gled
 ei - - nen heisst, und neu er-schafft in
 might — are found Bathed in a min - - gled
 ei - - - nen heisst, und neu erschafft in

pp

They lull my
sie schlä- - - - - fern

love, Bathed in a min- - gled

Lieb', der neu er- schafft in

love, Bathed in a min- - gled

Lieb', der neu er- schafft in

love and sleep spi- - - - rit of

Lie - - bes - - nacht, Geist du der

love and sleep spi- - - - rit of

Lie - - bes - - nacht, Geist du der

soul hold, in ja wel - - - - - hold
 love and sleep, Bathed
 Lie - - bes - - nacht, neu
 love and sleep, Bathed
 Lie - - bes - - nacht, neu
 love, Bathed in a
 Lieb, der neu er -
 love, Bathed in a
 Lieb, der neu er -

The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of eighth notes and a left-hand part with a more sparse, harmonic accompaniment.

- come, wel -
die See -

in love

schaft in Lie -

in love

schaft in Lie -

min - gled love

schaft in Lie -

min - gled love

schaft in Lie -

12529

Ballet Musik N^o 1.

Larghetto con moto.

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and features several trills marked with a '3'. The first system includes a *pp* dynamic marking. The second system has a *ten.* (tenuto) marking. The third system includes *mf*, *poco accel.*, and *cresc.* markings. The fourth system features *f*, *rall.*, and *pp* markings. The fifth system includes a *p* dynamic marking. The sixth system concludes with an *accel. un poco* marking.

First system of musical notation. The right hand (treble clef) begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*), then fortissimo (*ff*) with a rallentando (*rall.*) marking. The left hand (bass clef) starts with a piano (*pp*) dynamic. The system concludes with a section marked *a tempo* and mezzo-forte (*mf*).

Second system of musical notation, continuing the piece with complex rhythmic patterns in both hands.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the right hand.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, starting with a piano (*pp*) dynamic in the right hand, followed by a piano (*p*) dynamic and a crescendo (*cresc.*), ending with a forte (*f*) dynamic.

Sixth system of musical notation, beginning with a mezzo-forte (*mf*) dynamic and concluding with a crescendo (*cresc.*).

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, followed by a half note. The lower staff is in bass clef and contains a series of chords, primarily triads, with some eighth notes.

The second system continues the piece. The upper staff features a triplet of eighth notes. The lower staff has a series of chords. A dynamic marking of *f* (forte) is present in the lower staff.

The third system shows a triplet of eighth notes in the upper staff. The lower staff has a series of chords. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

The fourth system includes a *rall.* (rallentando) marking in the upper staff. The lower staff has a series of chords. A *dim.* marking is also present.

The fifth system is marked *a tempo* and *p* (piano). It features a triplet of eighth notes in the upper staff and a series of chords in the lower staff.

The sixth system is marked *mf* (mezzo-forte) and *cresc.* (crescendo). It features a triplet of eighth notes in the upper staff and a series of chords in the lower staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The dynamic marking *cresc.* is placed above the first measure.

con fuoco

Second system of the piano score. The right hand continues with a more active melodic line, and the left hand has a rhythmic accompaniment. Dynamic markings *f* and *ff* are present.

Third system of the piano score. The right hand has a complex melodic passage with slurs and accents, and the left hand continues with a rhythmic accompaniment.

Fourth system of the piano score. The right hand features a melodic line with a dotted line indicating a continuation or a specific phrasing, and the left hand has a rhythmic accompaniment.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings *mf* and *p* are present.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings *p* and *tr* are present.

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 begins with a piano (*sf*) dynamic. The bass line features several trills (*tr*). The system concludes with a forte (*sf*) dynamic and a fortissimo (*ff*) marking.

The second system continues the piece. It features a fermata over a measure in the upper staff. The music is characterized by dense chordal textures and rhythmic patterns in both staves.

The third system shows a continuation of the musical themes. The dynamics are primarily piano (*p*), with some accents. The bass line has a steady eighth-note accompaniment.

The fourth system includes a piano (*p*) dynamic marking. It features a *din.* (diminuendo) marking in the bass line. The music maintains its complex harmonic structure.

The fifth system is marked *rall.* (rallentando). It begins with a piano (*p*) dynamic. The tempo slows down as the system progresses, leading to a final cadence.

The sixth system is marked *Tempo I.* It begins with a piano (*p*) dynamic and features a triplet of eighth notes in the upper staff. The system concludes with a pianissimo (*pp*) dynamic.

ten.

mf *cresc.* *cresc.*

f *p*

pp *morendo*

The dancers bring in Fatima, with a lute in her hand, then retire and stand in groups at the back
Die Tänzerinnen führen Fatima herein, welche eine Laute in der Hand trägt, die Tänzerinnen ziehen

pp

of the stage.
sich dann zurück und bilden im Hintergrund Gruppen.

Andante tranquillo.

Fatima *con molto espressione*

There's a bo-wer of ro - ses by
 Ei - ne Lau-be steht in Ro - sen, wo der

sempre arpeggiando e stacc.

Ben - de-meer's stream, and the nightingale sings round it all the day
 Ben - de - mir rollt, und den gan - zen Tag schallt drin der Nach - ti - gall

long, in the time of my childhood, 'twas like a sweet
 Sang, in den Ta - gen der Kindheit, da war es wohl gar

dream to sit in the ro - ses and hear the birds song.
 hold, da sass ich bei den Ro - sen und lausch - - - te dem Klang.

That bow'r and its
Die Klän - ge, die

ro - ses I ne - - ver for - get, but oft when a -
Düf - te ziehn mit mir im - mer fort, nun seufz' ich ver -

lone in the bloom of the year I think is the
las - sen im frem - den Land. Ach, singt noch die

night - in - gale sing - - ing there yet, are the ro - ses still
Nach - ti - gall, singt sie noch dort, und blühh noch die

bright on the calm Ben - de - meer?
Ro - sen an Ben - demirs Strand?

agitato

mf

No the ro - - ses soon
Ach. die Ro - - sen ver -

wi - thered that hung o'er the wave, but some
blüh - ten, sie welk - ten so schnell. und im

cresc.

blos - - soms were ga - - thered while bright - ly they
Glan - - ze der Blü - - the sind wen' - ge ge -

cresc.

shone, and a dew was dis - -
pflückt, ih - rem Schoo - sse ent - -

tilled from their flow'rs that
perl - - te ein köst - - li - ches

gave all the fra - grance of
Oel, das wie Duft des ent -

sum - mer when sum - mer has
flo - he - nen Som - mers ent -

gone... zücht! Thus me - mo - ry
So duf - tet Er -

Più lento.

draws from de - light ere it dies, an es - sence that
inn - rung an ver - gan - ge - nes Glück, er - setzt uns die

breathes of it ma - ny a year, And
Won - ne, die längst uns ent - schwand, sie

cresc.

bright to my soul as 'twas then to my
bringt in - mer wie - - - der die Zeit - - - mir zu -

cresc.

colla voce

eyes is that bo - wer on the banks of the
rück, da die Ro - sen noch blüh - ten an

p

calm Ben - - de - meer!
Ben - - de - - mirs Strand!

f rall.

colla voce

a tempo

mf

dim.

3

Exit Fatima. The dancers come forward again.
Fatima ab. Die Tänzerinnen kommen wieder in den Vordergrund.

rall.

Ballet Musik N° 2.

Allegretto.

The first system of the musical score is written for piano. It features a treble and bass clef with a 2/4 time signature. The music begins with a series of eighth-note triplets in the right hand, followed by a change in tempo to *rall.* (rallentando). The bass line consists of a steady eighth-note accompaniment.

Allegretto.

The second system continues the piece with a treble and bass clef in 2/4 time. The right hand features a melodic line with various dynamics, including *mf* (mezzo-forte) and *p* (piano). The bass line provides a rhythmic foundation with eighth notes.

The third system shows the continuation of the musical piece. The right hand has a melodic line with a *mf* dynamic marking. The bass line continues with eighth-note accompaniment.

The fourth system of the score includes the instruction *con sord. lib.* (con sordina libera) in the bass line. The right hand continues with a melodic line. The system concludes with the number *senza fine* (without end).

The fifth system continues the musical piece with a treble and bass clef. The right hand features a melodic line with a *f* (forte) dynamic marking. The bass line provides a steady eighth-note accompaniment.

The sixth and final system of the score shows the conclusion of the piece. The right hand has a melodic line with various dynamics, and the bass line continues with eighth-note accompaniment.

First system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics: *f*, *p*, *mf*. Features triplets in the right hand.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics: *f*, *p*, *f*. Features triplets in the right hand.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics: *f*, *ten. mf*, *ten. stacc.*. Features triplets in the right hand.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics: *ten.*, *cresc.*, *f*, *f ten p*. Features triplets in the right hand.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics: *cresc.*, *mf*, *f*. Features triplets in the right hand and *staccato* markings.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics: *f*. Features triplets in the right hand and wavy lines under notes.

First system of musical notation. The right hand (treble clef) features a melodic line with grace notes and slurs. The left hand (bass clef) provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with various chordal textures. The left hand maintains the accompaniment. A dynamic marking of *p* (piano) is present in the left hand.

Third system of musical notation. The right hand features a more active melodic line. The left hand accompaniment includes some grace notes. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Fourth system of musical notation. The right hand has a complex texture with many chords. The left hand accompaniment is steady. A dynamic marking of *dim.* (diminuendo) is present in the right hand. The text *8va ad lib.* is written below the left hand, and *senz. 8* is written below the right hand.

Fifth system of musical notation. The right hand continues with complex chordal textures. The left hand accompaniment includes grace notes. Dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte) are present in the left and right hands respectively.

Sixth system of musical notation. The right hand features a melodic line with grace notes. The left hand accompaniment includes grace notes. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

Animato.

The dancers gradually leave the stage, leaving Zelica standing in the middle
 Zelika tritt dicht verschleiert unter die Tänzerinnen. Allmählich verlassen diese die Bühne.

covered with a long veil.

so dass Zelika allein im Mittelgrund stehend zurückbleibt.

V. Scene.

Allegro moderato.

(Zelica drops her veil but does not move; Azim starts up.)
(Zelika hebt, im Uebrigen unbeweglich, den Schleier. Azim fährt auf.)

135

Azim.

ff *ad lib.*

Hal! who art thou? what vi - sion meets my
Ha, was ist das? Ist's Spiel der Phau - ta -

eyes? is this some wile the Pro-phet has pre-pared? or, is it
sie? Schickt der Pro-phet ein täuschend Wahn-ge-bild? o - - der ist's

Ze - li - ca? or is it, Ze - li - ca?
Ze - li - ka? o - - der ist's Ze - li - ka?

cresc.
poco cresc.
p accel. e agitato

'tis she 'tis she 'tis she
sie ist's! es ist kein

f e cresc.
cresc.

she! Oh heart, be still!
Traum! O brich nicht Herz

ff

nor break — with too much joy!
in die-ser Won - - ne Ue - ber - mass!

colla voce *p* *cresc.* *f con passione*

My love, my
Du bist, mein

queen, she lives, oh bles - sed
Lieb, du lebst, o Won - ne -

hour, all praise to thee!
nacht, ge - loht sei Gott,

I praise great Al - - lahs pow'r who thus has
ge - prie - sen Al - - lahs Macht, er gab mein

p

brought me to her side a - gain, oh joy!
Al - les wie - der mir zu - rückt, o Lust!

oh bliss! fare - well to grief and
o Wönn! nun lacht mir neu das

pain; come to my arms for -
Glück! O komm an mei - ne Brust! In

get in one em - brace all pangs, all
dei - nem wei - chen Arm ent - flicht mit

pangs since last I gazed up - on thy
ei - nem, ei - nem Mal der Tren - nung

face, Harm! joy! Ach, Life once more its plea - sures
wie aufs neu die Brust sich

poco marc.

to us gives oh Ze - li - ca!
won - uig hebt, o Ze - li - ka,

my love All; my love All;

mein All; mein All;

thy A - - zim lives.
dein A - - zim lebt!

Moderato. (Recit.)

She moves not,
Sie zau - dert,

dim. *p* *pp*

wrapt in gloo - my thought she stands, like one but half a - roused
 flie - get nicht an mei - - ne Brust, um - fängt sie noch

Tempo I.

— from some dark sleep — speak
 — ein mag' - scher Traum? — sprich,

oh my love oh let me hear thy
 gön - ne mir der Stim - me sii - ssen.

voice, art thou — not Ze - li - ca?
 Ton, bist du — nicht Ze - li - ka?

Adagio.

Zelika.

piano ma molto marcato

Ze - li - ca once I was, and thou wert A - zim, that I know right
 Ze - li - ka war ich einst, und du warst A - zim, wohl weiss ich

well. Mokan - na's dupe art thou, and I his slave.
 das. Mokan - na's Narr bist du, und ich seine Magd.

più mosso Azim.
 What words are these? They strike in-to my heart,
 Was sagst du da? Wie schneidets mir durchs Herz,

cold fear and doubt have coiled a-bout my love! oh come
 ein Grau - en schleicht sich in - die See - le mir! O komm!

to me and say that thou art mine.
 zu mir, und sag: Du bist noch mein!

(During the pause Mokanna crosses the stage at back from the left unseen by Zelica and Azim, gazes at them a moment and exit right.)
 (Während der Fermate geht Mokanna, von Zelica und Azim ungesehen, von links über die Bühne, blickt einen Augenblick auf sie und geht rechts ab.)

(Azim advances to Zelica as if to embrace her, she starts back.)
 (Azim geht auf Zelica zu, wie um sie zu umarmen, sie schaudert zurück.)

come to me!
 Komm: o komm!

Zelika (she breaks away from Azim as if in a frenzy.)
 (sie reißt sich, wie wahnsinnig, von Azim los.)

The oath!
 Mein Eid!

The oath!
 Mein Eid!

molto cresc. **ff** **sf**

it binds me un-break-able. I
 er bin - det mich e - wiglich! Ich

hear the pro-phet's curse, I see the ranks of dead
 hör' Mo-kan - nas Fluch, Ge-rip - pe seh' ich stehn. sie

accel. *accel. molto*

raising their threat'ning arms, Gleaming with hol - low eyes -
 he-ben die dürr - re Hand, droh'n mir mit glüh'n - dem Aug'

accel. *accel. molto*

a tempo e sost.

spare me spare me, mer - - cy,
Gna - de, Gna - de, Gna - - de,

fp.

accel. molto

mer - cy, o spare me, Mo - kan - na! spare me, spare me,
Gna - de, Er - bar - men, Mo - kau - na, Gna - de, Gna - de,

p *accel. molto cresc.*

p rall. *pp* **Tempo!** (She falls fainting in Azim's arms.)

spare me, spare me, spare oh spare me, spare. (Sie fällt ohnmüchtig in Azim's
Gna - de, Gna - de, Er - ban - - men, o scho - ne mich! Arme.)

p rall.

Azim. *p*

Ze - - lica Ze - lica!
Ze - - lika! Ze - lika!

Adagio.

Ze - li - ca! Fear not!
Ze - li - ka! Fasse dich!

p espress.

Thy love is near, Drive hence thy
 Lieb' wach bei dir! Scheuch al - le

fan - cies, see, none but I am here! rest here thy wea - ry
 Sor gen - sieh, ich al - lein bin hier! Dein Haupt, von Pein durch -

morendo

pp

head, here on thy lo - ver's breast, Trust
 wühlt, leg' es ans treu - ste Herz, Da,

to my faith - ful heart, Come, in my arms
 von der Lieb' ge - kühlt, da löst sich sanft,

(Zelica raises herself.)
 (Zelika erhebt sich.)

find rest!
 sanft dein Schmerz!

Allegro moderato quasi Recit.

Zelika.

Azim.

Fly, fly, and save thee from Mo-kanna's might! Why should I fly? is this —
 Flich, flieh und birg dich vor Mo-kanna's List! Ich soll - te fliehn? und jetzt

Zelika.

— the time for flight? Oh fly, oh save thy-self while yet there's time for flight,
 da du bei mir bist? O flieh und ret - te dich, denn noch beut sich die Frist,

Azim.

thou know'st not, a - las, the Prophet's might. Is he not glorious? is he not a
 du weisst noch nicht wer Mo-kan - na ist! Ist er nicht hei - lig? ist er nicht ein

Zelika.

king? Sent from on high all li - ber - ty to win? Nay! Nay! —
 Held? Bringt er nicht Frei - heit der bedrängten Welt? Nein, nein, —

— he's a monster! Stained — with deepest sin, seeking for Eb - lis
 — ein Un - geheu - er. Je - der Sün - de voll, Satan schickt ihn, dass er

agitato Azim.

souls of men to win. Thy words are e-choed in my doubting heart,
Teu - fel wer-ben soll. Den Zwei - fel weckt dein Wort in mei-ner Brust,

Ab-dul-lah spake the truth heath seeming jest, come we will fly
Ab-dul-lah er sprach wahr, sprach bit-tern Ernst, komm, lass uns fliehn

and leave this loathed place, come we will fly, far nie from Mo-
von die - - sem Ort voll Graun, komm lass uns fliehn, nie mehr Mo-

kan - - na's face, come come we will fly, come,
kan - - na schaun, komm, komm lass uns fliehn, komm,

Zelika.

come! Go thou! But I a - lone must meet the
komm! Entflieh! Doch mein Ge - schick muss tra - gen

end; go go and pray Al - lah peace my soul to
ich, fort fort, flich und be - te du zu Gott für

cresc. *sf* *p*

Zelika.

send. Oh A - zim fly, oh A - zim fly,
mich. O A - zim flich, o A - zim flich.

Azim.

Come let us fly, come
Komm lass uns fliehn, komm,

p *mf*

fly, poor Ze - - li - ca is tied by dread - ful oaths to the de - cei - vers
flich, ich Ar - - me bin ge - bannt durch fürchtharen Eid in des Ver - worf - nen

come oh come!
komm, o komm!

side!
Hand!

Nay without thee, nay without thee, no more will I de -
Nicht oh - ne dich, nicht oh - ne dich, nicht lass' ich dich zu -

mf *cresc.* *acceler.*

poco a poco sempre

part, nay, without thee... nay without thee, no more will I de-
rück, nicht oh - ne dich nicht oh - ne dich, nicht lass' ich dich zu-

p *cresc.*

Zelika.

Fly, A - zim, fly, fly A - zim fly!
O Theu-rer flieh, flieh A - zim flieh!

Azim.

part, without my love, without my love no peace can reach my
rück; ach oh - ne dich, ach oh - ne dich wo fänd' ich je das

p accel. sempre *cresc. molto*

Allegro molto.

heart! come we will seek some qui - et valc,
Glück! Komm, in ein fer - nes stil - les Thal,

p

far from the sound of world - ly care, where
weit von der Er - de Lust und Leid, da

p *cresc.*

earth - - ly glo-ries shall grow pale and love new
 schweigt des Le-bens eit - le Qual und Lie - - be

Zelika.

Azim.

Ah, let us fly a-way,
 Komm, lass uns flieh'n von hier,

pleasures for us bear!
 giebt uns Se - lig - keit!

Ah, let us fly a-way,
 Komm, lass uns flieh'n von hier,

p

swift-ly and fear-less-ly, fly to some qui - et vale where love will
 nun en - de al - le Qual, furcht - los nun zie - hen wir hin in ein

swift-ly and fear-less-ly, fly to some qui - et vale where love will
 nun en - de al - le Qual, furcht - los nun zie - hen wir hin in ein

rall. *a tempo*

ne - ver pale where love will ne - ver pale: Fly to the longed for rest:
 stil - - les Thal, wo end-lich die - ses Herz Ruh' fin-det, sü - sse Rast

ne - ver pale where love will ne - ver pale: Fly to the longed for
 stil - - les Thal, wo end-lich die - ses Herz Ruh' fin - det, sü - sse

rall. *a tempo*

cresc. molto

where on thy lo-ved breast peace I at
 wo bitt-er Trennung Schmerz nie mehr die

rest Rast where on thy lo-ved breast peace
 Rast wo bitt-er Trennung Schmerz nie

length shall gain, ne- - - ver to part a-gain.
 See - le fasst nie mehr die See - le fasst!

I at length shall gain, ne- - - ver to part a-gain.
 mehr die See - - - le fasst, nie mehr die See - le fasst!

mp Come oh be -
 Komm, du mein

mp Come oh be - loved one come
 Komm, du mein ein - zig Glück,

loved one come, come to the fo- rest home. Let us no
 ein - zig Glück, zur neu - en Hei - math auf! Nichts hält uns

come to the fo- rest home. Let us no more de - lay
 zur neu - en Hei - math auf! Nichts hält uns hier zu - rück,

more de-lay — nought shall our footsteps stay. Joys, joys — are a-
 hier zu-rück — nichts hem-met un-sern Lauf. Dort, dort — har-ret

nought shall our footsteps stay. Joys, joys — are a-
 nichts hem-met un-sern Lauf! Dort, dort — har-ret

wait-ing there, joys, joys — e-ver new and rare — by thee shall
 Won-ne mein, ja e-wig und stets er-neut — wird dort ein

wait-ing there, joys, joys — e-ver new and rare — by thee shall
 Won-ne mein, ja e-wig und stets er-neut — wird dort ein

there be found, love
 E — den sein, ja

there be found, love
 E — den sein, ja

crac.

shall be all around.
 Him-mels-se — — ligkeit.

shall be all around.
 Him-mels-se — — ligkeit.

Oh bliss! with thee to dwell
 O Wonn! ich hal - te dich!

Oh bliss! with thee to dwell, who
 O Wonn! ich hal - te dich, dein

pp

who can the plea - sures tell... When at the lov'd one's
 dein Arm um - schlie - sset mich! Von höch - ster Lieb' ent -

can the plea - sures tell... When at the lov'd one's
 Arm um - schlie - sset mich! Von höch - ster Lieb' ent -

p

pp

side from all the world I
 zücht, von al - ler Welt ent - - -

side from all the world I
 zücht, von al - ler Welt ent - - -

hide. Ah love with thee to
 rückt - O won - - - ne - vol - - ler

hide. Ah love with thee to die, with thee to
 rückt - O won - - - ne - vol - ler Tod, o Won - - ne -

poco cresc.

12529

cresc. sempre

die, ah love with thee to die, with thee to
 tod, o won - - - ne - vol - ler Tod, o Won - ne -

die, ah love, with thee with thee to
 tod, o won - - - ne - won - ne - vol - ler

die, min - - - gling sigh with sigh min - - - gling sigh with
 tod, wenn in letz - ter Noth der letz - - - te Hauch sich

die, min - - - gling sigh with sigh min - - - gling sigh with
 Tod, wenn in letz - ter Noth der letz - - - te Hauch sich

cresc.
 - gling sigh with sigh, slain by a glance from thee slain
 - - te Hauch sich eint, wenn aus ge - broch - nem Blick noch

sigh, slain by a glance from thee slain by a
 eint, wenn aus ge - broch - nem Blick, ja wenn noch

accel. e cresc.
 by a glance from thee a glance from thee a
 aus ge - broch - nem Blick, aus dei - nes Au - - - ges

glance from thee from thee a glance from thee a
 aus ge - broch - - - nem Blick, aus dei - nes Au - - - ges

accel. e cresc.
f

glance, a glance a glance Heav'n
 Blick noch glänzt noch glänzt all

glance, from thee a glance Heav'n
 Blick noch glänzt noch glänzt all

poco rit.

col Ped.

in thy look to see
 un ser Lie - - - bes-glück

in thy look to see
 un - ser Lie - - - bes-glück

Heav'n in thy look to see
 all un - ser Lie - - - bes-glück

Heav'n in thy look to see
 all un - ser Lie - - - bes-glück

Heav'n in thy look
 all un - ser Glück

Heav'n in thy look in thy
 all un - ser Glück un - ser

dim.

p col Ped.

cresc.

in thy look to see, in thy look
 un - ser Lie - - - to bes - glück all un - ser Lie -

look. thy look to see, in thy
 Glück all un - - - ser, all un - - - ser

to see, in thy look to see
 - - bes - - glück, all un - ser Lie - - to bes - - glück,

look to see. in thy look to see
 Lie - bes - - glück, in all un - ser Lie - bes - - see glück,

cresc.

rall.

Heav'n in thy look
 all un - ser Lie -

rall.

Heav'n in thy look
 all un - ser Lie -

rall.

a tempo

to see!
 - bes - - glück!

(As they stand embracing, Mokanna
 (Während sie sich in den Armen lie-

to see!
 bes - - glück!

a tempo

enters from the right and stands in the entrance in the moonlight.)
gen, tritt Mokanna von rechts ein und bleibt stehn. Nur Mondlicht beleuchtet ihn.)

Scene VI.

Allegro con fuoco.

Zelika.

Fly, we are lost,
Flich, wir sind ver - lo - ren,
Fear not, the
Nicht län - - - ger

Azim.

Mokanna.

Thy Oath!
Dein Eid!

Allegro con fuoco.

fly flich we are lost!
wir sind ver - lo - ren! (he draws his sword)
(er zieht sein Schwert)
mon - ster no more shall daunt me, come — we will
schreckt mich dies Un - - - ge - - heu - er, Trotz — biet' ich

Cur - - ses up - on thee!
Sei — — — ver - flucht!

Fly A - zim fly! fly — A-zim
 Flich A - zim flich, flich — A-zim

brave him, bro - ken all bonds bel
 ihm und Trotz sei-nem Zau-ber!

Fear not come
 Nie - - mals, komm,

slave — wouldst thou fly — w'dst thou fly me, cur - ses up - on thee!
 Skla - vin willst ent - lau - - fen dei-nem Herrn, so sei denn ver - flucht.

fly! oh mas - ter, mer - cy!
 flich! o hab' Er - bar - men,

ne'er will I leave thee, ne'er will I
 nie will ich dich las - sen, nie will ich dich

Dar - est thou to daunt me?
 Und du wagst zu drohn mir?

oh spare me, spare me!
 Er - bar - men, Gna - de!

leave thee, fiend, fiend, I de - fy
 las - sen, Teu-fel, Dä - - - mou, der Höl - - -

Dar - est thou to touch me?
 Un du wagst zu drohn mir?

Azim.

(He runs to stab Mokanna, but his sword breaks against him. Mokanna gives a fiendish laugh.)

le, dein la - che ich! thee. (Er will nach Mokanna stechen, das Schwert bricht ab. Mokanna schlägt ein teuflisches Gelächter auf.)

Mokanna.

ad lib. *mp cresc. molto* *ff*

Though charms protect thee, Trotz sei der Höl - le!

Ha, ha, ha, ha!
Ha, ha, ha, ha!

ff *ff*

Azim.

Presto.

(He runs off.)
(Er stürzt ab.)

(The curtain falls.)
(Vorhang fällt.)

strive not my power - to flee. meinem Arm ent - gehst - du nicht!

ff *ff*

Act III.

(An open place in Merou. Right a flight of steps leading into the Prophet's Palace. Left the wall of the city in which is a large gateway. At the back a pool bounded left by the wall and right by the Palace gardens. Steps lead down from the wall to the edge of the pool. Beyond the pool a grove of palm trees surrounding a large well. The stage is dark. Lights seen in the Palace. A Watchman carrying a beacon paces up and down the wall. The Caliph's trumpets are heard at intervals outside the wall.)

(Die Scene stellt einen offenen Platz in Meru vor. Rechts eine Treppe zu des Propheten Pallast fñhrend. Links die Stadtmauer, in welcher ein grosses Gitterthor. Im Hintergrund ein Teich, links von der Mauer, rechts von dem Garten, des Pallastes begrñnt. Stufen fñhren von der Mauer an den Rand des Teiches. Jenseits des Teiches ein Palmenhain, der einen grossen Brunnen umgiebt. Die Bñhne ist dunkel, nur die Fenster des Pallastes sind erleuchtet. Ein Wñchter geht, eine Fackel tragend, auf der Mauer auf und ab. Die Trompeten des Califen werden von Zeit zu Zeit von aussen hñrbar.)

Allegretto.

The first system of the musical score is for piano accompaniment. It begins with a piano (*pp*) dynamic and a *staccato* marking. The tempo is marked *Allegretto*. The score consists of two staves. The first staff has a treble clef and the second a bass clef. The music features rhythmic patterns with eighth and sixteenth notes, and some triplet markings. The dynamic changes to *mf* and then *pp* again. The second system continues with a *esp.* marking and triplet figures. The third system concludes with a *dim. tr.* marking and a 3/4 time signature.

(Curtain rises.)
(Vorhang geht auf.)

(Trumpets without. The watchman pauses in his walk and listens in the direction of the sounds.)

(Trompeten von aussen. Der Wñchter unterbricht seine Wanderung und lauscht nach der Richtung, von wo die Trompeten kommen.)

The second system of the musical score is also for piano accompaniment. It begins with a piano (*pp*) dynamic and a 3/4 time signature. The score consists of two staves. The first staff has a treble clef and the second a bass clef. The music features rhythmic patterns with eighth and sixteenth notes, and some triplet markings. The dynamic remains *pp*. The score concludes with a 3/4 time signature.

Watchman.
Wächter.

When I left thee Gio - ha - ra my mis - tress, the
Als ich schied, o Dscho - a - ra, Ge - lieb - - te, dir zu

Ro - - ses be - side thee were blooming, but their fragrance to me was as
Häup - - ten noch blüh - ten die Ro - sen, doch ein Gift war für mich all ihr

poi - - son, as the poi - - son - ous blast of the de - sert. We
Duf - - ten, gleich dem Hau - - che des Sturms in der Wü - ste. Wir

stood by the rose - tree in si - lence, by the tree in the gar - den of
stah - den in schwei - gen - den Schmer - zen, bei den Ro - sen im blü - hen - den

flowers, and I fell at thy feet full of an - - guish, oh Gio -
Gar - ten, und voll Jam - - mer fiel ich dir zu Fü - - ssen, o Dscho -

(He goes along
the wall.)

ha - ra my love _____ my love when we par - - - ted. (Er geht den Wall
a - ra mein Lieb _____ o mein Lieb, als wir schie - - - den. entlang.)

(Trumpets again heard without. The watchman pauses again in his walk.)

(Man hört wieder Trompeten von aussen. Der Wächter hält wieder in seinem Gange inne.)

mf *p* *mf* *pp*
sempre stacc.

Watchman.
Wächter.

The sun shone with splendour a - bove us, but its
Die Son - ne sie leuch - te - te nie - der, doch ihr

(The followers of the Prophet enter silently and slowly from behind the palace, one by one, and gather in groups at the back of the stage.)

(Das Gefolge des Propheten tritt schweigend und langsam, einer hinter dem andern, hinter dem Pallast hervor, sie sammeln sich gruppenweise im Hintergrund der Bühne.)

rays — brought us dark-ness and sorrow, the ca-mels stood still by the stream - let to
Strahl — brach - te Nacht uns und Sorgen, schon stand das Ka - meel dort am Stran - de, hin -

legato sempre

bear me from thee o Gio - ha - ra! Since that day all the ro - ses are
weg mich von dir zu tra - gen, seit dem Tag sind die Ro - sen ver -

pois - oned and the sun - shine is vei - led in dark - - ness, since the
gif - tet. und die Ta - ge ver - wan - delt in Näch - - - te, seit dem

day when we stood by the rose tree, o Gio - ha - ra my love
Tag, da wir stan - den beim Ro - sen - busch, o Dscho - a - ra mein Lieb,

my love when we par - - - - ted! (He goes along the wall.)
o mein Lieb, als wir schie - - - - den! (Geht die Mauer entlang.)

Scene II.

Ten. I. Allegro moderato ma agitato.

Ten. II. Soft - ly
Lei - se

Bass I. *pp*
Through the
Durch - das

Bass II. Soft - ly
Lei - se

pp

staccato

dark - ness
Dun - kel

steal - - we soft - - ly
nah'n - - wir lei - - se,

pp

Through the dark - ness
Durch - das Dun - kel

steal - - we soft - - ly
nah'n - - wir lei - - se,

through the si - lence,
Nacht - - be - schützt uns,

through the si - lence,
Nacht - - be - schützt uns,

none can see us,
kei - ner sieht uns,

night now fall - eth,
Nie - mand hört uns,

Abdullah (enters from the Palace.)
(kommt aus dem Pallast.)

Who goes there?
Wer ist da? (with mein)

gli - ding go we to the goal.
schlei - chend sei das Ziel er - reicht.

gli - ding go we to the goal.
schlei - chend sei das Ziel er - reicht.

fear I tremble) speak the pass - word, are ye
Herz er - be - bet, gebt die Lo - sung! seid ihr

(Some of the chorus suddenly surround Abdullah and bring him to the front.)
(Einige aus dem Chor umringen plötzlich Abdullah und drängen ihn nach dem Vordergrund.)

friends?
Freunde?

Death we bring him,
Er soll ster - ben!

mp ma marcato
Death, death, death we bring him, bring the
mp
Tod! Tod! Er soll ster - ben, er soll

bring — the Pro-phet, who de-ceived us, let him die,
 Er — soll ster - ben, der Be - trü - ger, nie-der mit ihm,
 Pro - phet who — de-ceived us, let him die, let him
 ster - ben, der — Be - trü - - ger, nie-der mit ihm, nieder mit

cresc.

'Tis true, he does de-
 'sist wahr, er he-
 let — him die!
 nie - - - der mit ihm!
 die, let — him die!
 ihm, nie - - - der mit ihm!

sf

ceive us with emp - - - ty show of might
 trägt uns mit hoh - - - lem Schein von Macht!

'tis true, 'tis
 's ist wahr, 's ist

'tis true, 'tis
 's ist wahr, 's ist

once more — he has been vanquished, his
 und a - - - bermals be-sie - get sein

true! once more — he has been vanquished,
 und a - - - bermals be-sie - get sein Heer —

wahr! once more — he has been vanquished,
 und a - - - bermals be-sie - get sein Heer —

true! once more — he has been vanquished,
 und a - - - bermals be-sie - get sein Heer —

wahr! once more — he has been vanquished,
 und a - - - bermals be-sie - get sein Heer — in blut'ger

sf *cresc. poco a poco*

troops _____ are put to flight, he
 Heer _____ in blut'-ger Schlacht, ja

his troops _____ are put to flight, let him
 sein Heer _____ in blut'-ger Schlacht, nie-der mit

_____ are put to flight, let him die, let him
 _____ in blut'-ger Schlacht, nie-der mit ihm, nie-der mit

_____ are put to flight, let him die,
 _____ in blut'-ger Schlacht, nie-der mit ihm,

flight, let him die, let him die,
 Schlacht, nie-der mit ihm, nie-der mit ihm,

cresc.

does de - - ceive _____ us! *mf* Mo-
 er be - - trügt _____ uns! *mf* Mo-

die, he does de - - ceive us! *mf* Mo-
 ihm, ja er be - - trügt us! *mf* Mo-

he does de - - ceive us! *mf* Mo-
 ja er be - - trügt us! *mf* Mo-

(They come forward left.)
 (Sie treten vor.)

kan - na, base de - ceiv - er re - venge
 kan - na, Lüg - ner, weh dir, die Ra -

kan - na, base de - ceiv - er re - venge we on thy head, re - venge
 kan - na, Lüg - ner, weh dir, die Ra - - che stürmt her - ein, die Ra -

kan - na, base de - ceiv - er re - venge
 kan - na, Lüg - ner, weh dir, die Ra -

we on thy head the woes that we have suf - fered
 - che stürmt her - ein, das Blut, das du ver - gos - sen,

we on thy head the woes that we have suf - fered
 - che stürmt her - ein, das Blut, das du ver - gos - sen,

we on thy head the woes that we have suf - fered
 - che stürmt her - ein, das Blut, das du ver - gos - sen,

the wounds — that — for thee bled. —
 es soll — ver - - gol - ten sein. —

— the wounds — that for thee bled, the wounds — that — for thee bled. —
 — es soll — ver-gol - ten sein, es soll — ver - - gol - ten sein. —

— the wounds — that — for thee bled. —
 — es soll — ver - - gol - ten sein. —

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The piano accompaniment is written for grand piano. The lyrics are in English and German. The music is in a minor key and 4/4 time. Dynamics include *sf* (sforzando) and *v* (vibrato).

Yes bet - - ter far to leave him, the Ca - liph is at hand,
 Schon naht — der Ca - - lif — in ra-schem Sie - ges - lauf,

The Ca -
 Schon na -

Yes bet - ter far.
 Ja, ja, er naht.

The second system of the musical score continues the vocal and piano parts. It features the same four-voice choir setting and piano accompaniment. The lyrics are in English and German. The music is in a minor key and 4/4 time. Dynamics include *sp* (pianissimo) and *f* (forte).

Al Ma - ha - di will
Al Ma - ha - di ver -

- liph is at hand
- het der Ca - lif

The Ca - - - liph is at hand,
Schon na - - - het der Ca - lif,

The Ca - - - liph is at hand,
Schon na - - - het der Ca - lif,

par - don, re - ceive us in his band. With
zei - het, und nimmt uns gnä - dig auf. Mo-

re - ceive us in his band.

und nimmt uns gnädig auf.

Al Ma - ha - di will par - don, re - ceive us in his band.

Al Ma - ha - di ver - - zei - het, und nimmt uns gnädig auf.

promi-ses of pow'r Moka-na still de-lays, the
 kanna will uns täuschen mit lee-ren Gau-ke-lein, noch

Let him
 Nieder mit
 Let him die!
 Nieder mit ihm!

veil is not up-lift-ed, no joys our eyes a-maze.
 decket ihn der Schleier, ein Blendwerk wird's wohl sein!

die! Death we bring him,
 Er soll ster-ben,

ihm! Death we bring
 Er soll ster-

Death we
 Er soll

Death we bring him,
 Er soll ster-ben,

mp *cresc. sempre*

death we bring him, bring the Pro - phet who de -
 er soll ster - ben, er soll ster - ben, er soll

him, death we bring him, bring the Pro - phet who de -
 ben, er soll ster - ben, er soll ster - ben, er soll

bring him, death we bring him, bring the Pro -
 ster - ben, er soll ster - ben, der Be - trü -

death we bring him, bring the Pro - - - phet who de -
 er soll ster - - - ben, der Be - trü - - - ger, er soll

ceived us, let him die, let him, let him
 ster - ben, nieder mit ihm, nie - - - der, nie - - - der mit

phet, who de - ceived us, let him, let him
 ger, er soll ster - - - ben, - - - ben, - - -

ceived us, let him die, nie - - - der, nie - - - der mit
 ster - - - ben, nieder mit ihm, - - -

die, let him die, let him
 ihm, nieder mit ihm, nieder mit

die, let him die, let him
 ihm, nieder mit ihm, nieder mit

Abd.

die! _____ Mo-
 ihm! _____ Mo-
 die! _____ Mo-
 ihm! _____ Mo-

ff

kan - na, base de - ceiv - er _____ re - venge — we on thy head, re - venge
 kan - na, Lüg - ner, weh dir, _____ die Ra - - che stürmt her - ein, die Ra -

kan - na, base de - ceiv - er _____ re - venge

kan - na, Lüg - ner, weh dir, _____ die Ra -

kan - na, base de - ceiv - er _____ re - venge — we on thy head, re - venge

kan - na, Lüg - ner, weh dir, _____ die Ra - - che stürmt her - ein, die Ra -

we on thy head, the woes that we have
 che stürmt her - ein, das Blut, das du ver -

we on thy head, the woes that we have
 che stürmt her - ein, das Blut, das du ver -

we on thy head, the woes that we have
 che stürmt her - ein, das Blut, das du ver -

we on thy head, the woes that we have
 che stürmt her - ein, das Blut, das du ver -

suf - fered the wounds that for thee bled, the wounds, the wounds
 gos - sen, es soll ver - gol - ten sein, es soll, es soll -

suf - fered the wounds that for thee bled, the wounds, the wounds
 gos - sen, es soll ver - gol - ten sein, es soll, es soll -

suf - fered the wounds that for thee bled, the wounds, the wounds
 gos - sen, es soll ver - gol - ten sein, es soll, es soll -

suf - fered the wounds that for thee bled, the wounds, the wounds
 gos - sen, es soll ver - gol - ten sein, es soll, es soll -

— that for thee bleed! Let him die, let him
— ver-gol-ten sein! Nieder mit ihm, nieder mit

— that for thee bleed! Let him die, let him

— ver-gol-ten sein! Nieder mit ihm, nieder mit

— that for thee bleed! Let him die, let him

— ver-gol-ten sein! Nieder mit ihm, nieder mit

8^{va} ad lib.

(Mokanna has mingled with chorus at the beginning of Scene III he comes forward and discloses himself.)
(Mokanna hat sich in einen Mantel gehüllt unter die Verschworenen gemischt; zu Beginn der dritten Scene kommt er nach vorn, und schlägt den Mantel zurück.)

die, let him die, let him die, let him die! _____
ihm, nieder mit ihm, nieder, ja nieder mit ihm! _____

die, let him die, let him die! _____
 nieder mit ihm, nieder mit ihm! _____

ihm, let him die, let him die, let him die! _____
 nieder mit ihm, nieder mit ihm, nieder mit ihm! _____

die, let him die, let him die, let him die! _____
 nieder mit ihm, nieder, ja nieder mit ihm! _____

ihm, let him die, let him die, let him die, let him die! _____
 nieder mit ihm, nieder mit ihm, nieder, ja nieder mit ihm! _____

III. Scene.

(The chorus fall back from Mokanna.)
(Der Chor prallt vor Mokanna zurück.)

175

Maestoso. (slower than ♩)

Mokanna. *ff*

Ye bring me death? Behold me here! I
Ihr droht mir Tod? Wohlan, hier bin ich! Hier

wait the fa-tal blow, strike! Strike your trai-tor swords in-to my
harr' ich eu-res Dolchs! stosst zu! Tau-chet eu-ren Stahl in die-se

breast, and slay me here, your pro-phet and your king!
Brust, und tö-dtet mich, euern Kö-nig und Pro-pheten!

What? Not a blow? No hand is raised to kill? Me-thinks your
Wie? Zaudert ihr? Hat Keiner Lust zum Mord? Verlässt euch

cou-rage wanes: See I am here Mo-kan-na, who de-ceived you, quite a-
schon der Muth? Seht hier steht Mo-kan-na, der Be-trü-ger, beut al-

lone I stand be - fore your swords, up then and strike!
 lein sich eu - ren Schwertern dar! Auf denn, stosst zu!

p

(with irony.)
 (spöttisch.)

Will no one risk the blow? What, Ab-
 Wagt Kei - ner von euch den Streich? Wie, Ab-

pp

dullah, thy courage is re - nown'd, dost thou not dare to plunge thy sword in - to thy
 dullah, dein Muth ist schon ent - flohn? Du wagst es nicht, der Mör - der dei - nes Herrn und

feroce *ff*

mas - - - ter's breast? Oh co - - ward
 Mei - sters zu sein? O fei - - ge

p

race! ye dare to plot and plan, but none among you all can do the
 Brut! zur Verschwörung habt ihr Muth, doch Keiner unter euch vollführt die

(Mokanna walks through the crowd who make way for him, and ascends the steps of the palace.)
 (Mokanna geht durch die Menge, die ihm Platz macht, und steigt die Stufen des Palastes hinan.)

Poco più mosso.

deed!
That!

Because our arms have failed, ye doubt my
Weil uns der Sieg ver-lies, verlasst ihr

word; because we are besieged, ye doubt my pow'r, shall one, whom suns and moons o-
mich, weil un-sre Fahne wankt, wankt eu-er Glaube, wird der, dem Sonn' und Mond ge-

bey, bow down be-fore a ca-liph's gall-ing yoke? Look then!
horcht, sich heu-gen un-ter der Ca-li-fen Joch? Wohl-an denn!

if from yon fountain's wat'ry depths, there rise at my com- mand
 Wenn je- nes Brunnens tie- fem Grund entsteigt auf mein Ge- bot

sil- ver shin- ing moon, then shall ye know, that
 hel- le Sil- ber - mond, dann glaubt ihr wohl, dass

what I say is true, if not, then fall up- on me now, and slay me
 mei- ne Sen- dung echt, wenn nicht, dann bohret euern Stahl in die - se

Allegro.

here!
 Brust!

Ten. I. *mf* The test is good, the test is hard,

Ten. II. *mf* Wohlan, es sei, die Prob' ist gut,

Bass I. *mf* The test is good, the test is hard,

Bass II. *mf* Wohlan, es sei, die Prob' ist gut, most won -
 und schwer

Allegro.

el basso marc.

most won - - - drous to ful - fil;
und schwer sie zu be - stehn;
most won - - - drous to ful - fil;
und schwer sie zu be - stehn;
- drous to ful - fil;
sie zu be - stehn; if then a
ent - steigt dem

cresc. if then a moon shall yonder
cresc. ent - steigt dem Brunnen dort der
cresc. if then a moon shall yonder rise
ent - steigt dem Brunnen dort der Mond,
moon shall yonder rise shall yon - - - der
Brunnen dort der Mond, sollst du ge -

rise we will o - bey thee still, but if thou
Mond, sollst du ge - treu uns sehn, doch wenn's miss-
we will o - bey thee still, but if thou
sollst du ge - treu uns sehn,
rise we will o - bey thee still, doch wenn's miss-
treu, sollst du ge - treu uns sehn,

(The women and followers of the prophet have come out of the palace.)
 (Die Frauen und Anhänger des Propheten sind aus dem Palast gekommen.)

fail then dread the doom thy cou - - rage
 lingt, er-zitt' - - re dann, nicht schützt dich
 fail then dread the doom thy cou - - rage once has saved, thy cou - - rage
 lingt, er-zitt' - - re dann, nicht schützt dich dann dein Muth, nicht schützt dich

once has saved no more shalt thou from
 dann dein Muth ver - fal - - len bist dann
 once has saved no more shalt thou from
 dann dein Muth ver - fal - - len bist dann

us es - cape tho' thou our swords hast braved, no more,
 un - serm Schwert und flie - - ssen soll dein Blut, dein Blut,
 us es - cape tho' thou our swords hast braved, no more,
 un - serm Schwert und flie - - ssen soll dein Blut, dein Blut,

no more,
dein Blut.

no more,
dein Blut.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto range. The lyrics are 'no more, dein Blut.' The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

Sopr. I. *mf*

Sopr. II. *mf* Peace, peace.

Alt. I. *mf* Still, still.

Alt. II. *mf* Peace, peace.
Still, still.

dim.

This system contains four vocal staves and a piano accompaniment. The vocal parts are labeled Sopr. I, Sopr. II, Alt. I, and Alt. II. The lyrics are 'Peace, peace.' and 'Still, still.' The piano accompaniment includes a *dim.* marking. The piano part features a treble and bass clef staff with chords and moving lines.

The pro - phet speaks!

Hört, was er spricht!

The pro - phet speaks!

Hört, was er spricht!

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto range. The lyrics are 'The pro - phet speaks!' and 'Hört, was er spricht!'. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

Largo maestoso.

Mokanna. *mf* *snore*

Deep in thy i - - cy ca - - verns
Tief aus der eis - - gen Höh - - len

hid, low where thou ling' - rest gray and cold thy wat' - ry
Grund, wo du ver - bor - gen grau und kalt, wo in der

mists and clouds a - mid, where vapours dark thy rays en -
ew' - - gen Näch - te Schlund der Ne - bel trüb dein Licht um -

fold, Rise from thy couch and earth's em -
ballt, Heb dich em - por aus nächtl' - gem

poco cresc.

brace Rise to the sphere of trea- che-rous Night Draw back the
 Grau'n, steig zum ge- stirn- ten Him- mel auf, lass un- ver-

poco cresc.

f

veil from off thy face Oh moon a- rise, a- rise and
 hüllt dein Ant- litz schau'n, o Mond ge- horch, ge- horch und

dim.

shed thy light!
 steig her- auf!

dim.

pp *pp*

Soprpp

Alt. Darkness un- pier- cea- ble spreads o'er the palm- trees, No light
 Ten Dun- kel und Fin- ster- niss ruht auf den Pal- men, es bricht
 Bass. Darkness un- pier- cea- ble spreads o'er the palm- trees, No light
 Dun- kel und Fin- ster- niss ruht auf den Pal- men, es bricht

is borne to us break - ing the night!

kein lich-ter Schein ins dunk-le Thal. (The men turn to Mokanna)
(die Männer wenden sich gegen Mokanna)

is borne to us break - ing the night!

kein lich-ter Schein ins dunk-le Thal. *mf* Dread in the
Doch durch das

Ten. *poco a poco piu mosso.* *mf*

Dread in the dark - ness sure - ly the doom a - waits
Doch durch das Dun - kel bli - tzet der Ra - - che Stahl,

Bass.

darkness dread in the dark - - ness the doom a - waits, Dread in the
Dun - kel bli - tzet der Ra - - che, der Ra - - che Stahl, doch durch das

poco a poco piu mosso.

cresc.

Dread in the dark - ness sure - ly the doom a - waits on the de-
doch durch das Dun - kel bli - tzet der Ra - - che Stahl, und des ver-

darkness sure - ly the doom a - waits on the de-
Dun - kel bli - tzet der Ra - - che Stahl, und des ver-

cresc.

cei - - - ver's head soon shall it
 rä - - - ther's Haupt trifft bald ihr

cei - - - ver's head soon shall it fall
 rä - - - ther's Haupt trifft bald ihr Strahl

cresc.

Mokanna.

Tempo I.

By Him who bade the
 Bei dem, auf des - - sen

fall on the de - cei - - ver!
 Strahl, trifft bald ihr Strahl!

— on the de - cei - - ver!
 — trifft bald ihr Strahl!

Tempo I.

Sp

De - - mons bang thee in thy night - ly vault of
 Macht ge - bot du Skla - - ve bist der dun - - keln

blue, whose name the A - freets trem - - bling sang, by
 Nacht, bei dem, dem sich selbst beugt der Tod, bei

cresc.

SO - - LI-MAN! a-rise to view! a - mid the
SO - - LI-MAN, zeigdei-ne Pracht! Aus den Ge -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat major/D minor). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Con moto'. The lyrics are: 'SO - - LI-MAN! a-rise to view! a - mid the' and 'SO - - LI-MAN, zeigdei-ne Pracht! Aus den Ge -'. The piano part features a rhythmic pattern of eighth notes and quarter notes, with some triplets and a 'Ped.' (pedal) marking.

wa - ters pale and cool a - rise oh moon
wüs - sern kühl und bleich er - heb dich Mond,

The second system continues the musical score. The vocal line lyrics are: 'wa - ters pale and cool a - rise oh moon' and 'wüs - sern kühl und bleich er - heb dich Mond,'. The piano accompaniment continues with similar rhythmic patterns, including triplets and a 'Ped.' marking.

or dread his wrath send out thy rays as - cant the pool
dich ruf ich auf, er - hel - le zit - ternd je - nen Teich,

The third system continues the musical score. The vocal line lyrics are: 'or dread his wrath send out thy rays as - cant the pool' and 'dich ruf ich auf, er - hel - le zit - ternd je - nen Teich,'. The piano accompaniment continues with similar rhythmic patterns, including triplets and a 'Ped.' marking.

oh moon a - rise, oh moon a -
bei So - - li - man, bei So - - li -

The fourth system continues the musical score. The vocal line lyrics are: 'oh moon a - rise, oh moon a -' and 'bei So - - li - man, bei So - - li -'. The piano accompaniment continues with similar rhythmic patterns, including triplets and a 'Cresc.' (crescendo) marking.

rise, oh moon shine forth
man, Mond steig her - - auf

The fifth system concludes the musical score. The vocal line lyrics are: 'rise, oh moon shine forth' and 'man, Mond steig her - - auf'. The piano accompaniment continues with similar rhythmic patterns, including triplets and a 'Cresc.' marking.

(A faint glimmer is perceived, The moon begins to rise from behind the well. It shines at first with a red - dish, afterwards with a bright light. The Watchman comes forward on the wall and stands watching the moon rise.)
 (Ein schwacher Schimmer wird sichtbar, der Mond geht langsam hinter dem Brunnen auf, er scheint zuerst in rüthlichem, dann in hellem Licht. Der Wächter steht auf der Mauer in Betrachtung des Mondaufgangs.)

Allegro molto.

The Watchman.

Mok. *f*

Abdul

Sopran.

Alt.

Tenor. Chor. *sempre pp*

Bass. *sempre pp*

Look!
Schaut!

Allegro molto.

sempre pp

Look!
Schaut!

sempre pp

sempre pp

a light, a light,
ein Schein, ein

a light, a light!
Ein Schein, ein Schein!

by the well, by the well! look!
dort am Quell, dort am Quell, schaut!

Look, look!
Schaut, schaut!

light, by the well! By the
Schein, dort am Quell, dort am

by the well! a light,
dort am Quell ein Schein,

a light, a light,
ein Schein, ein Schein,

Oh mar - - - vel-lous! Oh mar - -
wie wun - - - der-bar! wie wun - -

well - a light, a light!
Quell ein Schein, ein Schein!

a light! oh mar - - - vel-lous! oh
ein Schein, wie wun - - - der-bar! o

look, look! You rud - -
schaut, schaut! in ro - -

- - vel-lous! by the well! a light
- - der-bar! dort am Quell ein Schein,

f O - bey - my
 Hör mei - - - - - nen
mf Oh pas - sing strange,
 Wie wun - der - bar,
pp sempre The moon
 der Mond,
 mar - vel - lous, Yon rud - - dy rays
 wun - der - bar, in ro - - them Licht
 - - dy rays The moon
 - - them Licht. *pp sempre* Der Mond
 a light, oh mar - vel - lous, The
 ein Schein, wie wun - der - bar, Der

voice, send forth thy light, The dark -
 Ruf, send uns dein Licht, und zeig
 I see the light its beams my
 ich seh das Licht, es füllt mein
 The moon she ri - ses bright
 der Mond, er bricht her - vor
 The moon she ri - ses bright. The
 der Mond her - vor nun bricht, der
 she ri - ses bright. The moon the
 her - vor nun bricht, der Mond, der
 moon she ri - ses bright. The moon, she ri - ses
 Mond her - vor nun bricht. Der Mond her - vor nun

ness chase with glis - - - ning rays, see
 dein glän - zend An - - ge - sicht, ja

soul with fear a - maze, Mo -
 Herz mit Graun und Angst, Mo -

moon, the moon, see, see,
 Mond, der Mond, seht, seht,

moon, she ri - ses bright, see
 Mond her - vor nun bricht, seht,

bright, she ri - ses bright, Oh
 - bricht, er steigt em - por, wie

thou art ris - ing in the
 hell er - strahlst du durch die

kan - na wins, she ri - ses bright,
 kan - na siegt, der Mond ge - horcht,

see, how the slave her lord o - beys, see,
 seht, er ge - hor - chet wie ein Knecht, seht,

see, see, how the slave her lord o -
 seht, seht, er ge - hor - chet wie ein

The moon! Yon rud - dy rays!
 der Mond! in ro - them Licht!

mar - vel - lous, see,
 - wun - der - bar, seht,

night, Nacht, The trem - - - bling moon her lord
 ge - hor - - - chest zit - - - ternd dei - -

The trem - bling moon her lord o - beys, see,
 ge - hor - chet zit - ternd sei - nem Herrn, seht,

see, see, how the moon her lord
 seht, seht, wie der Mond folgt dem

beys, Knecht, see, see, how the slave
 seht, seht er ge - horcht

Oh mar - - - vel - lous, see, see,
 wie wun - - - der - bar, seht, seht,

see, the moon, she ri - ses bright, see,
 seht, der Mond, er steigt em - por, seht,

My lov'd one, thou art like the
 Mein Lieb du gleichst dem mil - - den

o - - beys, send forth thy light,
 nem Herrn, send uns dein Licht,

I see the light,
 ich seh sein Licht,

o - - beys! she
 Be - - fehl! er

o - - beys!
 dem Be - fehl!

the moon, she ri - ses bright,
 der Mond, er steigt em - por,

see, the moon, she ri - ses bright,
 seht, den Mond, er steigt em - por,

- ra thy blue eyes are bright ——— their rays ——— my
 - ra, es hellt sich die Nacht, ——— wenn dei - - - nes

with glis - t'ning rays ——— see, thou art ris - -
 dein glän - zend Au - - ge - sicht, strah - lend brichst

Mo - - kan - na wins, ——— see, it is ris - -
 Mo - - kan - na *cresc.* siegt, ——— seht, strah - lend bricht

ses, she ri - ses bright ——— see
cresc.

net, er schei - net hell, ——— seht,
cresc.

ses, she ri - ses bright ——— see
cresc.

net, er schei - net hell, ——— seht,

soul with love ——— a - maze, their rays ——— my
 Au - ges Strahl ——— mir lacht, wenn dei - - - nes

ing du in durch the die night ——— The trem - - - - bling
 du durch die Nacht, der Mond ge -

ing er in durch the night ——— The trem - - - - bling
 er durch die Nacht, der Mond ge -

she ri - - - ses bright ——— see
 er schei - - - net hell, ——— seht,

she ri - - - ses bright ——— see
 er schei - - - net hell, ——— seht,

soul with love a-maze!
 Au-ges Strahl mir lacht!

moon her lord o-beys!
 hor-chet mei ner Macht!

moon her lord o-beys!
 hor-chet sei ner Macht!

seel
 seht! (The chorus comes forward)
 (sie kommen vor)
 seel
 seht!

Piano accompaniment for the first system.

Più lento e maestoso.

Oh mar - - -
 Wie wun - - -

Oh mar - - -
 Wie wun - - -

Piu lento e maestoso.

Piano accompaniment for the second system.

vel-lous, oh won-
 der-bar, wie wun-
 vel-lous, oh won-
 der-bar, wie wun-

- der-ful, mar-vel-lous! won-der-ful!
 - der-voll, wun-der-bar, wun-der-bar,
 - der-ful, mar-vel-lous! won-der-ful!
 der-voll, wun-der-bar, wun-der-bar,

mar-vel-lous! Néer saw we such a sight,
 wun-der-bar! Das sah die Welt noch nicht,
 mar-vel-lous! Néer saw we such a sight,
 wun-der-bar! Das sah die Welt noch nicht,

stacato

Néer saw we such a sight is Der
 das sah die Welt noch nicht! a moon is Der
 Néer saw we such a sight a moon is Der
 das sah die Welt noch nicht! a moon is Der
 Der Mond stieg aus dem Brunnen

p *f* *res.*

rais'd from out the well from out the well
 Mond, der Mond stieg aus dem Brunnen auf,
 aus dem Brunnen auf, from out the well
 Brunnen auf, well aus dem Brunnen auf,
 auf,

accel. *Presto.*
 and puts the gloom to flight, Mo -
 durchs Dunkel strahlt sein Licht, Mo -
 and puts the gloom to flight, Mo -
 durchs Dunkel strahlt sein Licht, Mo -

accel. *Presto.*

kan-na, Mo - kan-na, thou our king
 kan-na, Mo - kan-na, du sollst Kö -
 kan-na, Mo - kan-na, thou our king
 kan-na, Mo - kan-na, du sollst Kö -

shalt bel Mo - kan - na, Mas - ter, Hail!
 - nig sein! Mo - kan - na, Mei - ster, Heil!
 shalt bel Mo - kan - na, Mo - kan - na, Hail!
 - nig sein! Mo - kan - na, Mo - kan - na, Heil!

dim.

(Mokanna has descended from the Palace to the front.)
 (Mokanna ist vom Pallast herab gestiegen und kommt in den Vordergrund.)

d = d *f* *rall.* *più lento*

Thus have I done the task! but since some
 Nun ist das Werk voll-bracht! doch je - der

p *rall.* *più lento*

doubt perchance re - mains, I bid you all in - to the pa - lace go,
 Zwei - fel schwin - de nun, in den Pal - last kommt al - le nun mit mir,

pp

where plea - sures wait to drown your pains,
 und Freu - den har - - ren eu - er dort,

rall. *Tempo I.*

and where this night my vi - - sage you shall know!
 ihr sollt heut Nacht mein An - - ge - sicht er - schau!

rall.

Sopr. *f*
Oh Pro - phet great we bow to thee, our hearts with-in us

Alt. *f*
Pro - phet, o kannst du uns ver - zeihn, der Zwei - fel ist ver -

Ten. *f*
Oh Pro - phet great we bow to thee, our hearts with-in us

Bass. *f*
Pro - phet, o kannst du uns ver - zeihn, der Zwei - fel ist ver -

fail Mo - kan - nä; Mas - ter,

weht, Mo - kan - na, Heil dir!

fail Mo - kan - na, Mas - ter,

weht, Mo - kan - na, Heil dir!

(Abdullah and the Chorus leave the stage and enter the Palace. Mokanna is left alone the orb of the moon continues to rise.)

(Abdullah und der Chor verlassen nach und nach die Bühne und gehen in den Pallast. Mokanna bleibt allein; der Mond steigt immer höher, bis zu vollstem Glanze.)

Mas - - ter, Hail! Hail! Hail!

Heil dir Pro - phet! Heil! Heil!

Mas - - ter, Hail! Hail! Hail!

Heil dir Pro - phet! Heil! Heil!

dim.

p *pp*

Scene IV. Mokanna
Moderato. (♩ = ♩)

Go to your doom! Be - lie - ying band of fools,
Geh in den Tod! leichtgläub'ge Nar - ren - brut,

Bound heath my sway by Na - ture 's ve - ry self! Re - vel in
die die Na - tur mir selbst zu ei - gen gab! Ja labt euch

pp *marcato*

Death, and greet the dread - ful guest in long drawn draughts of poi - - son
nur, be - rau - schet euch und saugt in gie - rig lan - gem Zug das

sf

swift to work! Then while ye
sich - - - re Gift! Und, wenn dann

writh the veil up - lif - ted see, and dy - ing,
die - - - ser Schlei - - or vor euch fällt, merkt ster - bend,

ff

learn Mo - kan - na's last re - venge! (Exit into the Palace.)
 wie Mo - kan - na sich ge - rächt! (ab in den Palast.)

Scene V.

Allegro vivace.

(Enter Zelika and Fatima R.U.E.)
(Zelika und Fatime treten v. R.auf.)

Zelika

This night will A - zim come to
 In die - ser Nacht will A - zim

bear me hence,
 mich befrein,

go thou and hither
 o geh und lete

guide his wand' - ring steps, and if with - in the pa - lace still there
 du des Theu - ren Schritt, und wenn in dem Pa - last noch ei - ne

be some faith - ful souls, who strive like us to flee from vile Mo-kanna's
 treu - e See - le weilt, die flie - hen will gleich uns des Un - ge-heuers

pow'r, go bid them all be rea-dy to de - part at A - zims
 Macht, geh hei - sse sie zur Flucht he-reit zu sein auf A - zims

Allegretto con moto.

call!
 Ruf!
 Fatima

Oh
 0

Oh
 0

Allegretto con moto.

joy oh de-light, oh joy oh de-light, oh mer - ci - ful
 won - ni - ge Nacht, o won - ni - ge Nacht, die frei, die frei

joy oh de-light, oh joy oh de-light, oh mer - ci - ful
 won - ni - ge Nacht, o won - ni - ge Nacht, die frei, die frei

mer - ci - ful night! oh joy oh de-light, oh mer - ci - ful
 al - le uns macht, o won - ni - ge Nacht, die frei, die frei

mer - ci - ful night! oh joy oh de-light, oh mer - ci - ful
 al - le uns macht, o won - ni - ge Nacht, die frei, die frei

mer - ci - ful night! from the
 al - le uns macht, aus der

mer - ci - ful night! the bonds we shall break, from the tomb we shall
 al - le uns macht, die Ket - te sie bricht, und das Dun - kel wird

cresc.

dark - ness of death to the life - giv - ing breath, to the wind of the
 mo - dern-den Gruft, nun em-por in die Luft, wo es ju - belt und

wake, to the wind of the
 licht, wo es ju - belt und

p

mp

morn - and the gold - - en-eyed dawn
 klingt und die gol - - de - ne Frei -

morn - and the gold - - en-eyed dawn
 klingt und die gol - - de - ne Frei -

- - - and the gold - en - eyed dawn.
 - - - heit, die Frei - heit uns winkt.

- - - and the gold - en - eyed dawn.
 - - - heit, die Frei - heit uns winkt.

Zelika

oh haste thee and go,
 O zau - dre nicht mehr,

our de-liv' - rer to show the path, which will guide to the lov'd one's
 den Befrei - er, o bring ihn her an die hof - fen - de lie - ben - de

side!
Brust!

mf
oh haste,
o eil;
I'll haste me and go,
Ich zau - dre nicht mehr,

Fat.
our de-liv'- rer to show the path which will guide to the lov'd one's side, then
den Befrei - er, ich bring ihn her an die hof - fende, lie - ben - de Brust! All'

Then free - - - dom a - gain shall ba - nish our pain,
All' un - - - se - re Pein heilt Frei - heit al - lein,
free - - - dom a - gain shall ba - nish our pain, then
un - - - se - re Pein heilt Frei - heit al - lein, all'

then free - - - dom a - gain shall ba - nish our pain,
all' un - - - se - re Pein heilt Frei - heit al - lein,
free - - - dom a - gain shall ba - nish our pain, when
un - - - se - re Pein heilt Frei - heit al - lein, und

cresc.

when A - - - zim draws nigh, when
und A - - - zim bringt sie, und

cresc.

A - - - zim draws nigh, when
A - - - zim bringt sie, und

A - - - - zim draws nigh! oh
A - - - - zim bringt sie! o

A - - - - zim draws nigh! I'll
A - - - - zim bringt sie! ich

haste thee, oh haste thee, oh fly, oh
ei - - le, o ei - le, ent - flich, o

haste me, I'll haste me and fly, I'll haste me and fly, I'll
ei - - le, ich ei - le und flich, ich ei - - le und flich, ich

haste thee, oh fly, oh haste thee, oh haste
 ei - - - le ent - flich, o ei - - - le, o ei - - -

haste me and fly, I'll haste me, I'll haste,
 ei - - - le und flich, ich ei - - - le, ich ei - - -

oh haste thee oh fly.
 le, ei - - - le und flich! (Fatima runs off.)
 (Fatime geht ab)

I'll haste me and fly.
 le, ei - - - le und flich!

oh haste,
 o ei - - - le, (outside)

(von aussen) I'll haste!
 ich ei - - - le!

dim. p

rall.

Scene VI. (Zelika alone)
(Zelika allein)

Adagio.

Zelika.

Oh peace - ful Mo - ther, si - lent
Du sanf - te Tröst' - rin, stil - le

pp

Night! en - fold me in thy fos - - tring arms,
Nacht, nimm mich in dei - - nen Mut - - ter - arm, giesse

sempre pp

Pour in my heart thy heal - ing balms, and save me from Mo -
Bal - - sam in die mü - de Brust, befrei mich aus Mo -

kanna's might, and save me from Mo - kan - na's might,
kanna's Macht, be - frei mich aus Mo - kan - nas Macht,

oh peace - ful Mo - - - ther, si - lent
 " sanf - te Tröst' - - - rin, stil - le

Night! guide to my side the lo - ver
 Nacht! schütz den Ge - lieb - ten, der mir

crsc.

R.H.

true, who hastes to bring me back to life, to end the
 naht, ergiebt das Le - ben mir auf's neu, mein Lei - - den

bit - ter pain and strife and flow'rs be - fore my steps to
 en - det sei - ne Treu und Blu - men streut er mei - - - nem

strew. Oh Mo - - - ther
 Pfad. O Mut - - - ter

mf

Night, to die thee I
 Nacht, dich ru - - fe

pray oh send my
 ich, mit dei - nem

soul one peace - ful ray,
 Frie - den lab' auch mich,

CRSC.

oh send my soul one peace - ful
 mit dei - nem Frie - den lab' auch

ray!
 mich!

Allegro.
Zelica.

Chorus behind the scenes in the Palace.
Tén. I. Chor hinter der Scene im Palast.

Tén. II.

Bass. I. *f* Woe,

Bass. II. *f* Weh,

Allegro.

pp *sf*

What sound is that? a voice from the tomb?
Was hö - re ich? ist's Sterben - der Ruf?

Woe, woe. I faint. oh

weh, weh, weh mir. o

woe, woe, woe. I die, I die!

weh, weh, weh. ich sterb', ich vergeh!

cresc. *ff*

full of deep anguish, sound full of doom,
klingt so Ver-dammter We - he - ge - schrei?

mi - se - ry!

schauderhaft!

sp

horror what dread sounds are these?
schrecklich, welch ein Jam-merlaut,

that gha-st-ly fall up - on my list-ning
der furchtbar schneidend in die See-le

Woe, oh trea - che - ry! help, help, we die!

Weh, o blut' - ge That! helft, helft, weh uns!

Woe, woe, oh trea - che - ry! help, help, we die! we

Weh, weh, o blut' - ge That! helft, helft, weh uns! wir

sp

(Mokanna's voice is heard within.)
 (Mokanna's Stimme von innen.)

Zelica.
 ear, dringt. Hor-ri-ble, hor-ri-ble.
 Fürchterlich. fürchterlich.

Mokanna.
ff Be - hold me now!
 Hier schaut mich an!

oh help! Trea - che - ry!
 o helft! We - - he uns!
ff

die, oh help! Trea - che - ry!
ff

ster - - ben, helft! We - - he uns!

fff *ff staccato*

Zelica.

where shall I fly! Oh A - zim
 wo - hin ent - flieh! o A - zim
dim.

help, we die! help, help, oh mi - se - ry, help,
dim.

helft, o helft, helft, helft, o jammervoll helft
dim.

help, we die! help, help, oh mi - se - ry, help,
dim.

helft, o helft, helft, helft, o jammervoll helft
dim.

come — to me. oh hear my cry —
 komm, — o komm. o hör' mein Schrein

oh mi - se - ry. woe, woe, — we die —
 o jam - mervoll weh weh, — zu End!

oh mi - se - ry, woe, woe, — we die —
 o jam - mervoll weh weh, — zu End!

dim. *legato*

(She looks into Palace and with
 (Sie schaut in den Pallast. Mit

Oh heav'n!
 O Gott!

woe —
 weh!
 woe —
 weh!

pp

a shriek runs back and crouches by the pool.)
 einem Schrei läuft sie die Stufen herab und verbirgt sich am Teich.)

rall.

216 **Scene VII.** (Mokanna, Zelica.)

(Mokanna descends from the Palace, in his hand is a cup. He comes forward slowly without seeing Zelica.)
 (Mokanna kommt vom Pallast herab, in der Hand einen Becher. Er kommt langsam nach vorne, ohne Zelika zu sehen.)

Largo maestoso.

Mokanna.

Oh swee - ter far than
 O sü - -sse Lust, weit

all my days of pow'r is this the time in which I wreak my hate,
 sü-sser noch als Macht, ist die-se Stund, die mei - ne Ra - che stillt,

Swee - ter than nights of bliss with - in the bow'r _____ is this the
 sü - sser, als lie - hes - sel - ge Schwelger - nacht _____ ist die - se

night, in which I meet _____ my fate. Oh
 mir, in der mein Loos _____ sich er - füllt. Ver -

ha - - - - - ted race, to whom I owe my birth, de -
 flucht _____ Ge - schlecht, das mich her - vor - ge - bracht. und

ny - ing me a-mong man - kind a place,
 doch erkannt als sei - nes Gle - - - - - chen nicht,

while Na - ture in a fit of wan-ton mirth -
 weil lau - nisch je - ne gu - te Schöpfer - macht -

with fou - lest features decked my loa - thed
 mit ek - len Zü - gen schön - det mein Ge -

face. Oh race of man. my vengeance
 sicht. Menschlich Ge - schlecht. ge - rä - chet

have I wrought, my
 hab ich mich. mein

life has been a scheme of deadly hate. your souls have I to deep de-
 Le - ben lebt' dem Has - se ich al - lein. mit Sün - den tränk-te eu - re

struction brought. on hour of bliss, with joy for death
 See - len ich, o Won-ne-stund, nun soll ge - en-

(He turns round and raises the cup as if to drink, when he perceives Zelica.)
 (Er wendet sich, hebt den Becher, um zu trinken und erblickt Zelika.)

- I wait.
 - det sein.

Moderato.
 Zelica.

Mokanna. *mezza voce* What form is that be side the ci - ty wall?
 An je - ner Mau - er, was bewegt sich dort?

Who hi - deth there be-side the sed-gy pool?
 Wer birgt sich dort am schilf-umsäumten Teich?

Moderato.

(she comes forward slowly.)
(sie kommt langsam hervor.)

(she recognizes him)
(sie erkennt ihn)

is this the champ - ion sent me from on high?
ist es der Ret - ter, den der Him-mel schickt?

f
Oh
Ent-

p

mi - se - ry! 'tis thou, hence from me fiend!
setz - li - cher! du bist's, fort, bö - ser Feind!

f

Ha! ha!
Ha! ha!

sp

Mokanna.

ha, — is it thou my life, my light, my
ha, — du bist's mein Lieb', mein Licht, mein

f *sp*

love! - my life, my light, my love, al - most wert thou for - got - ten in this
All! mein Lieb', mein Licht, mein All! in die - ser Stun - de fast vergass ich

hour, all praise to Eblis, all praise to Eb - lis who hath sent me
 dein. Der Höl - le Dank, der Höl - le Dank die mich hier-her-ge-

Largo maestoso. *mf*

here!
 sandt! *ten.* *ten.* *ten.*

Mai - den, rise, the hour has come.
 Kind steh auf die Stun - de soll

soon our souls — shall no more part, now my tri - umph has be - gun, sweet revenge now fills my heart
 uns ver - mäh - len e - wiglich, nun ist mein Triumph erst voll, sü - sse Rach' be - rauschet mich.

ten. *ten.*

See this cup — of sparkling wine still is left for you and me,
 Sieh den Be - cher voll mit Wein, 's ist ge - nug für mich und dich,

f *ten.*

share with me the drink divine. drink! thy oath — accomplished
 schlürf den sü - ssen Saft nun ein, trink! dein Eid — er - fül - le

mf *f*

Zelica.

Mokanna. Thinkst thou that thy treach'rous art o'er me holds its former sway? thinkst
 Glaubst du, dass der alte Wahn noch in mei-ner See-le ruht? glaubst

see. sich. L.H. *sf*

— thou that this trembling heart will thy ev'-ry word o-bey, nay, nay, nay, —
 — du, dass dies schwache Herz Spiel-ball noch ist dei-ner Wuth, nein, nein, nein, —

L.H. *sf*

I cast the bonds a-side, mit
 die alte Ket-te brach,

Strive in vain with emp-ty
 Suchst umsonst mit lee-rein

p
col 8va sempre

Al-lah hears my suppliant cries — all thy threats with scorn de-
 mir ist der ew'-ge Gott, — und er la-chet dei-nes

art
 Wort

from my pow'r to break a-way,
 mei-ner Macht dich zu ent-ziehn,

agitato

ride, all thy threats with scorn de - ride — all thy emp - ty
 Drauns, und er la - - chet dei - nes Dräuns. und dein Wüthen

will thou know - est in thy heart thou the oath must still o - bey,
 denn dein Eid er dau-ert fort, und niemals kannst ihm ent - fliehn.

words des - pise. o'er me thy words no more have
 ist ihm Spott. Der Zau-ber wir - ket nicht mehr

o'er thee I still must hold my sway,
 es wirkt des Ei - des Kraft noch fort.

sway, no more will I thy threats o -
 fort, nicht mehr ge - horch ich dei - nem

and still must thou my words o - bey,
 du musst ge - hor - chen mei - nem Wort.

bey no more, I dare thy pow'r to
Wort nicht mehr. nicht mehr bin ich dir

my pow-er still shall rule thy will, my pow-er still
und noch be-herrscht mein Wil-le dich, und noch be-herrscht

p

rule my will, great Al-lah helps his ser-vant
Un-ter-than, und Gott nimmt seiner Magd sich

—shall rule thy will, Mo-kan-na's curse is with thee
—mein Wil-le dich, Mo-kan-na's Fluch er-rei-chet

p *sp*

still, great Al-lah helps his ser-vant still, he helps his ser-vant
an, und Gott nimmt seiner Magd sich an, er nimmt seiner Magd sich

still, Mokanna's curse is with thee still, his curse is with thee
dich, Mokanna's Fluch er-rei-chet dich, sein Fluch er-rei-chet

sp *f*

Allegro agitato ma non troppo mosso.

(Trumpets are heard without the gates left. Day begins to dawn.)

(Trompeten ertönen ausserhalb des Gitterthores links. der Tag beginnt zu grauen.)

still!
an!

still!
dich!

Allegro agitato ma non troppo mosso.

But hark how thac
Doch horch, des Ca-

ff *ff* R.H.

Oh
Wohl

cur-sed Ca-liph waxes bold,
li-fen frecher Ruf er-schallt.

I must be gone
ich muss hin-weg.

L.H. R.H.

joy!
mir!

Ah fair - one hold!
Doch Schö - - - ne halt!

since thou and
da wir auf

p

I may never meet again, with me this last deep cup of friendship drain.
 e - wig ausein - an - dergehn, ein letzter Trunk der Freundschaft uns ver - söhn.

(She snatches the cup and throws it away.)

(Sie entreisst ihm den Becher und giesst ihn aus.)

give me the cup!
so gieb ihn her!

Thus broken are the ties.
Zer - rissen sei, was je -

_twixt me and thee! Oh A - - zim, A - - - zim, aid me
 - mich band an dich! O A - - zim, A - - - zim, ret - te

p *cresc.*

226 **Scene VIII.** Zelica, Azim, Mokanna, Fatima and Chorus.

(Zelica, Azim, Mokanna, Fatima and Chor.)

(Azim and Fatima enter as Mokanna is seizing Zelica. Azim flings himself between them.)

(Azim und Fatima treten in dem Moment auf, da Mokanna Zelika ergreifen will. Azim wirft sich zwischen die Beiden.)

Allegro molto.

Zelica.
now! mich! Oh A - zim!
O A - zim!

Fatima.

Azim.
My queen! my life! Be- hold me at thy side!
Mein All! mein Le-ben! mich führ-te Gott zu dir!

Mokanna.

Allegro molto.

cresc.

Dog! dost thou
Hund! wagst du

Azim. **Tempo I.**

Mokanna. Op-en the
Oeffnet das

bauk me here! dost thou seek thy death? then draw and fight!
mir zu nahn! suchst du dei-nen Tod, so komm her- -an!

Tempo I.

Fatima.
The Ca-liph's sig-nal twice hath rung un- heed - ed.

Azim. Schon zweimal klang die Trom-pe - te des Ca - li - fen,

gates!
Thor!

Mokanna.

And shall ring a - gain to
Klingt sie zum drit - ten-mal, so

Mokanna.

(As Mokanna is drawing his sword Azim 227
(Während Mokanna sein Schwert zieht, stürzt

find your carrion corse — beneath my feet. springs upon him and they wrestle together.
 liegst als Leiche du — mir unterm Fuss. Azim auf ihn, und sie ringen mit einander. Azim

Ten. I. Al - lah! Al - lah!

Ten. II. Al - lah! Al - lah!

Bass. I. Al - lah! Al - lah!

Bass. II. Al - lah! Al - lah!

Azim throws Mokanna upon the ground and places his foot on him. The gates have been thrown open and the
 wirft Mokanna zu Boden, und setzt den Fuss auf ihn. Die Thore werden geöffnet, und der Calif mit seinem Heer zieht

we will slay the de cei - - ver, slay and con -
 Schmach und Tod dem Be-trü - - ger! Schmach ihm und

we will slay the de cei - - ver, slay and con -
 Schmach und Tod dem Be-trü - - ger! Schmach ihm und

Caliph and his army enter. Afterwards women from behind the palace. Azim and Mokanna are at the back.)
 ein. Später Frauen, die hinter dem Pallast hervorkommen. Azim und Mokanna sind im Hintergrund.)

sume him with fierce flam - ing fire!
 Tod! Schmach und Tod! Schmach und Tod!

sume him with fierce flam - ing fire!
 Tod! Schmach und Tod! Schmach und Tod!

Scene IX. (Zelica, Fatima, Azim, Mokanna, Caliph and Chorus.)
 (Zelica, Fatima, Azim, Mokanna, Caliph und Chor.)
 Allegro molto e feroce.

Al - lah! Al - lah! we come bringing slaugh - ter, our swords_ shall be
 Al - lah! Al - lah! es ster - be der Frev - ler, es rö - - the das
 Al - lah! Al - lah! we come bringing slaugh - ter, our swords_ shall be
 Al - lah! Al - lah! es ster - be der Frev - ler, es rö - - the das

Allegro molto e feroce.

sheathed_ in the heart of the foe..
 Schwert sich in des Bö - se - wichts Blut..
 sheathed_ in the heart of the foe..
 Schwert sich in des Bö - se - wichts Blut..

(♩ più lento al ♩.)
 Azim. *quasi ad lib.*

(Azim leaves Mokanna and comes forward.
 (Azim lässt von Mokanna ab und kommt in den Vordergrund.)

Now Prophet, see thou li - est in the dust! Guards! bind and keep him
 Nun Gankler, hier im Stau - bellegst du nun! Wa - chen bin - det ihn, sein

(The guards advance to seize Mokanna but he breaks away
from them and stands on the top of the bank.)

Tempo I:

(Die Wachen wollen Mokanna ergreifen, er reisst sich von ihnen los und

for his meet re - ward! steht nun auf dem höchsten Punkt des Hintergrundes.)
harst ge - rech - ter Lohn!

Maestoso.
Mokanna.

Back from me dogs, your vengeance I de - fy... my-
E - len - de fort, ich la - che Eurer Kraft! mein

— little day is o'er! No more re - mains since fate has
kurzer Tag ist un! nichts bleibt mir mehr, da mir die

robbed me of my last re - venge, — but on man - kind to lay my dead - ly curse
letz - te Ra - che ward ver - wehrt, — als noch zu flu - chen all der Men - schen - brut

and show ye how — Mo - kan - na fears not
und zei - gen, dass — Mo - kan - na furcht - los
(Mokanna tears off his veil)
(Mokanna reisst sich den Schleier ab)

(He stabs himself and falls into the pool)
(Er ersticht sich und fällt in den Teich)

Caliph.

death!
stirbt!

With empty threats of last despair he
Mit der Ver-zweif-lung lee-rem Drohn stirbt

Molto sostenuto.

falls, his cur-ses fall up-on the night wind's breath! see
er, der Wind trägt sei-ne Flü-che gnä-dig fort — seht

in the east the rays of Day ap-
dort im O - - sten steigt der Tag her -

proach, and was all these
auf, was in der

deeds of dark-ness fly a-
Nacht ge - - schah, es ster-be mit der

way!
Nacht!

Azim.
Caliph.

The dawn draw - eth nigh with
Der Mor - - gen er kommt in

The dawn Mor - draw - eth nigh with
Der Mor - - gen er kommt in

bright - ness and joy, my bliss now ap - proach - eth, my
glän - - zen - dem Schein, die Freu - - de, sie na - - het, es

bright - ness and joy, the Day - - light ap - proach - eth, the
glän - - zen - dem Schein, die Freu - - de, sie na - - het, es

pains all are past, to Al - - lah be praise, to
en - - det die Pein, ge - lo - - het sei Gott, ge -

pains all are past, to Al - - lah be praise, to
en - - det die Pein, ge - lo - - het sei Gott, ge -

Al - lah sei - ne Macht, who saved his ser - treu - hat er ge -
 lobt sei - ne Macht, gar treu - hat er ge -

Zelica.
Fatima.
 The day draw - eth nigh with
 Der Tag zieht her - auf, es
 The day draw - eth nigh with
 Der Tag zieht her - auf, es

last. The day draw - eth nigh with
 wacht. Der Tag zieht her - auf, es

bright - ness and joy, the day - light ap - proach - eth the
 strah - let so hell sein sie - gen - des Licht, die

bright - ness and joy, the day - light ap - proach - eth the
 strah - let so hell sein sie - gen - des Licht, die

bright - ness and joy, my bliss now ap - proach - eth the
 strah - let so hell sein sie - gen - des Licht, die

night fle-eth fast, to Al-lah be praise, to
 Nacht floh so schnell, ge-lo-bet sei Gott, ge-

night fle-eth fast, to Al-lah be praise, to
 Nacht floh so schnell, ge-lo-bet sei Gott, ge-

pains all are past, to Al-lah be praise, to
 Nacht floh so schnell, ge-lo-bet sei Gott, ge-

night fle-eth fast, to Al-lah be praise, to
 Nacht floh so schnell, ge-lo-bet sei Gott, ge-

Al-lah who saved his ser-vants his
 lobt sei-ne Macht, gar treu gar

Al-lah who saved his ser-vants his
 lobt sei-ne Macht, gar treu gar

Al-lah who saved his ser-vants his
 lobt sei-ne Macht, gar treu gar

Al-lah who saved his ser-vants his
 lobt sei-ne Macht, gar treu

Zelica.
 ser - - - vants at last!
 treu hat er ge - wacht!

Fatima.
 ser - - - vants at last!
 treu hat er ge - wacht!

Azim.
 ser - - - vants at last!
 treu hat er ge - wacht!

Caliph.
 - - - vants at last!
 - hat er ge - wacht!

Soprano. *mf*
 The dawn draw-eth nigh, with bright-ness and joy, the

Alto. *mf*
 Der Tag zieht her-auf, es strah - let so hell sein

Chorus.
Chor.

Tenore. *mf*
 The dawn draw-eth nigh, with bright-ness and joy, the

Basso. *mf*
 Der Tag zieht her-auf, es strah - let so hell sein

To Al - lah be
Ge - lo - bet sei

To Al - lah be
Ge - lo - bet sei

To Al - lah be
Ge - lo - bet sei

To Al - lah be
Ge - lo - bet sei

day - light ap - proach - eth, the night fli - eth fast, to Al - lah be praise, to
sie - gen - des Licht, — die Nacht floh so schnell, ge - lo - bet sei Gott, ge -

day - light ap - proach - eth, the night fli - eth fast, to Al - lah be praise, to
sie - gen - des Licht, — die Nacht floh so schnell, ge - lo - bet sei Gott, ge -

cresc. sempre

accel.

praise, to Al - lah be praise!
Gott, ge - lo - bet sei Gott!

praise, to Al - lah be praise!
Gott, ge - lo - bet sei Gott!

praise, to Al - lah be praise!
Gott, ge - lo - bet sei Gott!

praise, to Al - lah be praise!
Gott, ge - lo - bet sei Gott!

cresc. e accel.

Al - lah who saved his ser - vants at last, his ser - vants at

cresc. e accel.

lobt sei - ne Macht, gar treu, gar treu hat er ge -

cresc. e accel.

Al - lah who saved his ser - vants at last, his ser - vants at

cresc. e accel.

lobt sei - ne Macht, gar treu, gar treu hat er ge -

cresc. e accel.

All praise, all praise to Al -
 Ge - lobt, ge - lobt sei Al -

All praise, all praise to Al -
 Ge - lobt, ge - lobt sei Al -

All praise, all praise to Al -
 Ge - lobt, ge - lobt sei Al -

All praise, all praise all praise to Al -
 Ge - lobt, ge - lobt, ge - lobt sei Al -

last his ser - vants his ser - vants his ser - vants at
 wacht, gar treu, gar treu hat er ge -

last his ser - vants his ser - vants his ser - vants at
 wacht, gar treu, gar treu hat er ge -

Maestoso.The Curtain falls very slowly.
Der Vorhang fällt sehr langsam.

lah!
lah!

lah!
lah!

(Azim lays his sword at the feet of the Caliph.)
(Azim legt kniend sein Schwert dem Califen zu Füßen.)

lah!
lah!

lah!
lah!

last! Praise, all praise to Al - - - lah!_____

wacht! Lob und Dank sei Al - - - lah!_____

last! Praise, all praise to Al - - - lah!_____

wacht! Lob und Dank sei Al - - - lah!_____

Maestoso.