

# SAVONAROLA

A Grand Opera

IN A PROLOGUE & THREE ACTS

WRITTEN BY

**Gilbert À Beckett**

MUSIC COMPOSED BY

**Charles Villiers Stanford**

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VOCAL SCORE

## COVER IMAGE

“Vanity” by Frank Cadogan Cowper, 1907



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

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### Source Information

*Full Score Manuscript*  
*Vocal Score*

Royal College of Music Library MS 4160  
Röder of Leipzig - Limited Private Printing (1883)

*Manuscript Transcription & Score Engraving*

David Fielding - dhcfielding@charter.net

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*Notation Software:* Dorico Pro Version 5.1.30.2109   *Audio Software:* NotePerformer 4   *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

## MR. STANFORD'S "SAVONAROLA"

by

J.A. Fuller-Maitland

The Musical Times and Singing Class Circular, Vol. 25, No. 495 (May 1, 1884), pp. 270-272

The question of how best to turn history to account on the operatic stage is one that has vexed the souls of many a librettist and composer before now, and it does not seem probable that any ultimate solution will easily be arrived at. If on the one hand, historical accuracy be strictly adhered to, and nothing allowed into the text but what is established by the most unimpeachable documentary evidence, the result is apt to be terribly dull and ineffective, for the lives even of the greatest men do not obligingly arrange themselves into a convenient number of acts for stage purposes. On the other hand, if the facts of history be modified to suit the exigencies of the drama, the public and the critics will often complain that their firmest historical convictions have been grossly outraged, and will therefore have nothing to say to the production. Some composers, as for instance Wagner in "Rienzi," and Berlioz in "Benvenuto Cellini," have eluded the difficulty by screening themselves behind an historical novel, in which the modifications necessary for effect have been already successfully made.

In Mr. Stanford's new opera the librettist, Mr. Gilbert à-Beckett, has had recourse to no such subterfuge as this, but has faced the difficulty for himself, and solved it in the best possible way, by surrounding the central figure with characters of his own invention, one of which at least is developed from a hint in Villari's life of the great Dominican.

## PROLOGUE

*Clarice*, the daughter of a rich merchant of Ferrara, is beloved by *Savonarola*, a young student; she has been betrothed, against her will, to a Florentine nobleman named *Rucello*. She has appointed a last meeting with her lover on the evening of her betrothal, and at the opening of the **Prologue** he waits outside the gate of her house. He knows that his love is returned, but not that *Clarice* has been affianced to another. She comes, but only to bid him farewell. They are interrupted by *Rucello*, who taunts *Savonarola* with his lowly origin, and roughly orders *Clarice* to return to the house. *Savonarola* denounces him, and they are about to fight when a company of Dominican monks cross the stage singing as they go. The combatants put up their swords, and after the procession has passed, *Clarice* is drawn within the gates, but not before she has sworn to *Savonarola* that she will never marry *Rucello*. The student, left alone outside the gates, struggles once more against his fate, and tries to force an entrance, but as he does so the distant chant of the Dominicans breaks upon his ear, and he determines to join them and embrace a religious life.

## ACT I

So far the Prologue, after which twenty-three years are supposed to elapse. In the meantime, *Clarice* has been married to a certain *Strozzi*, and has died leaving a daughter, closely resembling herself, named *Francesca*. Of this daughter *Rucello*, has obtained guardianship, for *Strozzi* is also dead. She has been brought up in Florence, learning from her guardian to hate the very name of *Savonarola*, who by this time has, by his unbounded influence and strength of character, risen to a position of supremacy in the city. *Rucello* is at the head of a set of partisans of the Medici, who desire to overthrow the power of the priest and to bring in their own princes as rulers.

At the beginning of Act I, they meet opposite *Rucello's* house in the Piazza della Signoria, he having promised to produce an emissary who shall be instrumental in delivering up Florence to the *Medici*. The messenger is *Francesca*, who now enters and declares her hatred of *Savonarola*, and her longing to see Florence delivered from his sway. While waiting for her message, she is met by *Sebastiano*, a member of the secular order of the Piagnoni, founded by *Savonarola*; he loves her, but in vain, for her heart is given to the cause wherein lies, as she has been taught, the only hope for Florence. He tries to dissuade her from her error, and to show her the treachery which it involves; but she is not to be turned from her purpose. When she is gone, the ceremony of the "Burning of Vanities," so graphically described in (George Eliot's) "Romola," takes place, the Piagnoni boys collecting from the rich Florentines jewels and other spoils "for the holy fire." The partisans of the *Medici* deride the donors, and a tumult arises, which is immediately quelled at the appearance of *Savonarola*, the people falling at his feet as he advances, clad in the white robe and black hood of the order, and bearing in his hand a skull. Peace is restored, but is soon broken again by the discovery of *Francesca's* treachery. She is brought in, and confesses with pride that she is of the Medicean faction. *Savonarola* orders her to prison, but *Rucello* steps in and tells him whose daughter she is, showing him a miniature of *Clarice*. *Savonarola* wavers, and orders her to be freed. Upon this *Rucello* reviles him to the crowd, calling him:



*One who sells  
The honour of the state to feed and fan  
The puling passion of a love-sick boy.*

*Savonarola* regains his self-possession, and gives *Rucello* the lie, by confirming his first order of condemnation, and as *Francesca* is led off, the curtain falls.

## ACT II

Act II passes in the monastery of San Marco. The Medicean faction has gained strength, and is endangering the ecclesiastical power in the city. The monks are praying to their founder, St. Dominic, for aid. *Sebastiano* and the chiefs of the Piagnoni come to defend the convent, and all go into the chapel, except *Sebastiano*, who stands as sentinel outside. To his surprise, *Francesca* demands admission. She has been set free by *Rucello*, and in her imprisonment her feelings towards *Savonarola* have completely changed, and she is now come to warn him and his monks of the approach of the *Medici*. Shortly afterwards they come and sack the convent, defeating its defenders and killing *Sebastiano*. *Savonarola* is imprisoned.

## ACT III

The third act is occupied with the final scenes of (*Savonarola's*) life. In the prison *Francesca* comes to crave his forgiveness. He blesses her, and as he does so the memory of years gone by returns, and in *Clarice's* child his old sorrow is expiated. The guards enter to take him to execution, and curtains close in the scene while a funeral march is played. The second scene is in the Piazza, where *Rucello* is exulting in the accomplishment of his revenge. As *Savonarola* comes, followed by the crowd who kneel for his blessing, *Rucello* confronts him in triumph, and scoffs at him. He remains perfectly calm, but *Francesca* and the crowd pour curses upon *Rucello's* head. The procession moves on, leaving *Francesca* alone on the stage, watching the preparations for the execution. As the ruddy glow of the distant fire lights up the stage, she utters strains of rapturous exaltation as though seeing an angelic vision, and at last sinks listless to the ground.

The music inspired by this fine libretto is in all respects worthy of it. It is throughout lofty in emotion, conceived on the highest lines, intellectually as well as musically, and admirably sustained in every portion. It is not too much to say that in breadth of conception and richness of imagination, as well as in intrinsic musical beauty, it far excels all Mr. Stanford's former works. His method of operatic treatment is as original as the music itself. He uses "leading motives" freely, but by no means too lavishly. Some of the recurring phrases savour rather of musical allusion than of the "Leitmotiv" proper. Thus the orchestral opening of the Prologue is used again almost note for note to introduce Acts II. and III., which treat, like the Prologue, of *Savonarola's* sufferings. A phrase of great breadth and beauty which first occurs in G major as an accompaniment to the expression of the young student's hopes of victory in love, is used again in a slightly modified form where supremacy of his influence is to be expressed, and again when he is taken prisoner, exulting in view of the martyr's triumphant death. The other musical motives may be left to explain themselves. The use of the Dominican Chant, the melody of which is taken from a collection of church music dating from about 1300, is very fine indeed, representing as it does the religious element in the drama. Of set pieces there are few or none in the opera, but nothing is farther from the composer's style than the "endless recitative" affected by some young musicians in fancied imitation of Wagner. Though there are no separable numbers, unless we count the prayer of the Dominicans and the funeral march as such, yet the music is divided into movements which are scarcely less clear in form than those of a sonata.

Among the most beautiful and striking portions of the score we may mention the duet and final tenor solo in the Prologue, *Francesca's* song and the scene of the Burning of Vanities in Act I., The Dominican Hymn and the duet between *Francesca* and *Sebastiano* in Act II., and in Act III. The duet in prison, the funeral march and final soprano solo, in which the music first heard at the close of the Prologue recurs with the best possible effect, and by which the whole work is brought to a solemn and most affecting conclusion.

# CHARACTERS

## Prologue

THE PROLOGUE TAKES PLACE IN FERRARA - A.D. 1475

**Clarice**

Pupil of Savonarola

*Soprano*

**Savonarola**

A student

*Tenor*

**Giovanni di Rucello**

A Florentine noble

*Baritone*

## Opera

THE OPERA TAKES PLACE IN FLORENCE - A.D. 1498

**Francesca**

Daughter of Clarice

*Soprano*

**Savonarola**

Prior of San Marco

*Tenor*

**Sebastiano Maraffi**

An adherent of the Piagnoni

*Tenor*

**Giovanni di Rucello**

Member of the Party of the Medici

*Baritone*

**Fra Filippo**

A Dominican Monk

*Bass*

**Nardi and Bandini**

Two Spies

*Baritone/Bass*

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## PREMIERE PERFORMANCES

April 18, 1884  
Stadt-Theatre, Hamburg  
Josef Sucher conductor

July 9, 1884  
Covent Garden, London  
Hans Richter, conductor



VILLA MEDICI  
Maxfield Parrish  
1904



# PROLOGUE

Gilbert À Beckett

Charles Villiers Stanford

*The scene represents the exterior of the garden and grounds attached to the palace of a rich merchant of the city of Ferrara, towards the middle of the fifteenth century.*

*A lofty wall pierced in the centre with a double wrought-iron gate divides the foreground from the ornamental shrubbery beyond. To the right, rising above the wall, is discerned a portion of the mansion itself, with casements brilliantly illuminated as for a fête. The moon at its fullest and brightest hangs in the tranquil heavens above. The dark foliage of the poplar and cypress forms a frame-work to the picture of which the striking feature is the contrast between the fairy-like beauty of the moonlit grounds within, and the gloom of the deserted road that bounds them.*

*As the curtain rises, the strains of the following distant chrous break the silence.*

## Scene 1

Larghetto

Clarice

Savonarola

Rucello

Soprano

Alto

Tenor

Bass

Chorus

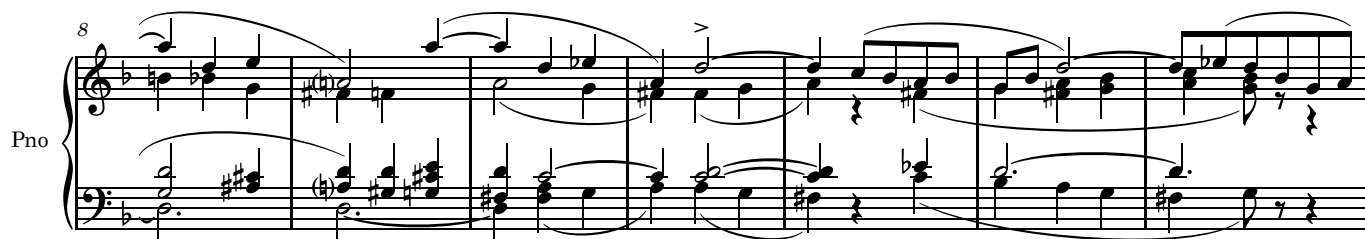
Piano

*p sempre*

*con Ped.*

## Prologue - Scene 1

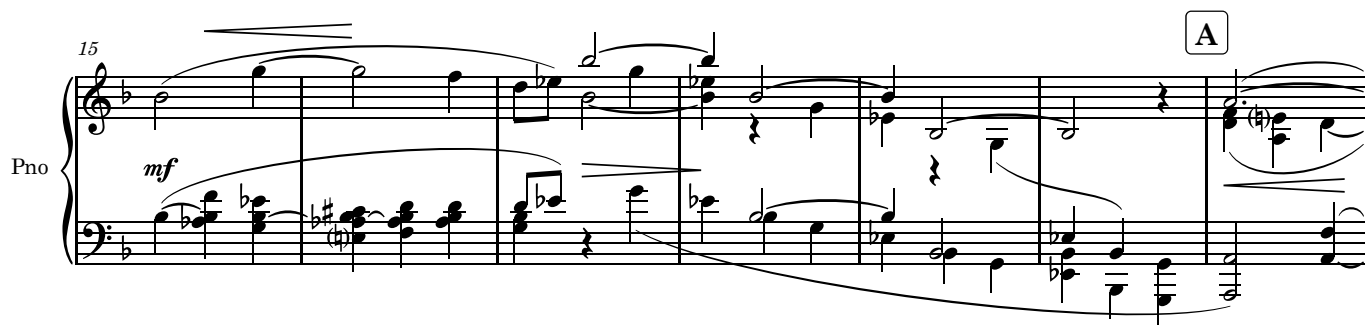
Pno



Pno

*mf*

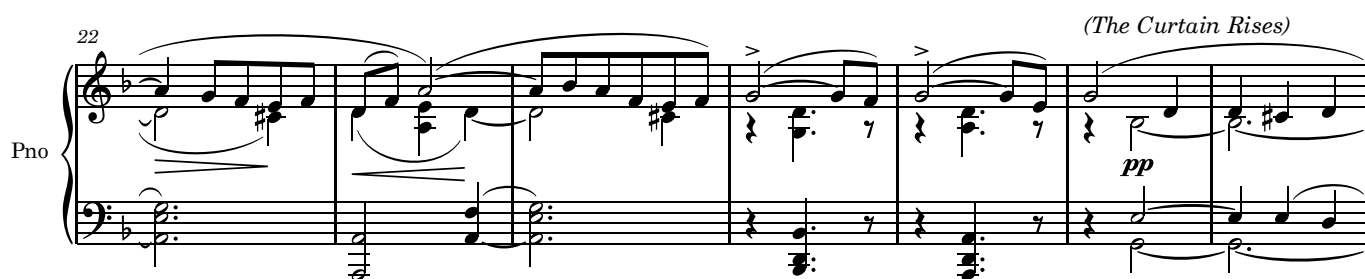
A



Pno

(The Curtain Rises)

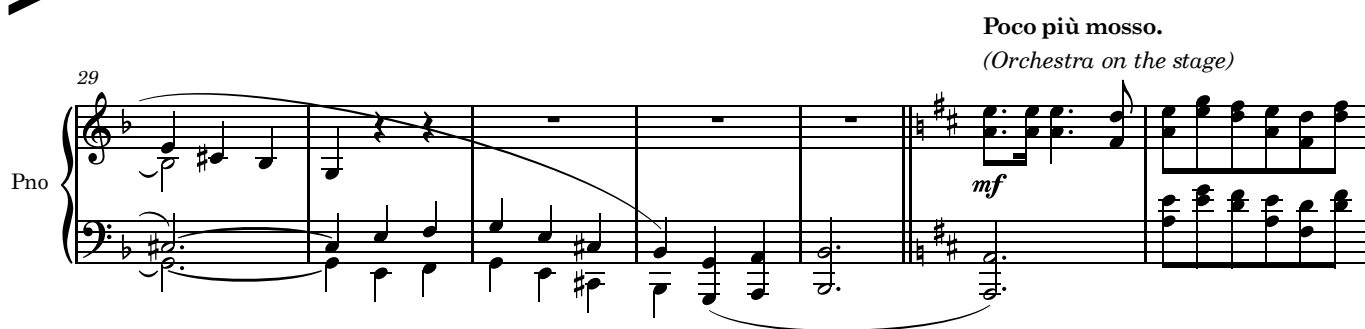
*pp*



Pno

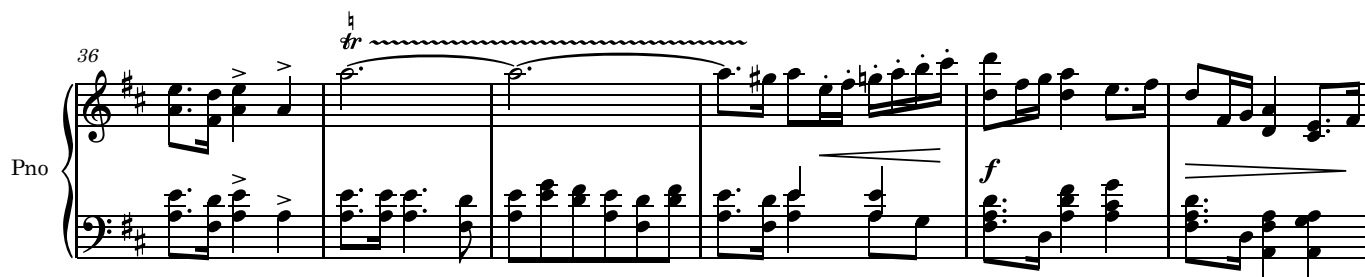
Poco più mosso.  
(Orchestra on the stage)

*mf*



Pno

*f*



## Prologue - Scene 1

*(Chorus behind the scenes)*

42

**Chorus**

S. *f* Wake, Land of light and

A. *f* Wake, Land of light and

T. *f* Wake, Land of light and

B. *f* Wake, Land of light and

**Pno** *p* *pp* *f*

*(Orchestra in the theatre)*

48

**Chorus**

S. laugh - ter, wake with the mu - sic of mirth!

A. laugh - ter, wake with the mu - sic of mirth!

T. laugh - ter, wake with the mu - sic of mirth! Wake! there is no here-

B. laugh - ter, wake with the mu - sic of mirth! Wake! there is no here-

**Pno**

## Prologue - Scene 1

52

Chorus

S. Wake! there is no here - af - ter, Life\_\_\_ and love are of

A. Wake!\_\_\_ there is no here - af - ter, Life\_\_\_ and love are of

T. - af - ter, Wake! there is no here - af - ter, Life and love are of

B. - af - ter, Wake! there is no here - af - ter, Life and love are of

Pno

*(Enter SAVONAROLA. He approaches the gate as if looking for some one he is expecting to meet; when reaching it and halting, he gazes into the grounds, from which it bars him. Then listening, as the chorus once more grows louder, he slowly comes down.)*

56

Sav.

Chorus

S. earth.

A. earth.

T. earth. Wake, for pas - sion and

B. earth. Wake, for pas - sion and

Pno

*(in the theatre)* *(on the stage)*



## Prologue - Scene 1

61

Chorus

T. power wake with the dawn of light.\_\_\_\_ Fair - er are fruit and flower culled in the

B. power wake with the dawn of light.\_\_\_\_ Fair - er - are fruit and flower culled in the

Pno

65

Chorus

S. Wake, wake! for joy and sor - row fade\_\_ as a pass - ing breath,

A. Wake, wake! for joy and sor - row fade\_\_ as a pass - ing breath,

T. night. Wake! for joy and sor - row fade\_\_ as a pass - ing breath,

B. night. Wake! for joy and sor - row fade\_\_ as a pass - ing breath,

Pno

(in the theatre)

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

## Prologue - Scene 1

71 *ff*

S. Wake, for to - night is the child of light; To - mor - row the child of death.

A. *ff* Wake, for to - night is the child of light; To - mor - row the child of death.

T. *ff* Wake, for to - night is the child of light; To - mor - row the child of death.

B. *ff* Wake, for to - night is the child of light; To - mor - row the child of death.

Pno *f* (on the stage)

76 **C** *mf*

Sav. (in the theatre) "The child of"

Pno *pp*

82 *f* *cresc. rall....* *a tempo*

Sav. death." To - mor - row!" Nay, to - night, the wan pale

Pno *f* *colla parte* *pp*

**Allegro ma non troppo.**

## Prologue - Scene 1

85

Sav. *moth - er, cy - press - crowned and still, bears her hushed bur - then from the*

Pno

88

Sav. *world. To - night dies my last hope! To - night! and yet the morn, that*

Pno

*f* *mf* *pp*

92

Sav. *he - rald - ed with sun - light and with song of heav'n - ward mount - ing*

Pno

95

Sav. *bird this day of death, saw me a king*

Pno

*f* *cresc.* *pp sempre* **D** **Tempo di Marcia, Maestoso.**

## Prologue - Scene 1

99 *sf*

Sav. my foot up - on the throne of ec - sta - sy, the gol - - den

Pno

103

Sav. crown of life with - in my grasp. Saw me with head e - rect, and fear - less

Pno

108 *accelerando*

Sav. tread, pass yon - - der gates, and crave, all

Pno

111

Sav. lov - - - ing and be - loved, the peer - - - less

Pno



## Prologue - Scene 1

114 *f*

Sav. prize, the one fair jew - el that it

Pno *sf* *p*

118 **Allegro agitato.** (He advances to the gate.)

Sav. holds ! Oh

Pno *p*

**E** 124 *f* rall.....

Sav. love !

Pno *sf* *dim.*

**Allegretto appassionato.**

128

Sav. Di - vine Cla - ri - ce, be - neath whose gaze the earth to

Pno

## Prologue - Scene 1

132

Sav. *me grew won - drous fair ; whose voice made mu - sic in the*

Pno

136

Sav. *air, whose smile was sun - light through our days. When 'neath the*

Pno

139

Sav. *sha - dows, past the streams, you an - - swered, while in rhap - so - dy I*

Pno

143 **F**

Sav. *taught ; your voice a me - lo - dy, that float - - ed ev - er through my*

Pno

## Prologue - Scene 1

147

Sav. dreams : Till thou, sweet an - gel,

Pno

151

Sav. chaste and ho - ly, with pure and ten - der fires, didst

Pno

*cresc.*

155

Sav. wake to wild de - sires, and from their win - ter

Pno

*f* *p* *pp*

159

Sav. sleep didst loo - sen slow - ly the pent - up

Pno

## Prologue - Scene 1

163 *cresc.* *sf* *dim.* *p* G

Sav. 8  
springs that fro - zen chill to my heart lay lost :

Pno  
*cresc.* *sfp* *mf*

170 *f*

Sav. 8  
When free, with sil - ver song in rap - - ture on - ward to the

Pno  
*p*

174 *poco a poco accel. e piu agitato*

Sav. 8  
ev - er - last - ing sea. They sped, \_\_\_\_\_ the flow' - ry meads for -

Pno  
*p*

178 *cresc.*

Sav. 8  
- sak - ing, they sped \_\_\_\_\_ the flow' - ry meads for - sak - - -

Pno  
*p* *cresc.*



## Prologue - Scene 1

182

Sav. *- ing, know - ing no rest - ing - place but*

Pno

col. Ped.

186

Sav. *thee, know - ing no rest - ing place but thee,*

Pno

190

Sav. *My own, my cho - sen !*

Pno

*ad libit.* **H** *a tempo sf*

*sf f colla voce ff*

8<sup>va</sup>

195

Pno

*Tempo del I Coro.*  
*(Orch. on stage)*

tr 8<sup>va</sup>

## Prologue - Scene 1

200

Clar.

Sav.

(The refrain of the Chorus within the Palace is again heard, and SAVONAROLA listening, comes down)

Chorus

S. *f* Wake, wake with the mu - sic of mirth, wake! there is no here-

A. *f* Wake, wake with the mu - sic of mirth, wake! there is no here-

T. *f* Wake, wake with the mu - sic of mirth, wake! there is no here-

B. *f* Wake, wake with the mu - sic of mirth, wake! there is no here-

Pno

204

Chorus

S. - af - ter, Life \_\_\_\_\_ and love are of earth. wake, *mf*

A. - af - ter, Life \_\_\_\_\_ and love are of earth. wake, *mf*

T. - af - ter, Life \_\_\_\_\_ and love are of earth. wake, *mf*

B. - af - ter, Life \_\_\_\_\_ and love are of earth. wake, *mf*

Pno

*dim.*

Bell

8<sup>va</sup> ad libit.

## Prologue - Scene 1

210 (When the hour of midnight is chimed on a distant clock, he starts, and turns towards the gate.)

Sav.

Chorus

S. there is no here - af - ter!

A. there is no here - af - ter!

T. there is no here - af - ter!

B. there is no here - af - ter!

Pno

(8)

216 **Moderato** *p* *cresc.* *f*

Sav.

Mid - night! And she will soon be here, Ha! when from

Pno

*pp* *mf* *sf*

(8)

219

Sav.

yon - der halls this morn, her purse - proud sire bade me de - part, and drove me

Pno

*f* *sf* *sf* *sf* *sfp*

## Prologue - Scene 1

223

Sav. *8* forth with kind - ling scorn, and brand - ed me as one base - born, for - sooth, that I had

Pno *sfp* *f*

227

Sav. *8* won her heart! Came her soft whis - per to mine ear, "To - night,

Pno *p* *pp*

232

Sav. *8* hard by the wes - tern gate."

Pno *pp*

(He listens - then nears the gate)

235

Sav. *8* Hark! 'tis her

Pno

## Prologue - Scene 1

239

Sav. *step, she draw - - eth near,*

Pno

243 **K** *(♩ = ♩)*

Sav. *my peer - less queen, my own, I wait, come, \_\_\_\_\_*

Pno *cresc.*

*(He advances to the gates and rapidly opens them, retreating a step, when CLARICE hurriedly enters from the ground looking back as if pursued.)*

246

Sav. *come, \_\_\_\_\_ my love !*

Pno

249

Clar.

Sav. *Ha ! Thou art here !*

Pno *f cresc.*

Prologue - Scene 2

(On seeing Savonarola, she rushes to his arms.) L

251 *f*

Clarice

Ha ! Thou art here !

*f* (He embraces her.)

Savonarola

Cla - ri - - ce !

Chorus

Soprano

Alto

Tenor

Bass

Piano

*sf* *ff*

255 *8va*

Pno

259 *p* *Agitato* *f* *mf*

Sav.

But speak, there's ter - ror in thine eyes. Thy

Pno

*dim.* *p*

## Prologue - Scene 2

*(She tenderly restrains him)****p***

Clar. 263

Nay, not so! That he hath

***f****(With a gesture of menace in the direction of the palace.)*

Sav. 8

cheek pales! Ha! Thy fa - - - ther!

Pno

Clar. 267

wronged thee, heed it not! That he in twain hath se - ver - ed this our love,

Pno

Clar. 271

Ah, heed it not! A - bove, in yon - der si - lent heav'n\_\_\_\_\_

Pno

## Prologue - Scene 2

276

Clar. *— 'twill blos - som fair - er!*

Sav. *cresc.*  
But be - low, we live! we love! Our earth - born lot is won - drous

Pno

281

Clar. *Ah me. In vain for us the sweet - est flow - ers blow \_\_\_\_\_ in flood of*

Sav. *fair.*

Pno

285

Clar. *sun - light waft - ed hith - er! As we stretch hands to them they with - er their*

Pno



## Prologue - Scene 2

290

Clar. beau - ty we no long - er know. We love them,

Pno

295

Clar. (with self-reproach) then we let them go. (tenderly) *p* Oh my be -

Sav. (with passion.) *f* Cla - ri - ce! Cla - ri - ce!

Pno

300

Clar. - lov - - - - - éd! We must part.

Pno

rall..... Allegro agitato (quasi tempo rubato.)

304

Clar. Ah, hold me clo - ser next thine heart close, clo - ser

Pno

(she shudders) *p*

## Prologue - Scene 2

310

Clar. still up - on the air there comes a chill as of some

Pno

316

**N** Tranquillo (*She gazes to Heaven*)

Clar. i - cy breath blown from a land all de - so - late in death.

Pno

322

Clar. The night is fair, so fair, my love ! \_\_\_\_\_

Pno

328

Clar. For thou art near me, liv - ing, lov - ing, yet.

Pno

## Prologue - Scene 2

334 *cresc.*

Clar. Our stars are sink - ing, but they have not

Pno

340 *più f*

Clar. set. Will not all time one lit - tle mo - ment

Pno *cresc.* *p*

347

Clar. spare, ere the deep sha - - - dows fall and

Pno *poco cresc.*

353 *cresc.* *f* **O**

Clar. strikes the hour of a - go - ny su - preme.

Pno *sf*

## Prologue - Scene 2

360 *(appealingly)* ***ff***

Clar. Oh Heav'n, that tak - eth all!

Pno ***f***

368 ***ff***

Clar. Oh Heav'n, that hold - eth all.

Pno ***f*** ***p***

376 **Con moto** **P**

Clar. Oh by some ho - ly spell, Oh by some ho - ly

Pno ***p***

383

Clar. spell, in rap - - - ture chaste, For we shall

Pno

## Prologue - Scene 2

390

Clar. *taste, ere the deep sha - dows fall their ut - ter*

Pno *pp mf*

4

398

Clar. *sweet - ness, their ut - ter sweet - ness in this last fare -*

Pno *p*

408

Clar. *- well.*

Sav. *Fare - well? Cla - ri - ce!*

Pno *p*

3 3 3 3

414

Sav. *Oh! it can - not be that fate, like death, shall sev - er That riv'n, and*

Pno *f*

## Prologue - Scene 2

422 *rall.* **Q** Adagio e molto maestoso.

Sav. rent a - sun - der, our lives shall part. That the

Pno. *pp* 3 3 3 3

428 *f cresc.*

Sav. world's\_\_\_ wide sea with its whirl of storm and

Pno. *p* 3 3 3 3

431 *ff dim.*

Sav. thun - der, shall flow in cru - el and cold and

Pno. 3 3 3 3

434 *cresc.*

Sav. deep ; That love\_\_\_ that sung and

Pno. 3 3 3 3

## Prologue - Scene 2

437 *f* **R**

Sav. soar'd \_\_\_\_\_ so high, shall be smit - ten and swept with -

Pno *mf*

440

Sav. - out a cry from its heav'n - ward flight : O'er land and main shall

Pno *pp*

445 *f* *dim.*

Sav. woo a - gain \_\_\_\_\_ the blood - red sun - rise nev - - er,

Pno *pp*

449

Sav. but fall with the night \_\_\_\_\_ in a sound - less

Pno

## Prologue - Scene 2

452 *dim.*

Sav. sleep, and sink from sight, and be

Pno *dim.*

455 **S** Allegretto appassionato.

Sav. hushed for ev - er and ev - - - - er!

Pno *cresc.* *f*

459 Adagio maestoso. *ff*

Sav. Cla - ri - - - ce, wide world's may

Pno *sf* *8va* *sf*

462

Sav. sev - - er, may sev - - - er our

Pno *(8)* *3*



## Prologue - Scene 2

464 *accel. ....*

Sav. *part - - - - - ed lives : \_\_\_\_\_ but a -*

Pno

467 *Con moto*

Sav. *- bout my crest, I bear \_\_\_\_\_ I \_\_\_\_\_ bear a sweet white*

Pno

470 **T**

Sav. *flow - er, for thy love is mine \_\_\_\_\_*

Pno

## Prologue - Scene 2

473 *ff*

Clar. For thy love is mine, \_\_\_\_\_ for

Sav. For ev - - er and ev - - - -

Pno

*Red.*

476

Clar. ev - - er and ev - - - - er! Aye for ev - -

Sav. - er! for \_\_\_\_\_ ev - - er; for ev - -

Pno

480 *Adagio.* (She falls into his arms.)

Clar. - er and ev - - - - er!

Sav. - er and ev - - - - er!

Pno

*ff*

## Prologue - Scene 3

486 **Allegro maestoso.**

Clarice

Savonarola

Rucello

Soprano

Alto

Tenor

Bass

Chorus

Piano



(At the moment he plants a kiss upon her forehead, RUCELLO appears suddenly on the threshold of the iron gates. On perceiving SAVONAROLA and CLARICE, he halts as one who has found the object of his search. They turn at his step, and on recognizing him, fall back a pace or two.)

490

Clar.

Ruc.

Pno

*mf*

So, so, with him? So thus\_\_ the fair Cla

*p*

*fp*

## Prologue - Scene 3

494

Ruc. - ri - ce, my la - dy chaste, sought by her fa - ther's guests, with a vile\_\_

Pno

(SAVONAROLA, stung by his taunt,  
makes a hasty movement as if to  
fling himself upon RUCELLO.)

497

Sav.

Ruc. lack - ey, 'neath the a - mor - ous moon, up - holds the hon - our of his house !

Pno

*sf* *p* *cresc.* *f* *glissando*

(Placing herself in SAVONAROLA's path, with a beseeching gesture of restraint.)

500 **V** *mf*

Clar. Ah ! no ! Mark\_\_ not his speech !

Sav. Thy sweet and sa - cred name shall such as

Pno

*p* *mf* *sf* *3*

## Prologue - Scene 3

*(He passes her and faces RUCELLO.)*

503 *f*

Sav. he pol - lute ? Black - throat - ed vil - lain ! Thou li - est ! *(Half-drawing his rapier, then with a change of tone.)*

Ruc. *f* *p* Ha ! But

Pno *mf* *f* *8<sup>va</sup> ad lib.*

*(He returns his rapier to its sheath.)**(with disdain)*

506

Ruc. no ! The name - less cur that yelps at us, we let it pass. Pass thou !

Pno *p* *sf* *p* R.H.

*(With scorn.)*

510

Clar. *(He comes down, approaching CLARICE, who has also advanced.)* For - sooth I know not by what right.

Ruc. *mp* *(He motions her to the gate.)* Fair da - mo - zel, thine es - cort waits. Thou

Pno *mp*

## Prologue - Scene 3

514 *f*

Ruc. knows't not? Thy sire's com - mand, proud beau - ty, and the

Pno *p* R.H.

517

Ruc. will of him to whom thy sire hath charged thy care. Thine hum - ble and af -

Pno *p*

521 W

Clar. I know

Sav. (to CLARICE.) Af - fi - anced? (to CLARICE) Af - fi - anced?

Ruc. (Sternly) (He again points to the gate.)  
- f - i anced slave. My la - dy, I'll fol - low thee.

Pno *f* *mf* *fp*

## Prologue - Scene 3

525

Clar. *naught! They bar - ter for my bo - dy, but my soul, O my be - lov - ed, is*

Pno

529

Clar. *thine.*  
*(to RUCELLO)*

Sav. *Af - fi - anced! Thou? Thou darest not say it!* *f*

Ruc. *Ay, and*

Pno

532

Sav. *Un - say those*

Ruc. *more. For I bid thee, thou var - - - let, know thy place!*

Pno

## Prologue - Scene 3

534

Clar. *Thou art a court - - ly knight.*

Sav. *words. !*

Ruc. *Dist thou not take thy wage like an - y liv' - ried slave, hired for thy*

Pno

537

Ruc. *soph - is - try? And hast thou not proved trai - tor to thy trust? Come, end o'this !* (threateningly)

Pno

*cresc.* *sf*

(To SAVONAROLA.)

540

Clar. *f* *Nay, let him be !*

Sav. *f* *(They both assume an attitude of menace. CLARICE again rushes between them.)* *That thy all - lep' - rous hand may touch her pur - i - ty!*

Ruc. *Out of my path !*

Pno

*sf* *f* *f*



## Prologue - Scene 3

543 (To RUCELLO.) Più mosso (Tempo di Marcia)

Clar. Know this ! that on his soul is ho - - nour

Pno

547

Clar. set \_\_\_\_\_ like to a gleam - - - ing star, \_\_\_\_\_ whose

Pno

550

Clar. ho - - ly light shall lead me ev - er on - ward through \_\_\_\_\_ the gloom of all my

Sav. *f* Be - -

Pno

## Prologue - Scene 3

555 *(She approaches SAVONAROLA.)*

Clar. *dark' - ning life.*

Sav. *(They come down a few steps together.)*  
- loved Cla - ri - ce!

Ruc. *mf*  
Thou tar - ri - est still? pra - test of hon - our? List,

Pno *mf*

559 *Lento maestoso* ( $\text{♩} = \text{♩}$ )

Ruc. — Shall he who guards the king's — one fair - est flow - er,

Pno

562

Ruc. then breaks the stem, tears from the queen de - fence - less in her bow - er

Pno

## Prologue - Scene 3

566 Y

Ruc. her di - a - dem ; He who all trust - ed by the cit - y sleep - ing

Pno

570 *sf*

Ruc. o - pens the gate, and with her strength and safe - ty in his keep - ing.

Pno

574 *sf*

Ruc. be - trays the state. Shall he who takes warm wel - come sweet - ly smil - ing.

Pno

578

Ruc. then stabs his friend ; Who recks not ; hon - our, truth, \_\_\_\_\_ and trust de - fil - ing.

Pno

## Prologue - Scene 3

582

Ruc. to gain his end. Shall he whom all men scorn, then stamp from sight, \_\_\_\_\_

Pno *cresc.*

586

Ruc. **Z** (He advances to her.) *sf*

thy pas - sion fire? Pol - lute thy name no more : shame not the

Pno *f*

591

Clar. *Allegro non troppo, ma con fuoco.*

Sav. (His hand on the hilt of his rapier)

Ruc. (He comes down to her, and seizing her wrist, places himself between her and SAVONAROLA.)

night ! In to thy sire !

Pno *f* *sf* *staccato*

## Prologue - Scene 3

594 *(He draws to defend himself.)*

Sav. - hand her! Cow - ard! to draw, and wound her

*(drawing his rapier.) (He makes a pass at him.)*

Ruc. By the saints! I'll spit thee as a dog.

Pno *sfp* *sfp*

596 *(Rushing between the, she speaks to RUCELLO.)*

Clar. *(They face each other.)* Ha! I'll go with

Sav. gen - tle eyes! Then take thy fate!

Pno *sfp* *sfp* *sfp*

598 *(Appealingly to SAVONAROLA.)*

Clar. thee! Oh, cease! In the name of Heav'n!

*(Passing before her, and again facing SAVONAROLA.)*

Ruc. Heav'n

Pno *sfp* *cresc.* *sfp*

## Prologue - Scene 3

600 **AA** **accel.** **f**

Sav. Thou mock - est Heav'n !

Ruc. look to it ! I'll look to thee ! En garde !

Pno

*(They are about to encounter when, as SAVONAROLA utters the last word, a chant is heard without ; and as both pause at the sound, a company of Dominican monks cross the scene. As they pass with solemn pace chanting their hymn, RUCELLO and SAVONAROLA doff their caps, and slowly put up their rapiers. CLARICE kneels.)*

604 **molto rall.** **Allegro con moto, ma tranquillo**

Sav. Then, Hea - ven, speak !

T. An - ge - lus ad Vir - gi - nem sub - in trans in con -

B. *p*

Pno *sf* *sfp*

608

T. - cla - - ve Vir - gi - nis for - mi - di - nem de - mul - cens in - quit

B.

Pno

## Prologue - Scene 3

612

Chorus

T. A - - ve! A - ve Re - gi - na Vir - gi - num Cœ - li ter -

B.

Pno

616

Chorus

T. - ræ - que Do - mi - num Con - ci - pi - es, in\_\_ tac - - ta, Sa -

B.

Pno

*(The procession disappears and the chant grows fainter. RUCELLO goes up a few paces and takes his stand at the gate, waiting for CLARICE to whom he makes signs to follow him. She rises and approaches SAVONAROLA who has turned and is gazing halfdazed after the departing procession.)*

620

Chorus

T. - lu - tem ho - mi - num Tu por - ta\_\_ cœ - li fac - - ta Me -

B.

Pno

## Prologue - Scene 3

**BB** (She rises and goes towards SAVONAROLA.)

624 *p*

Clar. Fare - well ! my love, fare -

T. - de - la cri - mi - num.

B.

Pno *p*

Chorus

628

Clar. - well ! Aye, love ! and this my prayer, that thou wilt

*p* (Recalled to himself by the sound of her voice.)

Sav. Clar - i - - ce ! Thou go - est ?

Pno

632 *sf* (half whispering) *cresc. sf*

Clar. hence ! Thou wilt, for me ! They seek thy life. Thou'lt go ! Ah swear,

Pno



## Prologue - Scene 3

636 *f*

Clar. *— thou'lt this for me !* *f* *Thou wilt ! —*

Sav. *Cla - ri - ce ! For thee ; So be it, I will hence.*

Pno

640

Clar. *— My love, — heav'n with thee !* *(coming down.)* *(He points to the gates.)*

Ruc. *f* *Heav'n, or Hell ; But tar - ry not. In, —* *f*

Pno *cresc.*

644 **CC** *f*

Sav. *Hold, Cla - ri - ce ! Thou'lt swear to Heav'n, though chained a wed - ded*

Ruc. *— wilt thou !*

Pno *sfp* *f*

## Prologue - Scene 3

647

Sav. cap - tive, He, thy sire, No, not by threat, nor steel, nor

Pno

*sf* *sf*

650

Clar. I

(facing RUCELLO) *sf*

Sav. fire, shall see thy soul and bo - dy stained, in sla - ve - ry to him!

Pno *sf* *sf* *f*

654

Clar. swear by high - est Heav'n!

Sav. (advancing) *f* Cla - ri - - ce! Ah, now mine own! \_\_\_\_\_

Ruc. Ha! so!

Pno *f* con molto espressione

## Prologue - Scene 3

659 *Adagio molto.* (with choked voice, she stretches her hands towards him.)

Clar. *Fare - well, My love! fare - well!*

Sav. *con portamento*  
*Fare - well!*

Pno *pp*

(She tears herself away, and hurries through the gates. As she vanishes, SAVONAROLA is about to follow her but RUCELLO bars his path.)

664 *rall.* *f* (Drawing his rapier.) *p*

Ruc. *Thine oath! 'Tis*

Pno *mf* *p*

668 *cresc.*

Ruc. *so; Thy world ends here. She bade thee go; She, thy sweet ca - gèd*

Pno *p* *f*

670 (He goes in and shuts the gates.)

Ruc. *bird.* *Go, re - - vel in thy*

Pno *p* *sf*

# Prologue - Scene 4

672 **EE** Allegro (♩ = ♩)

Clarice

Savonarola

Rucello

Soprano

Alto

Tenor

Bass

Chorus

Piano

*(SAVONAROLA, who has drawn back a step, stung by his taunt, puts his hand on the hilt of his rapier as if he would pursue him.)*

*f*

*(He disappears.)*

The ve - nom - tong - uèd

li - ber - ty!

*ff*



675

Sav.

Pno

*(He restrains himself, putting back his rapier.)*

cow - ard!

*5*

*sf*

*8va ad lib.*

## Prologue - Scene 4

680 *p* *rall.*

Sav. Nay! His is no vic - to - ry! Yet, what is

Pno

685 *Tempo del Introduzione.*

Sav. mine? No lau - rel wreath shall deck my brow.

Pno *p*

692 **FF**

Sav. The for - ces of my life are put to flight. On blood - red

Pno

697

Sav. field the sun goes down, and o'er the wrack of

Pno

## Prologue - Scene 4

Allegro moderato

701

Sav. end - - less strife chill comes the night. And why,

Pno.

*pp*

*The moon has waned, and the faint blush of coming dawn begins to illuminate the scene. He turns towards the east. The scene brightens a little.)*

706

Sav. when all things quick - en with life, and move, should I be strick - en, and creep a -

Pno.

710

Sav. - way, as the gold - en day is a - wake\_\_ with love? What of the

Pno.

*pp*

714

Sav. night,\_\_ with its dream of wrong, past all for - giv - ing! Am I not liv - ing, my right hand

Pno.

*8va*

## Prologue - Scene 4

**GG** *cresc.*

718 Sav. *strong ?* With love hard by, \_\_\_\_\_ in the burst \_\_\_\_\_ of the

Pno *mf cresc.*

721 Sav. May - time, the dawn of the day - time, What ? turn and

Pno *cresc.* *ff*

724 (He draws his rapier.)

Sav. fly ? No ! tur - ret nor tower, nor pas - sion, nor power, shall hold my flower ! My

Pno

**HH** **Tempo I** (He is about to force the gates, when once again the refrain of the Dominican hymn falls on his ear. As the strain ceases, he bows his head.)

728 Sav. oath 'twas a lie !

Chorus

T. *mf* An - ge - lus ad vir - gi - nem sub - in - trans in con - cla - ve,

B. *mf* An - ge - lus ad vir - gi - nem sub - in - trans in con - cla - ve,

Pno *f fp*

## Prologue - Scene 4

733 (He comes down.)

Sav. What power is this ! What won - drous light is

Chorus

T. vir - gi - nis for - mi - di - nem de - mul - cens in - quit : A - - ve.

B. vir - gi - nis for - mi - di - nem de - mul - cens in - quit : A - - ve.

Pno

737 *cresc.*

Sav. break - ing o'er my soul ? Far off, the last great goal in flood of

Pno

742

Sav. hea - ven - sent sun - - - rise, bright, clears to my

Pno



## Prologue - Scene 4

JJ Adagio molto e maestoso.

747

Sav. vi - - - sion !

Pno

8<sup>ba</sup>

750 *mf*

Sav. Peace !

Pno

8<sup>ba</sup>

752 *mf*

Sav. Peace ! The ev - er -

Pno

754

Sav. - last - ing peace of God a - -

Pno

## Prologue - Scene 4

756

Sav. *8* - waits me ! Yea, A - - -

Pno *mf*

758

Sav. *8* - men ! I'll tread the

Pno

760

Sav. *8* ho - ly path thy feet have

Pno

762 **KK** Più mosso (He turns for the last time towards the palace.)

Sav. *8* trod ! Dost hear me, ! Oh

Pno

## Prologue - Scene 4

764

Sav. — thou fair earth - flow - er, For thee I go! For

Pno

767

Sav. thee I go, Cla - ri - - ce, To hold and have my soul all

Pno

770

Sav. pure, to brave the strug - gle, to en - dure, till

Pno

*cresc.* *f*

773

LL

Sav. blest, be - fore the high - est throne, We meet at last, wide hea - ven our

Pno

## Prologue - Scene 4

776

Sav. *own, E - ter - - - - - ni - ty our*

Pno *pp*

*(The first ray of the sunrise now lightens the scene. Angelic music fills the air.  
He advances as one transfigured.)*

779

Sav. *dow - - er!*

Pno *cresc. p*

*col 8<sup>va</sup> ad lib.*

782

Sav. *Fare - well, thou world! Be - hold me*

Pno *cresc.*

785

Sav. *free! Ay free!*

Pno *più f cresc.*

## Prologue - Scene 4

788 *ff*

Sav. Ay free!

Pno

791 **MM** (♩ = ♩)

Sav. My God! My soul I give to Thee.

(He shivers his sword across his knee and throws it away.)

Pno

*The curtain falls slowly.*

796

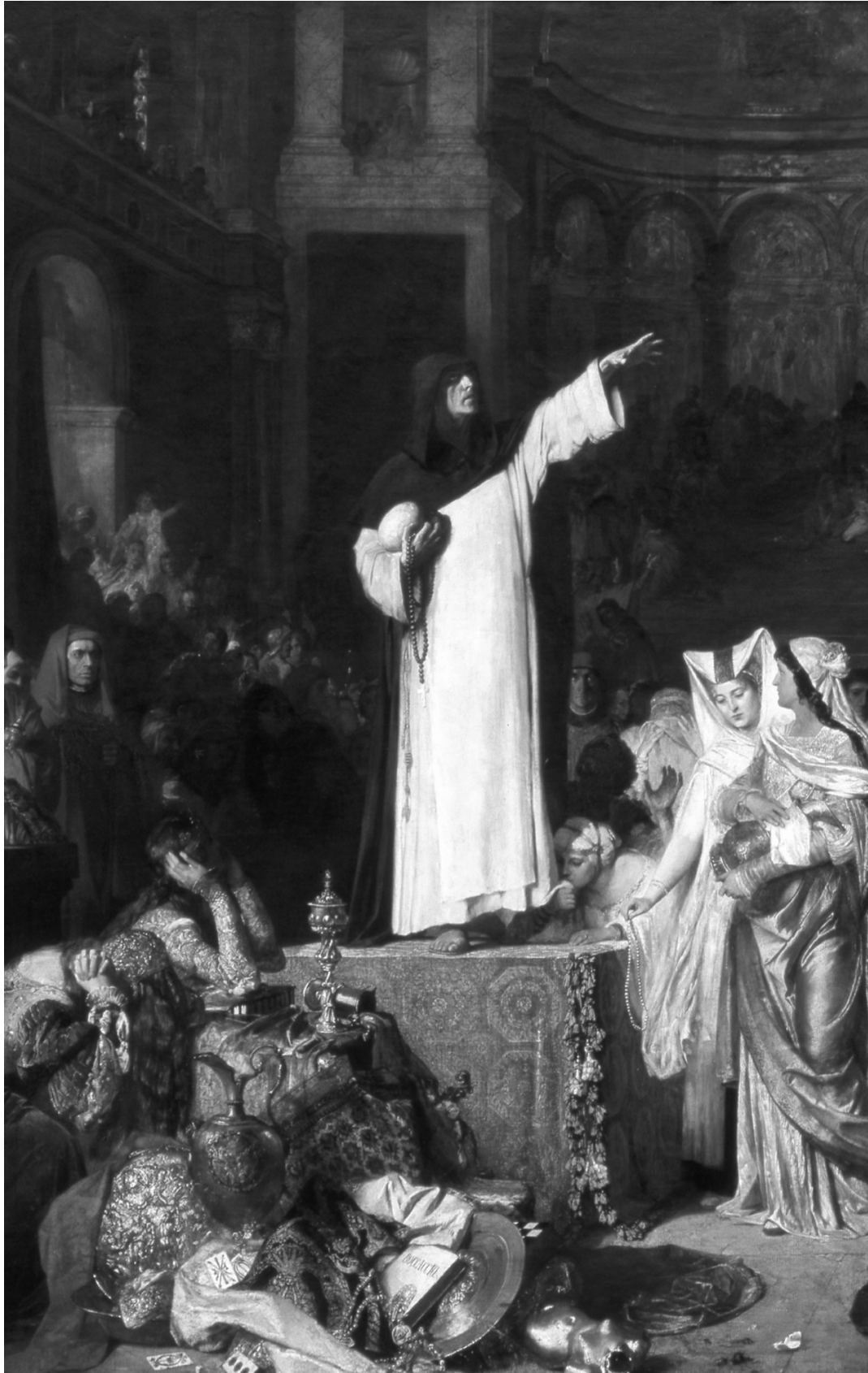
Pno

800

Pno

*sfz*

END OF PROLOGUE



SAVONAROLA PREACHING AGAINST PRODIGALITY

Ludwig von Langenmantel

1879

## OVERTURE

Allegro ma non troppo

Piano

67

Allegro ma non troppo

Piano

*f* *mf*

6

10

*mf* *f* *mf*

13

*f* *mf* *cresc.*

16

*cresc.*

19

*sf*

The image shows a musical score for the piano part of an Overture. The tempo is marked 'Allegro ma non troppo'. The score is written for piano, with a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures, with measure numbers 6, 10, 13, 16, and 19 indicated. Dynamics include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *sf* (sforzando). The notation includes various musical symbols such as notes, rests, and accidentals.

## Overture

24

*pp*

28

Cantabile

31

34

37



## Overture

40

*p* *cresc.*

42

*p* *sf* *f*

45

*p* *sf* *ff*

49

*p* *sf* *p* *sf*

53

*p* *p* *8va*

56

*p* *p* *p* *p*

## Overture

60

*sf*

64

*p* *sf*

67

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

70

*sf* *il basso marcato*

74

*sf*

77

*sf* *dim.*

## Overture

80

*p* *pp*

85

88

91

94

*cresc.*

97

*cresc.*

This musical score for the Overture spans measures 80 to 97. It is written for piano in a key with three sharps (F#, C#, G#). The score is divided into six systems, each with a measure number at the beginning. The first system (measures 80-84) features a melody in the right hand and a rhythmic accompaniment in the left hand, with dynamics *p* and *pp*. The second system (measures 85-87) is characterized by triplets in both hands. The third system (measures 88-90) continues with triplets and a melodic line in the right hand. The fourth system (measures 91-93) also features triplets and a melodic line. The fifth system (measures 94-96) includes a crescendo marking and a melodic line. The sixth system (measures 97-99) concludes with a melodic line and a crescendo marking. The score is written in a standard musical notation with a grand staff (treble and bass clefs) and includes various musical symbols such as notes, rests, and dynamic markings.

## Overture

100

Measures 100-103 of the Overture. The key signature is three sharps (F#, C#, G#). Measure 100 features a treble clef with a half note G#4 and a bass clef with a half note E3. Measure 101 has a treble clef with a half note A#4 and a bass clef with a half note F#2. Measure 102 has a treble clef with a half note B4 and a bass clef with a half note G#2. Measure 103 has a treble clef with a half note C#5 and a bass clef with a half note A#2. Dynamics include *sf* (measures 101-102) and *ff* (measure 103).

104

Measures 104-107 of the Overture. The key signature is three sharps (F#, C#, G#). Measure 104 has a treble clef with a half note D#5 and a bass clef with a half note B#2. Measure 105 has a treble clef with a half note E#5 and a bass clef with a half note C#3. Measure 106 has a treble clef with a half note F#5 and a bass clef with a half note D#3. Measure 107 has a treble clef with a half note G#5 and a bass clef with a half note E#3. Dynamics include *sf* (measures 104-105) and *ff* (measures 106-107).

108

Measures 108-110 of the Overture. The key signature is three sharps (F#, C#, G#). Measure 108 has a treble clef with a half note A#5 and a bass clef with a half note F#3. Measure 109 has a treble clef with a half note B#5 and a bass clef with a half note G#3. Measure 110 has a treble clef with a half note C#6 and a bass clef with a half note A#3. Dynamics include *sf* (measures 108-109) and *ff* (measure 110).

111

Measures 111-113 of the Overture. The key signature is three sharps (F#, C#, G#). Measure 111 has a treble clef with a half note D#6 and a bass clef with a half note B#3. Measure 112 has a treble clef with a half note E#6 and a bass clef with a half note C#4. Measure 113 has a treble clef with a half note F#6 and a bass clef with a half note D#4. Dynamics include *sf* (measures 111-112) and *ff* (measure 113).

114

Measures 114-117 of the Overture. The key signature is three sharps (F#, C#, G#). Measure 114 has a treble clef with a half note G#6 and a bass clef with a half note E#4. Measure 115 has a treble clef with a half note A#6 and a bass clef with a half note F#4. Measure 116 has a treble clef with a half note B#6 and a bass clef with a half note G#4. Measure 117 has a treble clef with a half note C#7 and a bass clef with a half note A#4. Dynamics include *dim.* (measures 114-115) and *p* (measures 116-117).

118

Measures 118-121 of the Overture. The key signature is three sharps (F#, C#, G#). Measure 118 has a treble clef with a half note D#7 and a bass clef with a half note B#4. Measure 119 has a treble clef with a half note E#7 and a bass clef with a half note C#5. Measure 120 has a treble clef with a half note F#7 and a bass clef with a half note D#5. Measure 121 has a treble clef with a half note G#7 and a bass clef with a half note E#5. Dynamics include *p* (measures 118-119) and *ff* (measures 120-121).

## Overture

122

*cresc.*

125

*f*

128

*ff* *sf* *dim.*

132

*mf* *p* *pp*

135

Attaca il Atto I mo



PIAZZA DELLA SIGNORIA

Bernardo Bellotto

1740

# ACT I

## Scene 1

*The scene represents the Piazza della Signoria in the city of Florence as it appeared A.D. 1498. To the left of the picture in the foreground the entrance to a noble mansion. The day is only just beginning to break as the curtain rises. The stage is deserted. Gradually entering at first in twos or threes, and subsequently in larger rous, the leaders of the Medici assemble in the vicinity of the mansion to the left of the scene.*

**Allegretto moderato.**

Francesca

Sebastiano

Savonarola

Rucello

Nardi

Bandini

Piagnoni Boys

Tenor I

Tenor II

Bass I

Bass II

Piano

*p*

*poco cresc.*

## Act I - Scene 1

4

Pno

*mf*

8

Pno

*p*

11

Pno

(The curtain rises)

16

A

B. I

*p* 3

This is the spot, Ap-

(advancing cautiously)

B. II

*p*

'Tis here, the street, Ap-

Pno

*pp*



## Act I - Scene 1

(Some point to RUCELLO's house)

*p*

T. I 20  
8 And this his house. 'Tis here. *p*

T. II  
8 (They beckon to others.) 'Tis here. *p*

B. I  
- proach ! 'Tis

B. II  
- proach ! 'Tis here, 'tis

Pno  
8va ad lib.

23 *mf*

T. I 8 'Tis here Ru - cel - lo bade us meet. The red - dened east grows bright and\_

T. II 8 'Tis here Ru - cel - lo bade us meet. The red - dened east grows bright and\_ *mf*

B. I here. The red - dened east grows bright and *mf*

B. II here. The red - dened east grows bright and\_ *mf*

Pno  
poco cresc. *mf*

## Act I - Scene 1

27

T. I clear, At this his call we *cresc.*

T. II clear, At this his call we *cresc.*

B. I clear, the hour is close. we *cresc.*

B. II clear, the hour is close. we *cresc.*

Pno *cresc.*

30

T. I ral - ly, ask - ing not de - lay. find us, *f*

T. II ral - ly, ask - ing not de - lay. His word shall find us, *f sf*

B. I ral - ly, ask - ing not de - lay. His word shall find us, *f sf*

B. II ral - ly, ask - ing not de - lay. find us, *f*

Pno *f*

## Act I - Scene 1

33

T. I

one and all, \_\_\_\_\_ pre - pared his work to do

T. II

one and all, \_\_\_\_\_ pre - pared his work to do

B. I

one and all, \_\_\_\_\_ pre - pared his work to do

B. II

one and all, \_\_\_\_\_ pre - pared his work to do

Pno

*mf*

35

T. I

to fight, to fall ! and fall - - ing, tyr - -

T. II

to fight, to fall ! \_\_\_\_\_ and fall - - ing, tyr - -

B. I

to fight, to fall ! \_\_\_\_\_ and fall - - ing, tyr - -

B. II

to fight, to fall ! and fall - - ing, tyr - -

Pno

*f* *mf*

## Act I - Scene 1

**B**

37

T. I  
- an - ny to sweep a - way !

T. II  
- an - ny to sweep a - way !

B. I  
- an - ny to sweep a - way ! Too long with grind - ing

B. II  
- an - ny to sweep a - way ! Too long with grind - ing

Pno

*fp*

39

T. I  
too long with fire and

T. II  
too long with fire and

B. I  
heel hath priest - ly knav - er - y,

B. II  
heel hath priest - ly knav - er - y,

Pno

*sf*

*f*

## Act I - Scene 1

41 *sf* *mf* (They advance)

T. I steel hath cur - séd sla - ver - y laid Flor - ence, our be - lov - éd Flor - ence

T. II steel hath cur - séd sla - ver - y laid Flor - ence, our be - lov - éd Flor - ence

B. I *mf* laid Flor - ence, our be - lov - éd Flor - ence

B. II *mf* laid Flor - ence, our be - lov - éd Flor - ence

Pno *mf*

44 *ff* *mf*

T. I low. But chains\_\_\_\_ and death are past ; in sun - rise

T. II low. But chains\_\_\_\_ and death are past ; in sun - rise

B. I low. But chains\_\_\_\_ and death are past ; in sun - rise

B. II low. But chains\_\_\_\_ and death are past ; in sun - rise

Pno *ff* *mf*

## Act I - Scene 1

48

T. I

glo - - rious dawns lib - - - er - ty at last! Su preme, vic -

T. II

glo - - rious dawns lib - - - er - ty at last! Su preme, vic -

B. I

glo - - rious dawns lib - - - er - ty at last! Su preme, vic -

B. II

glo - - rious dawns lib - - - er - ty at last! Su preme, vic -

Pno

*sf* *mf* *f* *mf*

51

T. I

- to - rious. She claims her her - - i - tage of long a - go!

T. II

- to - rious. She claims her her - - i - tage of long a - go!

B. I

- to - rious. She claims her her - - i - tage of long a - go! For list! her voice is

B. II

- to - rious. She claims her her - - i - tage of long a - go! For list! her voice is

Pno

*f* *mf* *p*

## Act I - Scene 1

54 *mf* *cresc.*

T. I She bid - - - deth us her bond - age break,

T. II She bid - - - deth us her bond - age break,

B. I sweet and clear, She cri - - - eth, "O my

B. II sweet and clear, She cri - - - eth, "O my

Pno *cresc.*

56 *f* **C**

T. I She cri - - - eth, "O my Sons, a - wake ! \_\_\_\_\_ A - wake, \_\_\_\_\_ be - hold the

T. II She cri - - - eth, "O my Sons, a - wake ! \_\_\_\_\_ A - wake, \_\_\_\_\_ be - hold the

B. I Sons, a - wake ! A - wake, \_\_\_\_\_ be - hold the

B. II Sons, a - wake ! A - wake, \_\_\_\_\_ be - hold the

Pno *p*

## Act I - Scene 1

59 *cresc.*

T. I light! *cresc.* A - wake! \_\_\_\_ no more is night, A - wake, a - wake! at

T. II light! *cresc.* A - wake! \_\_\_\_ no more is night, A - wake, a - wake! at

B. I light! *cresc.* A - wake! \_\_\_\_ no more is night, A - wake, a - wake! at

B. II light! A - wake! \_\_\_\_ no more is night, A - wake, a - wake! at

Pno *f* *8va* *p* *f*

63 *ff*

T. I length the white - winged sun - rise of your strength is *ff*

T. II length the white - winged sun - rise off your strength is *ff*

B. I length the white - winged sun - rise of your strength is *ff*

B. II length the white - winged sun - rise of your strength is *ff*

Pno *(8)* *ff* *sf*



## Act I - Scene 1

67 **Maestoso.**

T. I here !"

T. II here !"

B. I here !"

B. II here !"

Pno

8<sup>va</sup>

70 **Un poco più tranquillo.**  
(Enter RUCELLO from porch of house.) *mf*

Ruc. 'Tis well that you have

Pno *dim.* *p*

74

Ruc. kept your tryst. To - day the ripen - ed fruit of our long set re - solve will fall !

Pno *mp* *f*

## Act I - Scene 1

78

Ruc. *ten. ten.* *3*

'Tis ours, and need - eth but the hand ; Strong, re - so - lute, and sure of

Pno. *mp*

81

Ruc. **D** *Allegro vivace.*

grasp to seize it and to crown our feast.

(They draw their weapons.)

T. I. *f*

The task be

T. II. *f*

The task be mine

B. I. *f*

The task be mine

B. II. *f*

The task be mine, be mine

Pno. *mf* *cresc.*

## Act I - Scene 1

84

T. I mine to strike the dead - ly blow to lay the des - pot low, This

T. II to strike the dead - ly blow to lay the des - pot low, This

B. I to strike the dead - ly blow to lay the des - pot low

B. II to strike the dead - ly blow to lay the des - pot low

Pno

87

T. I priest \_\_\_\_\_ with pow'r di - vine, this priest \_\_\_\_\_ with pow'r di -

T. II priest \_\_\_\_\_ with pow'r di - vine, this priest \_\_\_\_\_ with pow'r di -

B. I this priest \_\_\_\_\_ with pow'r di -

B. II this priest \_\_\_\_\_ with pow'r di -

Pno

## Act I - Scene 1

90

T. I  
- vine ! The task be

T. II  
- vine ! The spot de - fine

B. I  
- vine ! The spot

B. II  
- vine ! The hour

Pno  
*p* *cresc.*

93

rall..... Tempo I. (Moderato.)

Ruc.  
'Tis well that ye have right arms

T. I  
mine, be mine !

T. II  
The task be mine, be mine !

B. I  
The task be mine, be mine !

B. II  
be mine !

Pno  
*f* *f* *p*

## Act I - Scene 1

96 *ad lib.*

Ruc. strong, but sheath your wea - pons. 'Tis not blood that yet shall whelm in right - eous

Pno. *f* *p* *cresc.* *colla voce*

99 *Lento maestoso.*

Ruc. flood to cleanse the land of wrong. Ye'll see my plot.

Pno.

103

Ruc. The snare is set. By one weak hand I'll net the prey that stalks the

Pno. *sf*

## Act I - Scene 1

109 *mezza voce* **E** Allegro vivace.

Ruc. land. By stealth I'll strike your pro - phet king.  
(They press forward.)

T. I

T. II *f* Thy cham - pion's

B. I *f* Thy cham - pion's

B. II *f* Thy cham - pion's name? \_\_\_\_\_

Pno *p* *cresc.*

114 *f* **Tempo I. Lento.** *mf*

Ruc. *f* Hold ye. At - tend. Be - yond this priest - chained ci - ty's gates

T. I *f* Thy cham - pion's name?

T. II name?

B. I name?

B. II

Pno *p* *tr*

## Act I - Scene 1

117

Ruc. Her haugh - ty ru - - ler's ha - ted foe, the Me - di - ci, with tight - ened

Pno

120

Ruc. *f* Più mosso. bow, to launch his shaft, our sig - nal waits. To Flor - ence staunch and true, to

Pno

125

Ruc. serve her in her need, to see her bonds - men freed, for her this deed to

Pno

130

Ruc. do. This ho - ly task, there's one \_\_\_\_\_ doth crave. No \_\_\_\_\_ bra - vo

Pno

## Act I - Scene 1

136

Ruc. *f* **F** bold, no hire - ling slave. A wo - man! *f* weak,

B. I Her name! her

B. II Her name! her

Pno *p* *cresc.*

141

Ruc. yet strong to claim our trust!

T. I *f* Her name! Her name! Her name, her name re -

T. II *f* Her name! Her name! Her name, her name re -

B. I *f* name! Her name! Her name, her name re -

B. II *f* name! Her name! Her name, her name re -

Pno *f* *mf* *cresc.*



## Act I - Scene 1

(He approaches the porch and leads out Francesca.)

145

T. I - veal !

T. II - veal !

B. I - veal !

B. II - veal !

Pno *f* *cresc.* *sf* *sf* *fp*

*ad lib.*

149

Ruc. Be - hold her here !\_\_

T. I *ff* Fran - ces - - - - ca !

T. II *ff* Fran - ces - - - - ca !

B. I *ff* Fran - ces - - - - ca !

B. II *ff* Fran - ces - - - - ca !

Pno *colla voce* *ff* *Red.* *sf*

## Act I - Scene 2

155

Francesca

Sebastiano

Savonarola

Rucello

Nardi

Bandini

Soprano

Alto

Tenor

Bass

Chorus

Piagnoni Boys

Tenor I

Tenor II

Bass I

Bass II

Piano

*mp*

Ay, Fran - ces - ca ; she, my ward, who, 'neath my roof, hath loy - al

*p*

## Act I - Scene 2

160 *rall.* *Adagio.* *f* *(with unutterable scorn.)* *p*

Fran. Sa - von - a - ro - la ! ay ! the name at whis - pered

Ruc. learnt to loathe the hat - ed name !

Pno *sf* *p* *f* *pp*

165 **G**

Fran. sound of which his cra - ven bonds - men fall. \_\_\_\_\_  
*(Drawing their weapons  
and raising them to  
Heaven.)*

T. I *f* 3 Sa - von - a - ro - la ! Death\_ to the trai -

T. II *f* 3 Sa - von - a - ro - la ! Death\_ to the trai -

B. I *f* 3 Sa - von - a - ro - la ! Death\_ to the trai -

B. II *f* 3 Sa - von - a - ro - la ! Death\_ to the trai -

Pno *f*

## Act I - Scene 2

170 *sf* *rall. ....*

Fran. Death ! \_\_\_\_\_

T. I *sf* - tor ! Death ! \_\_\_\_\_ ay, death and

T. II *sf* - tor ! Death ! \_\_\_\_\_ *sf* ay, death and

B. I - tor ! Death ! \_\_\_\_\_ *sf* ay, death and

B. II *sf* - tor ! Death ! \_\_\_\_\_ *sf* ay, death and

Pno *f* *dim.*

**Allegretto.***(They point their swords to the earth.)*

175

T. I doom ! \_\_\_\_\_

T. II doom ! \_\_\_\_\_

B. I doom ! \_\_\_\_\_

B. II doom ! \_\_\_\_\_

Pno *mp*

## Act I - Scene 2

177 *mf*

Fran. From an age of old with her

Pno

179 *sf* *sf*

Fran. crown of gold she whom we love as no

Pno

181

Fran. oth - er, in her rai - ment rare as the

Pno

183 *f*

Fran. sun - - - rise fair she whom we cher - - - ish, our

Pno *f*

## Act I - Scene 2

185

Fran.

moth - - er came \_\_\_\_\_ to us sweet and

Pno

*p*

187

Fran.

ten - - der, came \_\_\_\_\_ to us pure and

Pno

189

Fran.

free. \_\_\_\_\_ And her form was frail and

Pno

**H**

191

Fran.

slen - - der, but her love, her

Pno

3

## Act I - Scene 2

193

Fran.

love \_\_\_\_\_ was like the sea. And we

Pno

*f*

*dim.*

2

2

3

3

3

195

Fran.

learn'd her splen - - did sto - - - ry, and we

Pno

*p*

197

Fran.

fed on her beau - - ty and glo - - - - -

Pno

*cresc.*

*f*

*mf*

## Act I - Scene 2

J

199

Fran. - - - ry, as we gath - ered a - round her knee. *f*

T. I Ay, and for *f*

T. II Ay, and for *f*

B. I Ay, and for *f*

B. II Ay, and for *f*

Pno

202

T. I her will her chil - dren die, Flor - - - ence ! thy sons have

T. II her will her chil - dren die, Flor - - - ence ! thy sons have

B. I her will her chil - dren die, Flor - - - ence ! thy sons have

B. II her will her chil - dren die, Flor - - - ence ! thy sons have

Pno *f* 8<sup>va</sup>



## Act I - Scene 2

206 *mf*

Fran. Thou whom we love, from thy throne a - bove shall

T. I heard thy cry !

T. II heard thy cry !

B. I heard thy cry !

B. II heard thy cry !

Pno *p*

209

Fran. they cast thee down ? See thy gold - en crown all fouled in the

Pno *mf*

212

Fran. mire ? Shall thy shame be known and shall I, thine own, not a - glow and a -

Pno

## Act I - Scene 2

215 *cresc.*

Fran. - fire\_\_\_\_\_ with kind - led soul\_\_\_\_\_ with strength di - vine, cry\_\_

Pno *cresc.*

218 K

Fran. \_\_\_\_\_ to thee,\_\_\_\_\_ Moth - er, O Moth - er

Pno *sfp*

221

Fran. mine!\_\_\_\_\_ O moth - er mine!\_\_\_\_\_

Pno *f*

225 *ff*

Fran. Hear me, for thou\_\_\_\_ art my ve - ry breath, my

Pno *mp*

## Act I - Scene 2

228

Fran. be - ing, my life, and I ask but death. *mp* I, and no

T. I Thy words are *mp*

T. II Thy words are *mp*

B. I Thy love is deep, *mp*

B. II Thy love is deep, *mp*

Pno *pp*

232

Fran. oth - er, if death it be, thy life to save, *mf* to strike the

T. I brave : Go thou, *mf*

T. II brave : Go thou, *mf*

B. I Be thine the task that thou dost crave. *cresc.*

B. II Be thine the task that thou dost crave. *cresc.*

Pno

## Act I - Scene 2

235  $(\text{♩} = \text{♩})$

Fran. blow, that lays thy priest - ly gao - ler low, *mf* *cresc.*

T. I *f* set cap - tive Flor - ence free! *mf* *cresc.*

T. II *f* set cap - tive Flor - ence free! *mf* *cresc.*

B. I *f* Set cap - tive Flor - ence free! *mf* *cresc.*

B. II *f* Set cap - tive Flor - ence free! *mf* *cresc.*

Pno *fp* *cresc.*

241 *accel.*

Fran. Shall she a - wake, shall she a - *accel.*

T. I *accel.* she a - - wake, *accel.* shall she a - wake,

T. II *accel.* she a - - wake, *accel.* shall she a - wake,

B. I *accel.* she a - - wake, *accel.* shall she a - wake,

B. II *accel.* she a - - wake, shall she a - wake, \_\_\_\_\_

Pno *mf* *accel. e cresc.*

## Act I - Scene 2

245 L *ff*

Fran. wake, and give thee li - - - ber - ty!

T. I *ff*  
8 shall she a - wake, and owe\_\_\_\_\_ to

T. II *ff*  
8 shall she a - wake, and owe\_\_\_\_\_ to

B. I *ff*  
shall she a - wake, and owe\_\_\_\_\_ to

B. II *ff*  
shall she a - wake, and owe\_\_\_\_\_ to

Pno *sf* *ff*

250

T. I  
8 thee her li - - - ber - ty! To

T. II  
8 thee her li - - - ber - ty! To

B. I  
thee her li - - - ber - ty! To thee! to

B. II  
thee her li - - - ber - ty! To thee! to

Pno

## Act I - Scene 2

254  $(\text{♩} = \text{♩.})$

T. I  
thee ! to thee !

T. II  
thee ! to thee !

B. I  
thee ! to thee !

B. II  
thee ! to thee !

Pno

*A horn announcing the waking of the city is heard without:  
all listen. The scene grows brighter.*

259

Fran.

Ruc.

The horn of day ! The ci - ty wakes ! A - non\_\_ the Piag

Horn on the Stage

Pno

264

Ruc.

- no - ni with their hire - ling spies will scent us down. So to your lairs, and wait the

Horn on the Stage

Pno

## Act I - Scene 2

268

Ruc. *f* sign that sum - mons you to stir the ci - ty's pent - up wrath, and set it free.

Horn on the Stage

Pno



273

M

Allegro moderato.

Ruc. You are pre - pared ?

(raising their weapons.)

*f*

T. I Be - hold our an - swer. Ay! Give thou the

*f*

T. II Be - hold our an - swer. Ay! Give thou the

*f*

B. I Be - hold our an - swer. Ay! Give thou the

*f*

B. II Be - hold our an - swer. Ay! Give thou the

Pno *p*

## Act I - Scene 2

277 *(to Francesca)*

Ruc. *'Tis well, And thou ? thou*

T. I *word ! Swift \_\_\_\_\_ will we strike.*

T. II *word ! Swift \_\_\_\_\_ will we strike.*

B. I *word ! Swift \_\_\_\_\_ will we strike.*

B. II *word ! Swift \_\_\_\_\_ will we strike.*

Pno

281 *mf*

Fran. *Dost doubt me ? Go. Bring thy se - cret mes - sage.*

Ruc. *flinch - est not ?*

Pno



## Act I - Scene 2

285 (She lays her hand on her breast.) *cresc.*

Fran. Treas - ured here I'll guard it! and the foe - man's knife that

Pno

289

Fran. rips the seal, shall pierce my heart. *mp*

Ruc. Thou speak - est well. Wait

Pno

293 (Allegretto moderato. (come al Tempo I))

Ruc. — thou! at stroke of An - ge - lus 'tis thine. *p*

B. I A - way; nor sign, nor *p*

B. II A - way; nor sign, nor

Pno

## Act I - Scene 2

296 *p*

T. I Nor breath be stirred ! To her free - dom new - ly

T. II Nor breath be stirred ! To her free - dom new - ly

B. I sound ! Through the ci - ty as she wak - eth,

B. II sound ! Through the ci - ty as she wak - eth,

Pno

299

T. I found, each his way in si - lence tak - eth, wait -

T. II found, each his way in si - lence tak - eth, wait -

B. I each his way in si - lence tak - eth, wait -

B. II each his way in si - lence tak - eth, wait -

Pno

*L.H. pp*

## Act I - Scene 2

302 N *pp*

T. I *pp*  
- - - ing but the word. A - way, no foot - fall

T. II *pp*  
- - - ing but the word. A - way, no foot - fall

B. I  
- - - ing but the word.

B. II  
- - - ing but the word.

Pno

307

T. I  
heard !

T. II  
heard ! *pp*

B. I *pp*  
A - way, no sign ! no sound

B. II *pp*  
A - way, no sign ! no sound

Pno *pp*

*(They gradually and stealthily withdraw from the scene by different ways, in twos and threes. As the last group is disappearing, SEBASTIANO enters unobserved, and watches them. On seeing FRANCESCA, he starts, but keeps in the background till the last line is reached. At this point RUCELLO enters the house, making a sign to FRANCESCA to follow him.)*

312

Pno

## Act I - Scene 3

*(FRANCESCA pauses for a moment on the now deserted scene, and is about to enter the porch, when SEBASTIANO hurriedly comes down and confronts her.)*

317 **Allegro molto.**

Francesca

Sebastiano

Savonarola

Rucello

Nardi

Bandini

Soprano

Alto

Tenor

Bass

Chorus

Piagnoni Boys

Tenor I

Tenor II

Bass I

Bass II

Piano

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

## Act I - Scene 3

321 *f* (he points off.)

Seb. Fran - ces - ca! thou! with these!

Pno *p* *p*

325 *f* *f*

Seb. Fran - ces - ca, speak! Dost thou know their black, dyed trea - son?

Pno *p* *sf*

330 *f*

Fran. Not

Seb. Say, oh, say, thou art some dupe, blind - ed and fooled.

Pno *p* *cresc.*

334 *O* (♩. = ♩.)

Fran. I! I glo - - - - - ry in their

Pno *mf* *f*

## Act I - Scene 3

(♩ = ♩.)

338 (He unhands her.) (she looks anxiously to the house.)

Fran. cause. No\_\_\_\_\_ dupe am I, nor blind. But

Pno *mf* < *sf* *p* *mp*

342

Fran. leave me thou ! I've work to do.

Seb. Thy work to raise a - gainst thy moth - er state thy

Pno *cresc.* *mf*

346

Seb. hand. Be - ware. Her watch - men sleep not yet up - on her towers. Thou hast been

Pno *pp* *mf*

## Act I - Scene 3

350

*rall.*  
(with irony.)      *a tempo*      *f*

Fran. Play'st thou the spy? Go, sell the

*cresc.*

Seb. tracked! Thy plot is known!

Pno

*sf*

7

353

*Adagio espressivo.*      (She moves, as if to pass him.)

Fran. se - cret but have done with me.

*(imploringly).*      *mf*

Seb. Hear me, Fran - ces - ca !

Pno

*f*      *p*

356

Seb. O let me stay — thee, ere past re - call - ing, false hopes be - tray —

Pno

*p*      *f*      *p*

3      3

## Act I - Scene 3

360 *f* *mf*

Seb. thee. Ru - in a - round thee crash - ing and fall - ing. Have I not found thee?

Pno

364

Seb. O let me shield thee! Serve thee, and save thee!

Pno *p*

368 **P** *cresc.*

Seb. Oh, what hath steeled thee? Wealth this world gave thee, Grace fair and ten - der,

Pno *cresc.*

371 *p*

Seb. hearts for thee beat - ing, sweet - ness and splen - dour. Are they so

Pno



## Act I - Scene 3

374 *accel.*

Seb. fleet - ing ? Ah me ! Fran - ces - ca, from those who love thee trea - son hath

Pno

**Tempo I**  
(with terrible earnestness).

379 *rall.* *f*

Seb. torn \_\_\_\_\_ thee. Ere men \_\_\_\_\_ shall scorn thee, ere an - gels mourn thee,

Pno *p*

383 *cresc.*

Seb. as thou dost fall, Great Heav'n a - bove\_ thee ! Yes, it shall

Pno *mf* *cresc.*

387 **Q** *Più mosso.*

Seb. warn thee, O turn, Fran - ces - ca, Hear thou its call !

Pno *p* *f*

## Act I - Scene 3

(with irony.)  
*f*

391

Fran. By priest - craft trapped and caught, thy thoughts are but their thought, and theirs thy

Pno. *fp*

394

Fran. goal. Thou preach - est what they preach, thou teach - est what they

Pno. *f* *sf* *fp*

397

Fran. teach, theirs\_\_ is thy soul! I see thee

Pno. *fp* *pp* *legato*

400

Fran. on some dis - tant shore, dark\_\_\_\_\_ flows the

Pno.

## Act I - Scene 3

403

Fran.

flood be - tween; The days when we have met have been,

Pno

406

Fran.

but are \_\_\_\_\_ no more !

Pno

*p*

410

*p espress.*

Seb.

No more ! And thou so

Pno

*pp*

414

Seb.

pure, \_\_\_\_\_ so \_\_\_\_\_ fair !

Pno

(The echo of the hymn is heard in the distance.)

## Act I - Scene 3

418

Seb. *3* The Pia - gno - ni greet the wak - ing day, of them am

Pno *mp* *sf*

422 (Sadly) *mf* *f* (He is about to go, then halts.)

Seb. I. Fare - well, I must a - way.

Pno *f*

426 *f* *ff*

Seb. Nay, from thy trea - - ch'rous track, By Heav'n! I'll

Pno *f* *sfp*

431 R *f*

Fran. And what thy

Seb. woo, I'll win thee back!

Pno *f*

## Act I - Scene 3

435 **Adagio.**

Fran. spell ? *f* (With enthusiasm)

Seb. That ho - ly prayer ! Saved !

Pno. *p*

col Ped.

438

Seb. saved ! Fran - ces - - ca !

Pno.

440

Seb. Kind Heav'n shall warn thee, Heav'n

Pno.

442

Seb. that lov - - - eth all !

Pno.

## Act I - Scene 3

444 *ff*

Seb. Men shall not

Pno

446

Seb. scorn thee, an - - -

Pno

448 *molto accel.*

Seb. - - - - - gels not mourn thee. Ah no, ah

Pno

451 *a tempo*

Seb. no, Fran - ces - - - - ca, thou shall not

Pno

## Act I - Scene 3

455 **S** *(He hurries off and leaves her. She stands mute, looking after him.)*  
**Allegro molto.** ♩ = 140

Seb. *fall !*

Pno *ff* *8va*

The musical score for Act I - Scene 3, measures 455-458, is presented. The Soprano (Seb.) part is a single measure with a rest and the instruction 'fall !'. The Piano (Pno) part consists of four measures of accompaniment. The tempo is 'Allegro molto' with a quarter note equal to 140 beats per minute. The piano part features a forte (ff) dynamic and an 8va (octave) marking for the first measure. The key signature has one sharp (F#) and the time signature is common time (C).

Act I - Scene 4

459

(FRANCESCA turns suddenly)

Francesca

Sebastiano

Savonarola

Rucello

Nardi

Bandini

Soprano

Alto

Tenor

Bass

Piagnoni Boys

Tenor I

Tenor II

Bass I

Bass II

Piano

(RUCELLO comes in quickly from the porch with a roll of parchment in his hand.)

Chorus



## Act I - Scene 4

463 *(as if seeking her).* **Allegro moderato.**

Ruc. Ah, thou art here! I wait - ed thee with - in: Quick, take the roll, and go.

Pno *p* *pp*

*(He gives the roll to her, looking towards the square.)*

467

Ruc. There's mis - chief rife. The Pia - gno - ni raise their dev - il's din.

Pno *p* *staccato*

*(She draws her cloak around her.)* *mezza voce*

471

Fran. Ay, with life!

Ruc. What - e'er be - tides thou'lt guard it! 'Tis

Pno

## Act I - Scene 4

474 (She leaves hurriedly.)

Fran. Fare - well ! \_\_\_\_\_

Ruc. well ! a - way ! So !

Pno *cresc.* *dim.*

478

Ruc. fare \_\_\_\_\_ thee well !

Pno *pp*

482 **T** Adagio. *f* *ff* *f*

Ruc. Ay, fare thee well, \_\_\_\_\_ right well !

Pno *p* *ff*

488 *mf* (he advances) *cresc.* *ff*

Ruc. Ay, thou her child, her liv - ing im - age, deal the dead - ly blow, the thun -

Pno *pp* *ff* *8va*

## Act I - Scene 4

494

Ruc. - der - stroke to blind, to lay \_\_\_\_\_ him low, him whom I

Pno

*pp* *ff* *p*

501 **Allegro molto.**

Ruc. hate. My love she once re - viled ;

Pno

505

Ruc. Vain \_\_\_\_\_ her dead prayers and tears ! \_\_\_\_\_ I'll

Pno

509 *sf*

Ruc. pay the debt of years, and he the sum shall tell !

Pno

*p*

## Act I - Scene 4

514

Ruc. Be - fore the gap - ing world, He that was lord\_\_\_\_

Pno

*sf* *p* *cresc.*

519

Ruc. \_\_\_\_\_ of all! Un - frocked,

Pno

*sf* *cresc.* *ff* *8va*

524

Ruc. dis - crowned, shall fall

Pno

*(8)* *col Ped.*

530

Ruc. a bro - - ken i - dol, head - - -

Pno

## Act I - Scene 4

535

Ruc.

long hurled

Pno

*R.H.*

540

Ruc.

from heav'n to hell!

Pno

*sf* *ff*

**W** (He hastily enters the house.)

546

Pno

*dim.*

550

Pno

Act I - Scene 5

*The increasing clamour and swelling him of voices now grows louder as the stragglers of the approaching crowd begin to fill the scene.*

554 **Allegretto.**

Francesca

Sebastiano

Savonarola

Rucello

Nardi

Bandini

Soprano

Alto

Tenor

Bass

Chorus

Piagnoni Boys

The Compagnacci

Piano

*p*

559

Pno

## Act I - Scene 5

565

Pno

571

Pno

577

[X] *mf*

Chorus

S. *mf* Their snow - white

A. *mf* See, see, they come! Their snow - white

Pno

582

Chorus

S. rai - ment gleam - ing through the throng - ing ci - - - ty,

A. rai - ment gleam - ing through the throng - ing ci - - - ty,

T. *mf* Gems and jew - els rare in pay - ment crav -

B. *mf* Gems and jew - els rare in pay - ment crav -

Pno

## Act I - Scene 5

587

Chorus

S. as \_\_\_\_\_ they sing their dit - ty.

A. as \_\_\_\_\_ they sing their dit - ty.

T. - ing as \_\_\_\_\_ they sing their dit - ty, as \_\_\_\_\_ they sing their dit - ty.

B. - ing as \_\_\_\_\_ they sing their dit - ty, as \_\_\_\_\_ they sing their dit - ty.

Pno

*cresc.*

592

Chorus

S. Sin - less, spot - less, wind - ing slow - ly through the gloom with

A. Sin - less, spot - less, wind - ing slow - ly through the gloom with

T. Sin - less, spot - less, wind - ing slow - ly through the gloom with

B. through the gloom with

Pno

*p*



## Act I - Scene 5

597

Chorus

S. eyes that glis - ten, chid - ren, pure of soul and ho - ly, bid - ding Flor -

A. eyes that glis - ten, child - ren, pure of soul and ho - ly, bid - ding Flor -

T. eyes that glis - ten, child - ren, pure of soul and ho - ly, bid - ding Flor -

B. eyes that glis - ten, chid - ren, pure of soul and ho - ly, bid - ding Flor -

Pno

603

Chorus

S. - ence "halt and lis - - ten." Flor - ence ! *f*

A. - ence "halt and lis - - ten." Flor - ence ! *f*

T. - - ence "halt and lis - - ten." Flor - ence ! *mf* Will they move her,

B. - ence "halt and lis - - ten." Flor - rence. *mf* Will they move her,

Pno

*p*

## Act I - Scene 5

609

Chorus

S. Flor - - ence ! Will she yield her toys and trea - sures ?

A. Flor - - ence ! Will she yield her toys and trea - sures ? *poco a poco cresc.*

T. reach her ? Flor - - ence ! Will the *poco a poco cresc.*

B. reach her ? Flor - - ence ! Will the *poco a poco cresc.*

Pno *poco a poco cresc.*

614

Chorus

S. He, her heav'n - - - a - noint - ed *cresc.*

A. He, her heav'n - - - a - noint - ed *cresc.*

T. preach - - - ing of her preach - er, her heav'n - - - a - noint - ed

B. preach - - - ing of her preach - er, her heav'n - - - a - noint - ed

Pno

## Act I - Scene 5

619

*cresc.*

S. teach - er, wile her from her wan - ton plea - - - sures ?

*cresc.*

A. teach - er, wile her from her wan - ton plea - - - sures ?

*cresc.*

T. teach - er, wile her from her wan - ton plea - - - sures ?

*cresc.*

B. teach - er, wile her from her wan - ton plea - - - sures ?

Pno

*cresc.*

625

S. An - - - swers she with clar - ion ring !

A. An - - - swers she with clar - ion ring !

T. An - - - swers she with clar - ion ring !

B. An - - - swers she with clar - ion ring !

Pno

*pesante*

## Act I - Scene 5

Maestoso.

*ff*

631

Chorus

S. "Yea ! His voice is like the thun - - der,

A. "Yea ! His voice is like the thun - - der,

T. "Yea ! His voice is like the thun - - der,

B. "Yea ! His voice is like the thun - - der,

Pno

*ff*

*tr* *sf*

636

Chorus

S. won - der he hath worked on won - - der : Sin and death are rent in

A. won - der he hath worked on won - - der : Sin and death are rent in

T. won - der he hath worked on won - - der : Sin and death are rent in

B. won - der he hath worked on won - - der : Sin and death are rent in

Pno

*ff*

*tr*

## Act I - Scene 5

641 *(A band of the partizans of the Medici come to the front.)*

Chorus

S. sun - - der ! Hail him, hail him, hail him Proph - et,

A. sun - - der ! Hail him, hail him, Proph - et,

T. sun - - der ! Hail him, hail him, hail him Proph - et,

B. sun - - der ! Hail him, hail him, Proph - et,

Pno

644 *(♩. = ♩)*

Chorus

S. Priest and King !"

A. Priest and King !"

T. Priest and King !"

B. Priest and King !"

The Compag. Hold your cla - mour ! the white - robed

Pno

*mf*

*staccato*

## Act I - Scene 5

648

The Compag.

crew, ay, and their white - robed cham - pi - on, too, may be on the near - est

Pno

(Women from the crowd come forward and mock them.)

653

S.

The Compag.

perch they'll swing, \_\_\_\_\_ Lambs \_\_\_\_\_ and the Wolf, \_\_\_\_\_ your crew \_\_\_\_\_ and your

Pno

*cresc.* *f* *p*

658

Chorus

S.

A.

The Compag.

king !

Pno

*f* *sf*

## Act I - Scene 5

661 Z

Chorus

S. - - ards are you!

A. - - ards are you!

The Compag. *f* Ah, trust\_\_\_\_\_ that wo - men will grace the

Pno *8va* *mf*

665

The Compag. feast, when the board\_\_\_\_\_ is spread at the clois - - ter door, with

Pno

669

The Compag. prayer for food,\_\_\_\_\_ and for host a priest,\_\_\_\_\_ Go to!

Pno *cresc.* *f*

## Act I - Scene 5

Chorus

674

S. *f* Cow - ards should

A. *f* Cow - ards should

*(With menace as they turn in the direction of the approaching procession. Some of the crowd turn on them. Signs of growing dispute commence.)*

The Compag. *sf* Go to! but men want some - thing more. We'll give these

Pno *mp* *f*

Chorus

678

S. *sf* swing, cow - ards should swing and cow - - - ards are

A. *sf* swing, cow - ards should swing and cow - - - ards are

The Compag. sing - ers of psalms their due.

Pno

*(They turn towards the now opening pathway that has been made by the populace for the procession.)*



## Act I - Scene 5

681 (♩ = ♩.)

**Chorus**

S. you! They come! They come!

A. you! They are here. They come!

T. *f* See, see, they come! They are here. They

B. *f* See, see they come! They are here. They come! They

Pno *f*

684 (They fall back.)

**Chorus**

S. Let the road be clear! 'Tis his

A. Let the road be clear! 'Tis his

T. come! Let the road be clear! 'Tis his

B. come! Let the road be clear! 'Tis his

Pno

## Act I - Scene 5

686

*cresc.*

S. mes - sage that they bring ! *cresc.*

A. mes - sage that they bring ! *cresc.*

T. mes - sage that they bring ! *cresc.*

B. mes - sage that they bring ! *cresc.*

Pno

AA

*sf* *cresc.*

8va

(Clad in their pure white robes, the child band of the Piagnoni enter. Making their way through the crowd, they turn first to one and then to another as they sing their petitional hymn. Advancing some in a winsome, playful manner, they beg the gew-gaws from the richly-dressed townsfolk, now from the young, now from the old; the libertine, the beauty, the roué, the bedizened matron, all in turn being assailed for their adornments, while others carry baskets into which the spoils are flung.)

689

*ff*

S. Yea, his voice is like the thun - der, won - der he hath wrought on

*ff*

A. Yea, his voice is like the thun - der, won - der he hath wrought on

*ff*

T. Yea, his voice is like the thun - der, won - der he hath wrought on

*ff*

B. Yea, his voice is like the thun - der, won - der he hath wrought on

Pno

*ff*

tr

## Act I - Scene 5

694

Chorus

S. won - - - der. Sin and death are rent in sun - - - der,

A. won - - - der. Sin and death are rent in sun - - - der,

T. won - - - der. Sin and death are rent in sun - - - der,

B. won - - - der. Sin and death are rent in sun - - - der,

Pno

698

Chorus

S. Hail, all hail, Sa - vo - na - ro - la, hail our

A. Hail, hail, hail, Sa - vo - na - ro - la,

T. Hail, all hail, all hail, Sa - vo - na - ro - la,

B. Hail, all hail, Sa - vo - na - ro - la,

Pno

*mf* *cresc.* *ff*

## Act I - Scene 5

701  $(\text{♩} = \text{♩})$  *rall.*

S. King !

A. King !

T. King !

B. King !

Pno *dim.*

706 *Larghetto con moto.* *p*

Piag. Boys Youth and maid - en, ye who are la - den,

Pno *p*

711

Piag. Boys wea - ry with weight of gold, grace for a to - ken ere ye be bro - ken,

Pno

## Act I - Scene 5

716

Piag. Boys

bro - ken and bent and old ! \_\_\_\_\_ Gems and jew - els and

Pno

720

Piag. Boys

rich\_\_ at - tire, of your char - i - ty, pray, of your char - i - ty, pray, for the ho -

*cresc.*

Pno

724

A.

Piag. Boys

Here, for the flames !

ly fire !

Pno

**Più mosso.**  
(Half Chorus) *mf* (Some of them take off and give their jewels.)

**BB**

*p*

## Act I - Scene 5

(Half Chorus) *accl....mf* (They do likewise.)

727

S. We want them not. Come, take. Come,

A. Here! come, come, take.

T. *mf* (Some of the youths give their trinkets.)

B. And more are here. *mf* And

And more are here.

Pno *cresc.*

*più sostenuto*

730

S. on \_\_\_\_\_ to your pyre! We'll war - rant the fire \_\_\_\_\_ shall blaze \_\_\_\_\_ *f*

A. Come, on \_\_\_\_\_ to your pyre! We'll war - rant the fire \_\_\_\_\_ shall blaze \_\_\_\_\_ *f*

T. more. Come, on to your pyre! We'll war - rant the fire \_\_\_\_\_ shall blaze \_\_\_\_\_ *f*

B. Come, on to your pyre! We'll war - rant the fire \_\_\_\_\_ shall blaze \_\_\_\_\_ *f*

Pno *f*

## Act I - Scene 5

**Tempo I**

733

**Chorus**

S. with fu - el that's clean and clear.

A. with fu - el that's clean and clear.

T. with fu - el that's clean and clear.

B. with fu - el that's clean and clear.

Piag. Boys (They go to the old people.) *mp* Ye who are a - ged,

Pno *p*

736

Piag. Boys bat - tle long wa - ged, wea - ry are ye with the strife,

Pno

740 *cresc.* *f*

Piag. Boys men weep your sto - ry! Come, take your glo - ry, crowned with the crown of

Pno *f*

## Act I - Scene 5

744

Piag. Boys

life ! \_\_\_\_\_ Trap - pings of youth, your heart's de - sire,

Pno

748

Piag. Boys

of your cha - ri - ty, pray, of your cha - ri - ty, pray, for the ho - - - -

Pno

752

CC Più mosso. (Half Chorus) *mf* (Others do the same.)

S.

They burn as a brand !

(Half Chorus) *mf* (Some of the matrons tear off their bedizenments.)

A.

Take ! take the snare, \_\_\_\_\_ Take ! take ! des -

Piag. Boys

- - - ly fire !

(The partizans of the Medici push in amongst the throng.)

The Compag.

Pno

*p*



## Act I - Scene 5

755

Chorus

S. Come, take! Come,

A. - troy! *f* Come, take! Come,

T. Ay, take \_\_\_\_\_ and a - way! With your fag - - - - - gots *f*

B. Ay! take, ay take and a -

Pno *cresc.*

757 *accel. ....*

Chorus

S. take!

A. take!

T. stack!

B. - way!

*f* (Pushing in amongst the throng.)

The Compag. Nay! a - way with the pack and their psalms, that sour sweet

Pno *cresc.*

(They menace the procession. The crowd side with one and the other. The whole scene is alive with commotion, and signs of a coming struggle are evident.)

Act I - Scene 5

Più mosso.

*sf*

759

The Compag.

hol - i - day !      Down !      Down !      Down\_\_\_\_\_ with the cant - ing

Pno

*cresc.*      *f*



(Many rally to defend the choir children).

763

S.      *mf*      *f*  
Res - cue help      Res - - cue

A.      *mf*      *f*  
Res - cue help      Res - - cue

T.      *f*  
Ral - ly and stand\_\_\_\_\_

B.      *f*  
Ral - ly and stand\_\_\_\_\_

The Compag.

*sf*  
crew !      Down\_\_\_\_\_ with the cant - ing crew !      Keep\_\_\_\_\_ your\_\_\_\_\_

Pno

## Act I - Scene 5

DD

767

Chorus

S. help ! Res - cue help ! Res - cue, Res - cue,

A. help ! Res - cue help ! Res - cue, Res - cue,

T. Ral - ly and stand ! Res - cue, Res - cue,

B. Ral - ly and stand ! Res - cue, Res - cue,

The Compag. treas - ures, yours are your pleas - ures ! Down with them ! Down with them !

Pno

772

Chorus

S. Res - cue, Res - cue.

A. Res - cue, Res - cue.

T. Res - cue, Res - cue.

B. Res - cue, Res - cue.

The Compag. They are few ! Down with them ! Down with them ! They are

Pno

## Act I - Scene 5

776 *f*

S. Clear the way for the saint - ed band, \_\_\_\_\_

A. *f* Clear the way for the saint - ed band, \_\_\_\_\_

T. *sf* Clear the way for the saint - ed band, clear \_\_\_\_\_

B. *sf* Clear the way for the saint - ed band, clear \_\_\_\_\_

The Compag. few !

Pno *ff*

(They drive back the opposing Compagnacci, who are for the moment worsted. The procession moves on.)

779 *Tempo I*

S. clear \_\_\_\_\_ the way !

A. clear \_\_\_\_\_ the way !

T. clear \_\_\_\_\_ the way !

B. clear \_\_\_\_\_ the way !

Pno *sfz*

## Act I - Scene 5

*(Preparing for the encounter.)*

Chorus

T. *f*  
Clear the way!

B. *f*  
Clear the way!

Piag. Boys *mf*  
Gems and jew - els your heart's de - sire, of your char - i - ty,

*(Some draw their weapons.)*

The Compag. *f*  
Down with them!

Pno *p*



789

Piag. Boys  
pray, of your char - i - ty, pray, for the ho - - - - - ly

Pno

## Act I - Scene 5

792 **Allegro ma non troppo e con fuoco. *f***

**Chorus**

T. Ho there! Res - - - cue! Ral - ly,

B. Ho there! Res - - - cue! Ho there! Res - - -

Piag. Boys fire! (Some commence struggling with the leaders.)

The Compag. Ral - ly, ral - ly! Ral - ly,

Pno *mf staccato*

794 ***f***

**Chorus**

S. Send your suc - - - cour

A. Send your suc - - - cour

T. ral - ly! Send your suc - cour street and al - - - ley!

B. - cue! Send your suc - cour street and al - - - ley!

The Compag. ral - - - ly!

Pno *mf cresc.*

## Act I - Scene 5

796 *f*

S. sound the toc - sin, swell your num - - - bers,

A. sound the toc - sin, swell your num - - - bers,

T. Sound the toc - sin, swell your num - - - bers,

B. Sound the toc - sin, swell your num - bers,

The Compag. Sound the toc - sin, swell your

Pno

798

S. sound the toc - sin, swell your num - - - -

A. sound the toc - sin, swell your num - - - -

T. sound the toc - sin, swell your num - - - -

B. sound the toc - sin, swell your

The Compag. num - bers, sound the toc - sin, swell your num - - - -

Pno

Chorus

Chorus

The Compag.

Pno

## Act I - Scene 5

800 **EE**

Chorus

S. - bers. Up, and rouse

A. - bers. Up, and rouse

T. - bers. Men of Flor - ence, up, and rouse

B. num - bers. Men of Flor - ence, up, and rouse

The Compag. - bers. Men of Flor - ence from your slum - bers up and rouse

Pno

802 *(As the Chorus proceeds in gradually increasing excitement, the struggle commences)*

Chorus

S. ye, up, and rouse ye! ring and rat - tle!

A. ye, up, and rouse ye! ring and rat - tle!

T. ye, men of Flor - ence, up and rouse ye! ring and rat - tle!

B. ye, Men of Flor - ence, up and rouse ye! ring and rat - tle!

The Compag. ye! Men of Flor - ence from your slum - bers up and rouse ye! Quick; your

Pno

8va



## Act I - Scene 5

805 *the partizans of the Medici essaying to drive back and break up the procession of the "Vanities",*

Chorus

S. Quick ; your wea - pons ! Quick ;\_ to bat - tle ! Quick ; your wea - pons !

A. Quick ; your wea - pons ! Quick ;\_ to bat - tle ! Quick ; your wea - pons !

T. Quick ; your wea - pons ! Quick ;\_ to bat - tle ! Quick ; your wea - pons !

B. Quick ; your wea - pons ! Quick ;\_ to bat - tle ! Quick ; your wea - pons !

The Compag. wea - pons ! Quick ; your wea - pons !

Pno

808 *the crowd rallying to protect it: blows are exchanged, blood is about to be shed, the whole*

Chorus

S. Quick ; your wea - pons ! Quick ; your wea - pons !

A. Quick ; your wea - pons ! Quick ; your wea - pons !

T. Quick ; your wea - pons ! Quick ; your wea - pons !

B. Quick ; your wea - pons ! Quick ; your wea - pons !

The Compag. Blow for blow, and

Pno

## Act I - Scene 5

810 *culminating in fury as the last line is reached, when the Dominican hymn falls on the ear of the*

Chorus

S. Quick ; to bat - - - tle! **FF** Blow for

A. Quick ; to bat - - - tle! Blow for

T. wea - pons! Quick ; to bat - - - tle! Blow for

B. wea - pons! Quick ; to bat - - - tle! Blow for

The Compag. din for din, Blow for

Pno

(8)<sup>7</sup> *f*

813 *swaying multitude. It acts as a charm. Weapons are dropped, riot ceases, and a pathway is opened*

Chorus

S. blow, and din for din, blow for blow, and din for

A. blow, and din for din, blow for blow, and din for

T. blow, and din for din, blow for blow, and din for

B. blow, and din for din, blow for blow, and din for

The Compag. blow, and din for din, blow for blow, and din for

Pno

## Act I - Scene 5

816 *through the midst of the throng. As the crowd fall back, SAVONAROLA enters. He is attended*

Chorus

S. *din, Strike*

A. *din, Strike*

T. *din, Strike*

B. *din, Strike*

The Compag. *din, Strike*

Pno

818 *by two priests of his order. As he advances, the women kneel for his blessing. The men salute him.*

Chorus

S. *the ho - ly cause shall*

A. *the ho - ly cause shall*

T. *the ho - ly cause shall*

B. *the ho - ly cause shall*

The Compag. *the ho - ly cause shall*

Pno

Act I - Scene 6

820 **Maestoso e pesante.**

Francesca

Sebastiano

Savonarola

Rucello

Nardi

Bandini

Soprano

Alto

Tenor

Bass

Chorus

Piagnoni Boys

The Compagnacci

Piano

*ff molto marc.*

*col Ped.*

## Act I - Scene 6

824

Pno

*dim. ma sempre pesante*

3 3

829

Sav.

*mf*

What means this\_

Pno

3 3 3 3

*p*

834

Sav.

god - less brawl that breaks the calm of our most ho - ly ci - ty ?

Pno

3 3 3 3

839

Sav.

Wak - eth she from out her start - led sleep\_\_\_\_\_ to find her own, sons\_\_\_\_\_

Pno

3 3 3 3 3

## Act I - Scene 6

844 GG *f*

Sav. — of the cross no more but, Pa - gan hounds,

Pno

848 *ff*

Sav. thirst - ing for one a - noth - er's blood! Be - ware! The

Pno

852

Sav. wrath of heav'n by fast and prayer with - held, waits but a

Pno

## Act I - Scene 6

## Adagio tranquillo.

857

Sav. sign \_\_\_\_\_ to fast !

Chorus

T. *p* As he doth

B. *p* As he doth will, so

Pno *pp*

6 6 6 6

---

861

S. *p* So wrath \_\_\_\_\_

Chorus

A. *p* So wrath shall cease, his words \_\_\_\_\_ are

T. will, so wrath shall cease, his words \_\_\_\_\_ are

B. wrath \_\_\_\_\_ shall \_\_\_\_\_ cease, his words \_\_\_\_\_ are

Pno

6 6 6 6

6

## Act I - Scene 6

(he extends his arms towards heaven  
as if imploring a blessing.)

*mf*

864

Sav. De -

S. shall cease his words the rag - ing storm of

A. peace, his words the rag - ing storm of

T. peace, his words the rag - ing storm of

B. peace, his words the rag - ing storm of

Pno

6 6 6 6 6 6

867 *cresc.* HH

Sav. - scend ! de - scend, Thou ev - er bless - ed dew,

S. hate doth still.

A. hate doth still.

T. hate doth still.

B. hate doth still.

Pno

6 6 *p legato*



## Act I - Scene 6

871

Sav. from heav'n a - bove, their faint - ing souls re - fresh! their faith re -

Pno

col Ped.

(As he proceeds many assume an attitude of prayer.)

876

Sav. - new! Make strong their love! Thou know - est all my strife for

Pno

col Ped.

881

Sav. them to win A crown di - vine; Guard thou thy child - ren all un -

Pno

886

Sav. - stained of sin, for thy are Thine, Thine own, Thy sheep,

Pno

*sf* *p*

## Act I - Scene 6

891

Sav. *for Thee they wait, from Thee they ne'er, they ne'er shall*

Pno

896 **JJ** *f* *cresc.*

Sav. *stray, O shep - herd great, O shep - herd*

S. *pp* *For Thee they*

A. *pp* *Be - hold Thy sheep! For Thee they wait,*

T. *pp* *Be - hold Thy sheep! For Thee they wait,*

B. *pp* *Be - hold Thy sheep! For Thee they wait,*

Pno *cresc.*

## Act I - Scene 6

900

Sav. great, Thy pro - - - - - mise keep,

*f*

S. wait, they ne'er will stray. O shep - -

*f*

A. from Thee they ne'er will stray. O shep - -

*f*

T. from Thee they ne'er will stray. O shep - -

*f*

B. from Thee they ne'er will stray. O shep - -

*f*

Pno *mf* *cresc.*

905

Sav. Let none Thy fold be - tray! O

*ff* *p*

S. - - herd great, Thy pro - mise

*p*

A. - - herd great, Thy

*p*

T. - - herd great, Thy

*p*

B. - - herd great, Thy

*p*

Pno *fp*

Chorus

## Act I - Scene 6

910 *p* <

Sav. shep - - - herd great, let none Thy fold be

Chorus

S. keep, let none Thy fold

A. pro - - mise keep, let none Thy fold

T. pro - - mise keep, let none thy fold

B. pro - - mise keep, let none thy fold

Pno *pp*

(All bend low with fervour. As there appeal ends,  
a horn of alarm is heard without.  
All rise suddenly.)

916 **Allegro molto.**

Sav. tray ! *pp*

Chorus

S. Let none Thy fold be - - - tray ! *pp*

A. Let none Thy fold be - - - tray ! *pp*

T. Let none Thy fold be - - - tray ! *pp*

B. Let none Thy fold be - - - tray ! *pp*

Pno *f*

## Act I - Scene 6

922 *mf*

Sav. Who breaks our peace ?

Pno *ff* *p*

(All turning in the one direction ; some falling back ;  
some making way ; some pointing ; all roused to excitement.)

927

Chorus S. *f*

T. *f* A spy, a

B. *f* A spy, a spy !

Pno *stacc.*

(He makes his way through the throng  
from an opposite quarter.)

931

Ruc.

Chorus S. *f* See ! see ! see ! A spy ! A spy ! They bear her

A. *f* See ! see ! see ! A spy ! A spy ! They bear her

T. spy ! See, see ! A spy ! They bear her here !

B. See, see ! A spy ! They bear her here !

Pno *cresc.*

## Act I - Scene 6

934 **KK**

*f*

Ruc. Fran - ces - ca! and brought here? And he will judge her? Judge Cla-

Chorus S. here.

A. here.

Pno *p*

938

Ruc. - ri - ce's child, and give her up to death?

Chorus S. *f* Trea - - son! Death

A. *f* Trea - - son! Death

T. *f* Trea - - son! Death to her!

B. *f* Trea - - son! Death to her!

Pno *cresc.* *f*

## Act I - Scene 6

*(Aside, looking malignantly at SAVONAROLA.)*

942

Ruc. It work - eth well! A - non the fruit!

Chorus

S. — to her! Death to the spy!

A. — to her! Death to the spy!

T. Death, death to the spy!

B. Death, death to the spy!

Pno *dim. molto*

946 *(He goes up and watches.)*

Ruc. *(The crowd fall back, and from the direction in which they have all been looking, NARDI and BANDINI enter, dragging in FRANCESCA roughly between them. A rabble follows.)*

Chorus

S. *f* The spy! The spy! See, see, the spy! Death!

A. *f* The spy! The spy! See, see, the spy! Death!

T. *f* The spy! The spy! See, see, the spy! Death!

B. *f* The spy! The spy! See, see, the spy! Death!

Pno *p* *cresc.* *f*

## Act I - Scene 6

950

Chorus

S. Death to the spy.

A. Death to the spy.

T. Death to the spy.

B. Death to the spy.

Pno

955

Fran. (defiant). **ff** Ay, death! If death it be \_\_\_\_\_ to save the state. Un-

**LL**

*NARDI and BANDINI release their hold.*

Pno **ff** **sf**



## Act I - Scene 6

960 *She continues haughtily.*

Fran. *- hand me! I am of the Me - di - ci.*

*(Several of the City Guards surround her.) f*

Chorus

S. *A trai - tress!*

A. *A trai - tress!*

T. *A trai - tress! Death,*

B. *A trai - tress! A trai - tress! Death,*

Pno *mf* *cresc.*

964 *un poco sostenuto il Tempo* *p* *(surveying the scene intently, to himself.)* *sotto voce* *(advancing.)*

Sav. *So young! and hath a mien so fair!*

Chorus

S. *Death!*

A. *Death!*

T. *death!*

B. *death!*

Pno *f* *p* *p*

## Act I - Scene 6

970 (♩. = ♩)

Sav. What proofs have ye?

Nar. *mf* Be - yond the gates, as turned the

Pno *p* *pp*

976

Nar. guard, we found her steal - ing forth, her way to - ward the foe!

(Commotion in the crowd.) *f*

S. *f* A

A. *f* A

T. *f* A trai - tress!

B. *f* A trai - tress!

Pno *sf* *p*

## Act I - Scene 6

982 **MM** *f*

Ban. I war - rant ye, see these : this scroll,

S. tra - tress! Death! \_\_\_\_

A. trai - tress! Death! \_\_\_\_

T. A trai - - tress! Death!

B. A trai - - tress! Death!

Pno *f*

**||**

(He hands the parchment and a miniature attached to a chain to SAVONAROLA.)

988

Ban. and this, this charm \_\_\_\_\_ a - bout her neck.

Pno *p*

**||**

(Surveying the parchment.)

994 *f*

Sav. Rank trea - son this! And she with shame - less front a - vows her

Pno

## Act I - Scene 6

rall...

(They are about to remove her. He turns to her.) a tempo

♩. = ♩

1001

Sav. sin! To pri - son with her! Take her hence. Thy name?

Pno *f*

1009

Fran. (proudly). *f* Thou call'st me trai - tress, spy,

Pno *mp* *mf*

1013

Fran. (b) most Chris - tian priest, thou christ - - 'nest well.

Ruc. (b)

Pno *mp* *p* *tr*

(Waiting his opportunity, RUCELLO now hurriedly comes to SAVONAROLA's elbow, and with the hiss of hatred in his voice, speaks low in his ear.)

## Act I - Scene 6

*(Savonarola unconsciously raises the miniature.)*

1017

Sav.

Ruc.

*mf* *cresc. sempre*

A Stroz - zi was her sire ; Thou hold - est there the sem - blance of her

Pno

1020

Ruc.

moth - er. these nine - teen sum - mers passed to death, her name was

Pno

**Adagio**

*(As RUCELLO pronounces the name, SAVONAROLA stands transfixed, gazing on the portrait. He starts, shaken to his very soul. As the blow falls, RUCELLO watches him with devilish triumph.)*

1023

Sav.

Ruc.

*f*

once Cla - ri - ce !

Pno

*ff sfp pp*

## Act I - Scene 6

(dazed.)

1029 *p* (He raises his eyes in fear to FRANCESCA. She has noticed his emotion, and is gazing at him with surprise.)

Sav. *Her child !*

Pno *pp*

1035

*pp*

Sav. *It is her child.*

Pno *pp*

(With sudden determination, addressing the crowd, he crumbles up the parchment, and speaks nervously.)

**Allegro moderato.***mf*

1040

Sav. *There is some er - ror here.*

Pno *mf*

1044

(with an effort.)

(FRANCESCA looks at him with increasing surprise and interest.)

Sav. *I'll see that jus - tice shall not fail. Let her go free !*

S. *(The crowd murmur, and show signs of dissatisfaction.)*

B. *A trai - tress*

Pno *p*

## Act I - Scene 6

PP

*f* (coming forward.)

1048

Ruc. *f* (coming forward.)  
E'en so! He brands her

S. Free! Free the spy?

A. *p* Free! Free the spy?

T. A trai - tress free! Free? \_\_\_\_\_

B. free! Free! Free the spy? Free? \_\_\_\_\_

Pno *cresc.* *f*

1052

Ruc. *ff*  
trai - tress, then he sets her free. Would ye know why? Then hear the tale. He

Pno *p*

**Largo**

1057

Ruc. *mf*  
loves! This girl's fair moth - er once his monk - ish

Pno *ff* *p*

## Act I - Scene 6

1061

Ruc. soul with amor - ous fan - cy filled! A pret - ty tale! Look ye how your

Pno

1065

Ruc. ton - sured proph - et bends, o'er her faint im - age weep - ing tears! Be -

Pno

*cresc.* *accel.....*

1069

Ruc. - hold your migh - ty Saul and Dan - iel! one who sells the hon - our of the state to

Pno

**QQ** *Allegro maestoso.* *mp*

1074

Sav. False, \_\_\_\_\_ per - jured

*(As RUCELLO with ever increasing malignity delivers this dununciation, SAVONAROLA, who at first stands as one stunned, gradually regains his self-mastery, till the last words of his accuser stinging him as it were into life, he turns on him with unutterable scorn.)*

Ruc. feed and fan \_\_\_\_\_ the pul - ing pas - sion of a love - sick boy.

Pno

*ff* *fp*



## Act I - Scene 6

(He comes to the centre.)

1080

Sav. vil - lain ! I sell not the state ! And thus, \_\_\_\_\_ be - fore all

Pno

*f* *p*

1085

Sav. Flor - - - - - ence here, my judge, I give thy venom - ed tale \_\_\_\_\_

Pno

*f* *f*

1090

Sav. \_\_\_\_\_ the lie ! \_\_\_\_\_ ring ! \_\_\_\_\_

*ff* *f*

S. *f* Hail ! \_\_\_\_\_ the voice of clar - ion ring, of cla - rion

A. *f* Hail ! Hail ! \_\_\_\_\_ the voice of clar - ion ring ! \_\_\_\_\_

T. *f* Hail ! Hail ! \_\_\_\_\_ the voice of clar - ion ring, of cla - rion

B. *f* Hail ! Hail ! \_\_\_\_\_ the voice of clar - ion ring ! \_\_\_\_\_

Pno

*sf* *cresc.* *f*

## Act I - Scene 6

1095

**RR**

Sav. A - way, A - way with her ! *ff*

S. ring ! He that wak - eth Heavn's own thun - - der. *ff*

A. He that wak - eth Heavn's own thun - - der. *ff*

T. ring ! He that wak - eth Heavn's own thun - - der. *ff*

B. He that wak - eth heavn's own thun - - der. *ff*

Pno *ff*

1100

S. Won - - der he hath worked on won - - der ! Death and sin are rent in

A. Won - der he hath worked on won - - der ! Death and sin are rent in

T. Won - der he hath worked on won - - der ! Death and sin are rent in

B. Won - der he hath worked on won - - der ! Death and sin are rent in

Pno

Chorus

## Act I - Scene 6

1105

Chorus

S. sun - - der. Hail! all Hail! Sa - von - a - ro - la,

A. sun - - der. Hail! all Hail! Sa - von - a -

T. sun - - der. Hail! all Hail! all Hail! Sa - von - a -

B. sun - - der. Hail! all Hail! Sa - von - a -

Pno

*cresc.*

1108

Chorus

S. Hail! Our king! Hail! Hail!

A. - ro - - - la, Hail! Our king! Hail! Hail!

T. - ro - - - la, Hail! Our king! Hail! Hail!

B. - ro - - - - - la, king! Hail! Hail!

Pno

Act I - Scene 6

(FRANCESCA is about to be led away, RUCELLO hustled by the populace,  
as SAVONAROLA proceeds on his way triumphant.)

1112

Sav.

S.

A.

T.

B.

Chorus

Hail ! \_\_\_\_\_

Hail ! \_\_\_\_\_

Hail ! \_\_\_\_\_

Hail ! \_\_\_\_\_

Pno

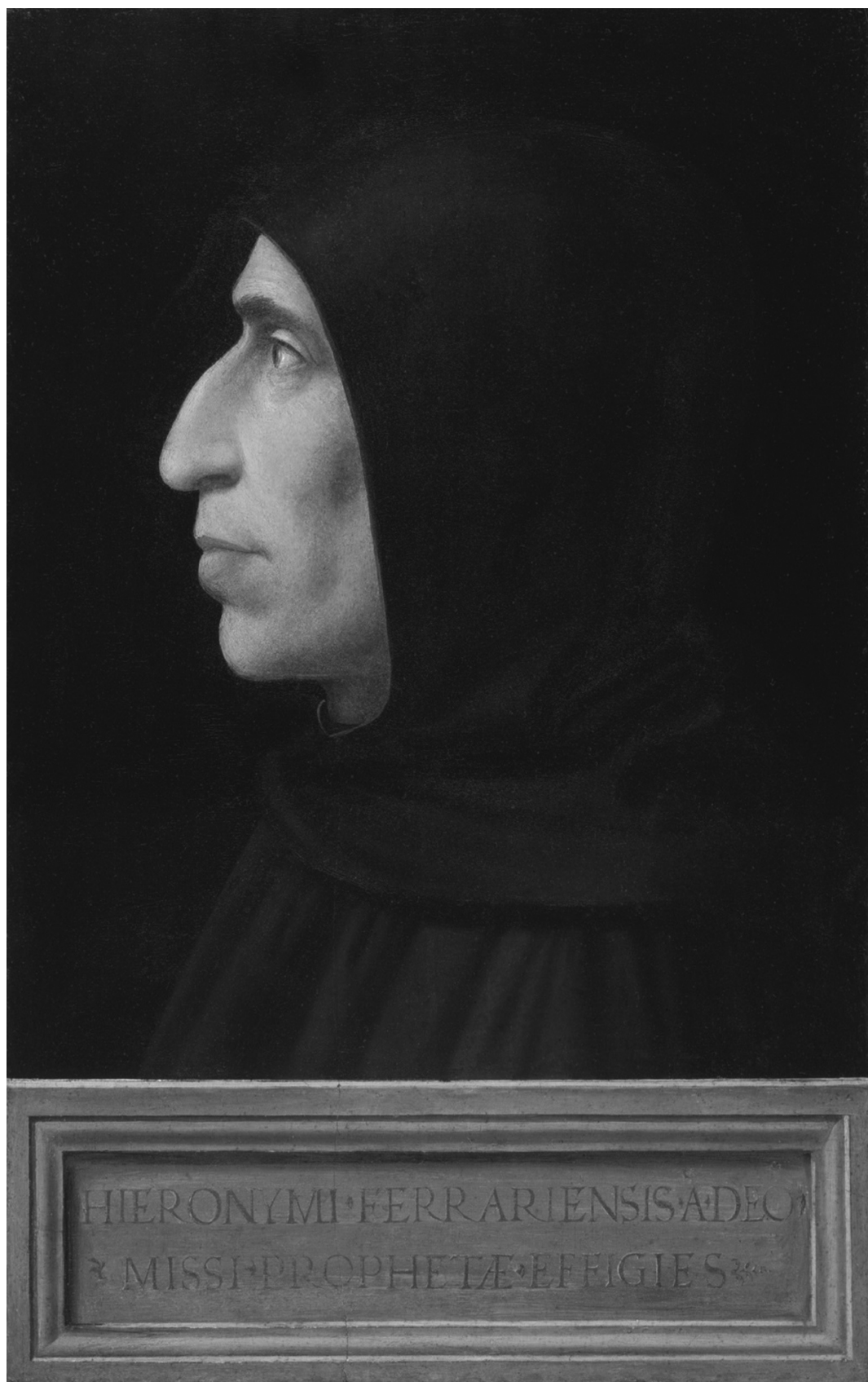
*sf*

*sf*

1117

Pno

End of Act I



PORTRAIT OF GIROLAMO SAVONAROLA

Fra Bartolomeo

1498



MONASTERY OF SAN MARCO

Florence

# ACT II

## Scene 1

*The interior of the Monastery of San Marco. The scene represents an angle of the cloisters. To the left, approached by a few steps, is the entrance to the chapel of the community. To the right, a large iron-bound double door, leading to another part of the building and communicating with the outer world, stands open. FRA FILIPPO and his brother monks are discovered in groups, looking towards this further court, and listening to the sounds of distant commotion without, as the Act drop rises.*

**Adagio molto tranquillo.**

Savonarola

Fra Filippo

Tenor I

Tenor II

Bass I

Bass II

Piano

*p*

7

Pno

*il canto un poco marc.*

*p*

14

Pno

## Act II - Scene 1

Pno

21

*cresc.*

*p*

*tr*

Pno

27

*pp*

A

Pno

34

*sf*

*f*

*p*

Pno

41

*pp*

*p*

Più mosso.

Pno

47

*p*

Pno

50

*p*

*cresc.*

*mf*

*cresc.*



## Act II - Scene 1

B

Pno

53

*f*

*8va*

*dim.*

rall. Tempo I. (Adagio)  
Curtain rises slowly.

Pno

56

*pp*

*mp*

Pno

60

Fra Fil.

66

*Più mosso.*

*mf*

Hear ye! A - gain! The note of

Pno

*p*

Fra Fil.

69

com - ing storm grows full and loud!

Pno

*p*

*cresc.*

## Act II - Scene 1

72 C (He looks towards the chapel.)

Fra Fil. 'Tis well these ho - ly walls are stout and strong !

Pno *f* *8va*

75 (He listens.)

Fra Fil. That he is safe !

Pno *p*

78 *f*

Fra Fil. A - gain !

Pno *cresc.* *f*

80

Fra Fil. There's trea - son loose ! And the poor shift - ing mob,

Pno *p*

## Act II - Scene 1

84

Fra Fil. *f*

that shouts to - day "Ho - san - nah," and the next cries "Death\_\_\_\_\_ to him,"

Pno *mf*

88

Fra Fil.

hath to the Me - di - ci lent too will - ing ear. My broth - ers,

Pno *p* *sf*

92

Fra Fil. *f*

ask your saint - ed found - er's aid. His name in - voked\_\_\_\_\_

Pno *p* *sf* *p*

97

Fra Fil. *dim.*

\_\_\_\_\_ shall keep his sons\_\_\_\_\_ in peace, turn\_\_\_\_\_ ye to him.

Pno *pp*

## Act II - Scene 1

**D** (In prayer.)

105 *mf*

**Dominican Monks**

T. I Thou, who stand - est near the\_ throne, stretch\_ thine arm\_ to

T. II Thou, who stand - est near the\_ throne, stretch\_ thine arm to

B. I Thou, who stand - est near the\_ throne, stretch\_ thine arm\_ to

B. II Thou, who stand - est near the\_ throne, stretch\_ thine arm \_ to

Pno *p*

111 *f*

**Dominican Monks**

T. I shield thine own; Guard the seed\_ that thou hast sown, Ho - ly

T. II shield thine own; Guard the seed\_ that thou hast sown, Ho - ly

B. I shield thine own; Guard the seed that thou hast sown, Ho - ly

B. II shield thine own; Guard the seed\_ that thou hast sown, Ho - ly

Pno *pp* *f*

## Act II - Scene 1

118 *p*

*p*

Dominican Monks

T. I  
Fa - - ther Do - mi - nic! Ho - ly Fa - - ther Do - mi -

T. II  
Fa - - ther Do - mi - nic! Ho - ly Fa - - ther Do - mi -

B. I  
Fa - - ther Do - mi - nic! Ho - ly Fa - - ther Do - mi -

B. II  
Fa - - ther Do - mi - nic! Ho - ly Fa - - ther Do - mi -

Pno  
*pp*

124 *Poco più mosso.* *mf*

*mf*

Dominican Monks

T. I  
- nic! Save thy sons \_\_\_\_\_ who

T. II  
- nic! Save thy sons \_\_\_\_\_ who

B. I  
- nic! Save thy sons \_\_\_\_\_ who

B. II  
- nic! Save thy sons \_\_\_\_\_ who

Pno

## Act II - Scene 1

128

Dominican Monks

T. I  
love thee well ! Let thy prayer the

T. II  
love thee well ! Let thy prayer the

B. I  
love thee well ! Let thy prayer the

B. II  
love thee well ! Let thy prayer the

Pno

132

Dominican Monks

T. I  
tem - pest quell, Tri - umph o'er the

T. II  
tem - pest quell, Tri - umph o'er the

B. I  
tem - pest quell, Tri - umph o'er the

B. II  
tem - pest quell, Tri - umph o'er the

Pno

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *dim.*

## Act II - Scene 1

137 **E**

**Dominican Monks**

T. I *f* powers of Hell, Ho - - ly Fa - ther

T. II *f* powers of Hell, Ho - - ly Fa - ther

B. I *f* powers of Hell, Ho - - ly Fa - ther

B. II *f* powers of Hell, Ho - - ly Fa - ther

Pno *cresc.* *f* *dim.* *sf*

142

**Dominican Monks**

T. I *p* Do - - mi - nic. Ho - ly Fa - ther Do - - - mi -

T. II *p* Do - - mi - nic. Ho - ly Fa - ther Do - - - mi -

B. I *p* Do - - mi - nic. Ho - ly Fa - ther Do - - - mi -

B. II *p* Do - - mi - nic. Ho - ly Fa - ther Do - - - mi -

Pno *p* *pp*

## Act II - Scene 1

148 **Adagio**  $\text{♩} = \text{♩}$  **p**

Sav. *(As the monks finish their prayer, Savonarola enters from the chapel.)* 'Tis well\_\_\_\_\_ ye pray! At length the hour has

T. I - nic.\_\_\_\_\_

T. II - nic.\_\_\_\_\_

B. I - nic.\_\_\_\_\_

B. II - nic.\_\_\_\_\_

Pno

151 **f**

Sav. come! The fa - tal hour\_\_\_\_\_ pre - des - tined of all time, when, re - bel to her

Pno **pp**

154 **cresc. ed acceler.**

Sav. God,\_\_\_\_\_ this im - pious ci - ty, sin - - - steeped, throws

Pno



## Act II - Scene 1

156 *cresc.*

Sav. 8 off her mask of prayer, and dares the might - ty

Pno

**Più mosso.**

158 *f sf*

Sav. 8 Hand that o'er her wan - ton head holds back in love

Pno *p f*

161 **F**

Sav. 8 the gath' - ring thun - ders, Ay, though the e -

Pno *mf cresc. sf colla voce*

165 *(a pause.)*

Sav. 8 - lev - enth hour be gone !

Pno *sf sfpp pp*

Act II - Scene 1

169

*p*

rall...

Sav.

Too late !

She

hears\_\_ me not.

She heeds my voice no

Pno

*pp*

*colla voce*

## Act II - Scene 2

172 **Allegro**

Savonarola

more.

*(Enter Sebastiano followed by the chiefs of the Piagnoni.  
They have their swords drawn, and, as they come forward,  
Fra Filippo closes the outer gate behind them.)*

Sebastiano

Tenor I

Tenor II

Bass I

Bass II

Dominican Monks

Chorus in the Chapel

Piano

*f* *cresc.* *tr*

175

Pno

*dim.* *3*

## Act II - Scene 2

179 *mf*

Seb. We come, O ho - ly fa - ther, to thy

Pno

3

183 *cresc.* *sf*

Seb. fold to stem her wrath. E'en now, as one pos - sessed, she raves a - down her thou - sand

Pno

*sfp*

187 *cresc.* *< sf*

Seb. streets, and cries for blood! Ay, cries for thine! And thou \_\_\_\_\_ for her hast

Pno

*p*

193 *f* **G** (♩. = ♩)

Seb. spent thy life : hast loved her won - drous well.

Pno

*pp* *mf*

## Act II - Scene 2

198 *f*

Sav. *f*

Yea ! Yea ! Yea ! I loved

Pno *cresc.* *f*

202 (♩. = ♩.) (He advances.) **Appassionato.**

Sav. — her well. O Flor - ence ! O mine — thy

Pno *tr*

207

Sav. name was a spell — with a sound — di - vine, and I

Pno *p*

212

Sav. turned to hea - ven hum - bled and low - ly, for thee — my prayer,

Pno *dim.* *p* *cresc.*

## Act II - Scene 2

217

Sav. *8* For thee\_\_ for - giv - en, chas - tened and ho - ly, with strength

Pno

223

Sav. *8* \_\_ to en - dure un - spot - ted and pure !

Pno

228

Sav. *8* In thy robe of

Pno

232 **H**

Sav. *8* white - - - - - ness.

Pno

## Act II - Scene 2

237

Sav. *8* O Flor - ence ! false - heart - ed, that thy pledge should be

Pno *sf* *p*

243

Sav. *8* bro - ken ! That I ! \_\_\_\_\_ I, \_\_\_\_\_ should

Pno *p* *cresc.* *sf* *sf*

249

Sav. *8* doubt thee ! That with head bowed \_\_\_\_\_ in shame

Pno

254

Sav. *8* I should hear \_\_\_\_\_ thy sweet \_\_\_\_\_ name by the vile \_\_\_\_\_

Pno *dim.* *p*

## Act II - Scene 2

**J**

260 Sav. the vile, vile - ly spo - ken! Wake!\_\_ Let her not

*sfp*

Pno *pp* *cresc.* *sf* *mf*

*sfp* *col Ped.*

267 Sav. pass\_\_\_\_\_ from sight, on her wea - ry way, weep - ing,

Pno *p* *p* *pp*

275 Sav. for ev - - - er and ev - - - er\_\_\_\_ with - out\_\_\_\_\_

Pno

283 Sav. thee ! *mf*

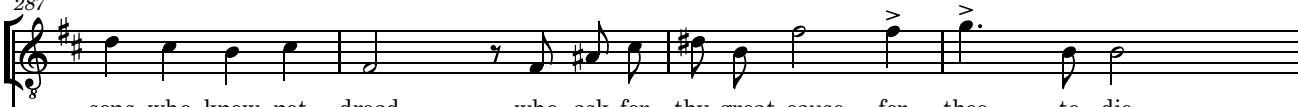
Seb. O ho - ly Fath - er! she shall hear thy cry, a - round\_\_\_\_\_ thee see thy

Pno *mf*

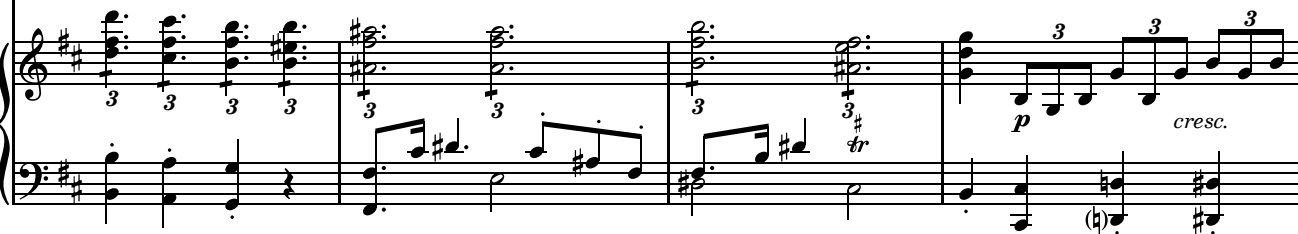


## Act II - Scene 2

287

Seb. 

sons who know not dread, who ask for thy great cause, for thee to die,

Pno 

291

Seb. 

for Flor - ence, thy be - lov'd, their blood to shed.

*(All raise their swords to heaven.)* **ff**

T. I 

To

T. II 

To

B. I 

To

B. II 

To

Pno 

## Act II - Scene 2

295

**Dominican Monks**

T. I  
fol - low thee ! Our hearts' \_\_\_\_\_ de - sire ; thy soul our\_ souls shall feed and

T. II  
fol - low thee ! Our hearts' \_\_\_\_\_ de - sire ; thy soul our\_ souls shall feed and

B. I  
fol - low thee ! Our hearts' \_\_\_\_\_ soul our\_ souls shall feed and

B. II  
fol - low thee ! Our hearts' \_\_\_\_\_ de - sire ; thy soul our\_ souls shall feed and

Pno

299

**Dominican Monks**

T. I  
fire. Thy voice our cla - - rion, *sf* trum - - pet call, With

T. II  
fire. Thy voice our cla - - rion, *sf* trum - - pet call, With

B. I  
fire. Thy voice\_ our cla - rion, *sf* trum - - pet call, With

B. II  
fire. Thy voice our cla - tion trum - - pet call, With

Pno

## Act II - Scene 2

N

Più Allegro ma tranquillo in tempo quasi alla breve.

304

Sav. *f* A - - - - -

Seb. *ff* With thee \_\_\_\_\_ we stand with thee we fall ! *(Some of the monks enter the chapel.)*

T. I thee \_\_\_\_\_ we stand, with thee we fall !

T. II thee \_\_\_\_\_ we stand, with thee we fall !

B. I thee \_\_\_\_\_ we stand, with thee we fall !

B. II thee \_\_\_\_\_ we stand, with thee we fall !

Pno *tr* *f*

*Dominican Monks*

## Act II - Scene 2

310

Sav. - men A - - - - men !

T. I with thee we fall !

T. II with thee we fall !

B. I with thee we fall !

B. II with thee we fall !

Pno *ff* *f* *p*

*Dominican Monks*

315 **Tempo**

Sav. With me ye swear, ye swear to fall,

Pno *f* *p*

(A bell sounds for Vespers, and the opening bars of the Dominican Hymn are heard on the organ. Savonarola seems fired with sudden energy.)

321 **Lento.** (♩ = ♩) *f*

Sav. or stand ! Ay, stand !\_ for like the Sy - rian host, let

Pno *mf* *col Ped.*

## Act II - Scene 2

*(He approaches the chapel.)*

325

Sav. *8* trai - tors surge a - round you, There is One can smite and scat - ter them like

Pno

*Red.*

329

Sav. *8* chaff. To Him turn ye in this su - prem - est hour. Come

Pno

333

Sav. *8* all, and kneel be - fore the throne. Be - tide, what will! My chil - dren,

Pno

## Act II - Scene 2

337 *(tenderly)* *(with energy)*

Sav. my chil - dren, we shall cry A - men!

*(Within the chapel.)*  
*f*  
Chorus Pax æ - ter - na

Pno

*(As the hymn proceeds, Savonarola, followed by all, enters the chapel, the crowd gradually disappearing, till finally only Sebastiano is left.)*

343

Sav.

Chorus re - qui - em tu pro - mit - tens de - fes - sis Je - su ser - vu - lis o - pem o

Pno

348

Chorus fer tu - is de cœ - lis. Ma - ne no - bis - cum Do - mi - ne, et nos il - lus - tra

Pno

## Act II - Scene 2

353 *dim.*

Chorus

lu - mi - ne. No - bis Je - su da - ro - bur, da nunc au - xil - i -

Pno

*dim.*

(Sebastiano stands with drawn sword as sentinel to keep watch before the porch, and, as the hymn grows fainter, he bows his head as if in prayer.)

**O**

358

Seb.

Chorus

- um, Vic - tor - i - æ co - ro - nam in om - ne sæ - cu - lum.

Pno

364 *L.H. morendo*

Pno

370

Pno

(A knock is heard at the gates.)

Act II - Scene 3

376 **Allegro ma non troppo.**

Francesca

Sebastiano

Piano

*(SEBASTIANO startled, goes rapidly towards them.)*

*f*

Who waits with - out ?

*(short pause)*

*mf*

*f*

*staccato*

378 *mf* *(beyond the gates.)*

Fran.

Seb.

Pno

Quick, quick! 'Tis I, Fran - ces - ca !

*sf*

She ! what she ! and

*p*

*mf*

*p*

381 *(he halts.)*

Seb.

Pno

here ! At this last hour to play\_\_ the spy ?

*f*

No ! she is

*sfp*

*f*



## Act II - Scene 3

385 *f*

Fran. (He hurriedly draws back the bolt, and opens the gate. Francesca enter quickly, as one pursued.) What dost thou

Seb. true!

Pno

388 *f*

Fran. fear! That I bring trea - - son with me? Nay! nay! I come to

Pno *f* *mf*

391 (Pointing to the still open door.) **P**

Fran. warn, to save! The gates! Quick! close! Ru - cel - lo set me

Seb.

Pno *p*

396

Fran. free! E'en now 'tis on its way! The mob, The fren - zied mob! in flood pours

Pno

## Act II - Scene 3

400

Fran.

on. 'Twill soon run red with blood. One fa - tal

Pno

*sfp*

403

*cresc.* (she shudders.)

Fran.

sign, one word it waits, and then, then, 'tis neath Ru-

Pno

*f*

407

*Andante tranquillo.*

Fran.

- cel - lo's sway. He now rules Flor - ence ! List to me !

Pno

*f* *p*

412

Fran.

List ! while the streets with tri - umph ring, while he I

Pno

*pp*

## Act II - Scene 3

415

Fran.

loath - ed once, your King, from sha - ken throne a ru - in falls, his

Pno

418

Fran.

*sf* me - mo - ry a ve - ry shame; 'Tis here that I \_\_\_\_\_

Pno

*mf* *cresc.*

**Q** Tempo. I (Allegro.)

421

Fran.

— un - fet - tered, free — yes, I — with - in — these pri - son

Pno

*fp*

424

Fran.

walls, be - neath the sha - - dow of his

Pno

## Act II - Scene 3

426

Fran. name, with trem - bling hands and cheeks a -

Pno

428

Fran. - flame, a sup - - - pliant, crave\_\_\_ for

Pno

*p* *cresc.*

431

Fran. li - ber - ty! E'en so :

Seb. Fran - ces - ca! what! Thou art of us ?

Pno

*f* *ff*

436

Fran. Ay, from my soul! with thee!

Pno

*col Ped.*

## Act II - Scene 3

439 *ff* (He takes her hand.)

Seb. Thanks be to God! He hears my prayer.

Pno *p* *dim.* *pp* *mp*

443 *mf* (♩ = ♩) (Pointing towards the gate.)

Fran. Ask me not now: They come red -

Seb. How was't?

Pno *p*

446

Fran. - hand - ed to the cru - el work thirst - ing for blood; for his!

Pno

449 **R**

Seb. So let them come, his own are round him here; so

Pno *p*

## Act II - Scene 3

453 *(He looks anxiously around.)*

Seb. let \_\_\_\_\_ them come. But thou,

Pno *p*

455 *mf*

Fran. Safe - - - - ty?

Seb. thou seek - est safe - ty?

Pno *cresc.* *f*

457

Fran. ay, the safe - ty of the trust - ed and the true. \_\_\_\_\_ Se - bas - ti -

Pno

460

Fran. - a - no, for I know thee now, thy no - ble

Pno

## Act II - Scene 3

463 *cresc.*

Fran. strength, thy stead - fast faith : \_\_\_\_\_ be mine the safe - ty of thy

Pno *cresc.*

466 *f*

Fran. choice ! Dan - ger and death for him whom thou hast loved ; for

Pno *f* *p* *mf*

471 *sf*

Fran. him \_\_\_ that I have wronged, ay, wronged ! but him \_\_\_

Pno *p*

476 *cresc.* **S** *p*

Fran. \_\_\_ for whom, with thee, I come to

Pno *fp* *fp* *fp* *fp*

## Act II - Scene 3

481 *Allegretto con moto.*

Fran. die !

Seb. *p* To die ?

Pno *pp* *dim.*

486 *p* *rall..... a tempo*

Fran. Ay, \_\_\_\_\_ ev - en die.

Seb. *mf* Fran-

Pno

490 *con passione*

Seb. - ces - ca in this hour su - preme, as on the brink of the deep ev - er -

Pno



## Act II - Scene 3

493 *cresc.*

Seb. *8* - last - ing stream, my fleet - ing spi - rit life I seem with thine to

Pno *cresc.*

496

Seb. *8* link ; Say \_\_\_\_\_ O Fran - ces - ca, when we

Pno *dim.*

499 *p*

Seb. *8* meet be - yond, a - bove ! That though earth's

Pno

502

Seb. *8* joy was all too fleet. Sweet heav'n shall seem to me more

Pno

## Act II - Scene 3

T

(She turns sadly away.)

505

Fran.

Seb.

Pno

sweet \_\_\_\_\_ blessed by thy love. O by the

*cresc.*

508

Seb.

Pno

strife \_\_\_\_\_ that I have stri - ven, by death de - fied, though earth - ly

*poco più f*

511

Seb.

Pno

fanes be rent and ri - ven, \_\_\_\_\_ thou'lt meet me at the shrine of

*cresc.*

514

Seb.

Pno

Hea - ven ! My own, my bride ! O let me, purged by

*f* *p*

## Act II - Scene 3

517

Seb. *8* cleans - - ing flame, \_\_\_\_\_ be - fore the throne, know \_\_\_\_\_

Pno

520

Seb. *8* \_\_\_\_\_ as the an - gels breathe \_\_\_\_\_ thy name that

Pno

523 *cresc.* *ff*

Seb. *8* I \_\_\_\_\_ more ut - - - - - ter - ly can

Pno *cresc.* *f*

526

Seb. *8* claim \_\_\_\_\_ thee as \_\_\_\_\_ mine own !

Pno *p*

## Act II - Scene 3

rall. *p* (with pity.)

530

Fran.

Thou lov - est me !

Pno

*pp*

3 3 3 3 3 3 3 3

**U** (She bows her head, then raises it, and looks at him tenderly.)

534

Fran.

Seb.

Thou lov - est me not !

Pno

*p*

3

*cresc.*

539

Seb.

Nay, speak no gen - tle word to me ! Thou

Pno

*f*

*p*

544

Seb.

lov - est me not ! Nay, spare thy - self ! Thy gaze of ten - der pi -

Pno

*pp*

## Act II - Scene 3

550 **rall.**

Seb. *- - - ty more cru - el than re - proach, more cru - el than re -*

Pno

**rall.**  
(The hoarse shout of the furious mob and sudden clash of arms are heard without.  
At the sound Sebastiano rallies from his stupor, and turns towards the gates.)

555 **p**

Seb. *- proach, tells all thy tale. I know\_\_ it*

Pno

561 **a tempo** **f** (He points to the chapel.)

Seb. *now ! They come, go thou with -*

Pno

564

Seb. *- in ! Fran - ces - - - ca !*

Pno

## Act II - Scene 3

*(FRANCESCA slowly enters the chapel.)*

Pno

567

*cresc.*

Pno

570

Seb.

572 *Adagio molto.* *ff*

Men shall not scorn thee,

Pno

*ff*

Seb.

573

an - - - gels not mourn thee !

Pno

*ff*

Seb.

574 *Allegro como al Tempo I* *cresc.*

Saved, saved,

Pno

*p*

## Act II - Scene 3

576

Seb.

saved, saved is thy

Pno

*sf*

Act II - Scene 4

Allegro con fuoco ma non troppo presto.

578

Francesca

Savonarola

Sebastiano

Rucello

Tenor I

Tenor II

Bass I

Bass II

Tenor I

Tenor II

Bass I

Bass II

Chorus in the Chapel

Piano

soul !

*f*

*f*

Down with him !

*f*

Down with him !

*f*

Down with him !

*f*

Down with him, !

*f*

stacc.

*ff*

Chorus of Campagnacci

Dominican Monks



## Act II - Scene 4

580

Chorus of Campagnacci

T. I down with him! down with him! Down!

T. II down with him! down with him! Down!

B. I down with him! down with him! Down!

B. II down with him! down with him! Down!

Pno *f* *ff*

582

Chorus of Campagnacci

T. I The false law - giv - - - er! Off with his crown.

T. II The false law - giv - - - er! Off with his crown.

B. I The false law - giv - - - er! Off with his crown, off with his

B. II The false law - giv - - - er! Off with his crown, off with his

Pno *f*

## Act II - Scene 4

584

Chorus of Campagnacci

T. I We have done \_\_\_\_\_ our day with him. Ay, done. So a -

T. II We have done \_\_\_\_\_ our day with him. Ay, done. So a -

B. I crown. We have done \_\_\_\_\_ our day with him. Ay, done.

B. II crown. We have done \_\_\_\_\_ our day with him. Ay, done.

Pno

586

Chorus of Campagnacci

T. I - way with him ! A - way to the riv - er

T. II - way with him ! A - way to the riv - er

B. I A - way to the riv - er. In with him, o - ver his head let it sweep.

B. II A - way to the riv - er. In with him, o - ver his head let it sweep.

Pno

## Act II - Scene 4

588

Chorus of Campagnacci

T. I In with him !

T. II In with him !

B. I In with him ! swift is the cur - rent and deep !

B. II In with him ! swift is the cur - rent and deep !

Pno

589

Chorus of Campagnacci

T. I A - way with them all ! A - way with them all ! All ! All !

T. II A - way with them all ! A - way with them all ! All ! All !

B. I A - way with them all ! A - way with them all ! All ! All !

B. II A - way with them all ! A - way with them all ! All ! All !

Pno

Act II - Scene 4

591

Chorus of Campagnacci

T. I  
T. II  
B. I  
B. II

All! Let the full - fed flood run red, red as blood.

Pno

12 12

3 3 3 3 3 3 3 3

# tr tr tr tr

## Act II - Scene 4

594 *f*

Seb. Save thy sons \_\_\_\_\_ who love thee well, \_\_\_\_\_

*(RUCELLO cuts his way to the front.)*

T. I to their gods let them

T. II to their gods let them

B. I to their gods \_\_\_\_\_ let them

B. II to their gods \_\_\_\_\_ let them

*(The monks pour in from the chapel.)*

T. I *f* Save thy sons \_\_\_\_\_ who love \_\_\_\_\_ thee well, \_\_\_\_\_

T. II *f* Save thy sons \_\_\_\_\_ who love \_\_\_\_\_ thee well, \_\_\_\_\_

B. I *f* Save thy sons \_\_\_\_\_ who love \_\_\_\_\_ thee well, \_\_\_\_\_

B. II *f* Save thy sons \_\_\_\_\_ who love \_\_\_\_\_ thee well, \_\_\_\_\_

Pno *p* *cresc.*

Chorus of Campagnacci

Dominican Monks

## Act II - Scene 4

597

Seb. Let thy prayer\_\_\_\_\_ the tem - pest quell, \_

Chorus of Campagnacci

T. I call ! ma - ny or

T. II call ! ma - ny or

B. I call ! Prayers are but breath, ma - ny or

B. II call ! Prayers are but breath, ma - ny or

Dominican Monks

T. I Let thy prayer\_\_\_\_\_ the tem - - pest quell, \_

T. II Let thy prayer\_\_\_\_\_ the tem - - pest quell, \_

B. I Let thy prayer\_\_\_\_\_ the tem - - pest quell, \_

B. II Let thy prayer\_\_\_\_\_ the tem - - pest quell, \_

Pno

*cresc.*

## Act II - Scene 4

600

Seb. Tri - umph o'er the powers of Hell, \_\_\_\_\_  
*(Francesca comes in from the chapel, and hurries to the body of Sebastiano, by which she kneels with bowed head.)*

Chorus of Campagnacci

T. I few of them ! Down with the crew of them, *ff*

T. II few of them ! with the crew of them, *ff*

B. I few of them ! Down with the crew of them, *ff*

B. II few of them ! Down with the crew of them, *ff*

*(The invading mob rushes upon the opposing Piagnoni  
 The fight begins.)*

Dominican Monks

T. I Tri - umph o'er the powers of hell. Ho - - - ly

T. II Tri - umph o'er the powers of hell. Ho - - - ly

B. I Tri - umph o'er the powers of hell. Ho - - - ly

B. II Tri - umph o'er the powers of hell. Ho - - - ly

Pno *mf* *f* *ff* *sf*

## Act II - Scene 4

(Savonarola appears on the steps of the chapel.)

603 (SEBASTIANO falls mortally wounded.) **Z** Adagio molto. *ff*

Sav. Hold,

Chorus of Campagnacci

T. I Down with the crew of them, death, death to them, death!

T. II Down with the crew of the, death, death to them, death!

B. I Down with the crew of them, death, death to them, death!

B. II Down with the crew of them, death, death to them, death!

Dominican Monks

T. I fa - - - - ther Do - - mi - nic!

T. II fa - - - - ther Do - - mi - nic!

B. I fa - - - - ther Do - - mi - nic!

B. II fa - - - - ther Do - - mi - nic!

Pno *ff* *sff*

(The Medici and the mob fall back abashed.  
He turns to his brethren.)

606

Sav. — god - less brawl - ers! And do ye, my sons, re - mem - ber of what

Pno *p* *legato* *dim.*



## Act II - Scene 4

612

Sav. spir - it ye are! Peace, the ev - er -

Pno

*pp*

619

Sav. - last - ing peace of God dwells here; ye must not break it.

Pno

*pp*

626 **AA** *(He advances and surveys the body of Sebastiano sadly.)*

Sav. See these loosen - ed wolves. Al - read - y in their

Pno

*pesante*

631

Sav. rav' - ning they have struck the fair - est sheep of all the fold. Peace

Pno

*pp*

## Act II - Scene 4

*(He faces the mob.)***Allegretto maestoso.**

637

Sav. *8* — to his soul! Need you such blood to slake your

Pno

642

Sav. thirst?

Ruc. *f* E'en — so, and thine is to their taste.

Pno

646

Sav. *p* *3* Thou coun - sel - lest

*(Pointing to the gate.)*

Ruc. Shep - herd art thou? Then save thy sheep!

Pno

## Act II - Scene 4

651 *f*

Sav. well. Mine is the blood they seek. Do thou—

Pno.

657 **BB** *Allegro con fuoco.* *(She rises and wildly bars his path.)* *f*

Fran. Ah, no !

Sav. — lead on.

Pno.

660 *(in despair)*

Fran. Nay ! not with him ! His heart with hate is black. Go

Pno.

663

Fran. not ! and I, of wo - man - kind the cru - - -

Pno.

## Act II - Scene 4

*(She kneels to him.)*

665

Fran.

- el - lest, have done this thing! Un - do my work. Go not with

Pno

*f* *sf* *sf*

668

Fran.

him! Go, not! In pi - - ty hear this my first

Pno

*cresc.* *mf*

672

Fran.

prayer. With him is death.

Pno

*cresc.* *sf* **Più lento.**

675

Sav.

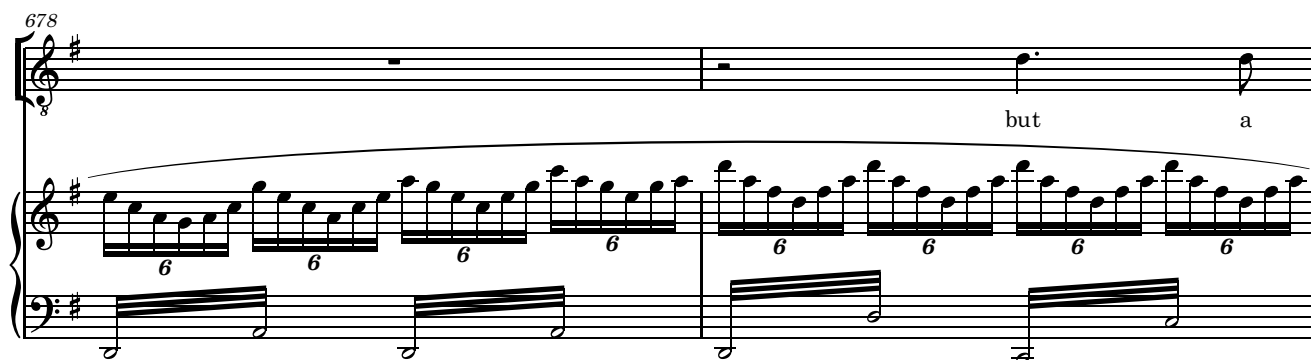
My child, I am no pri - - son - er!

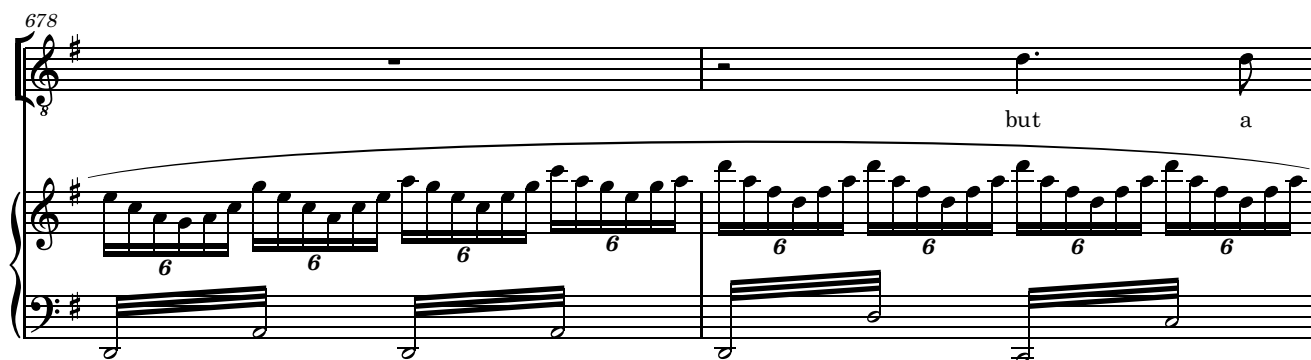
Pno

*fp* *pp*

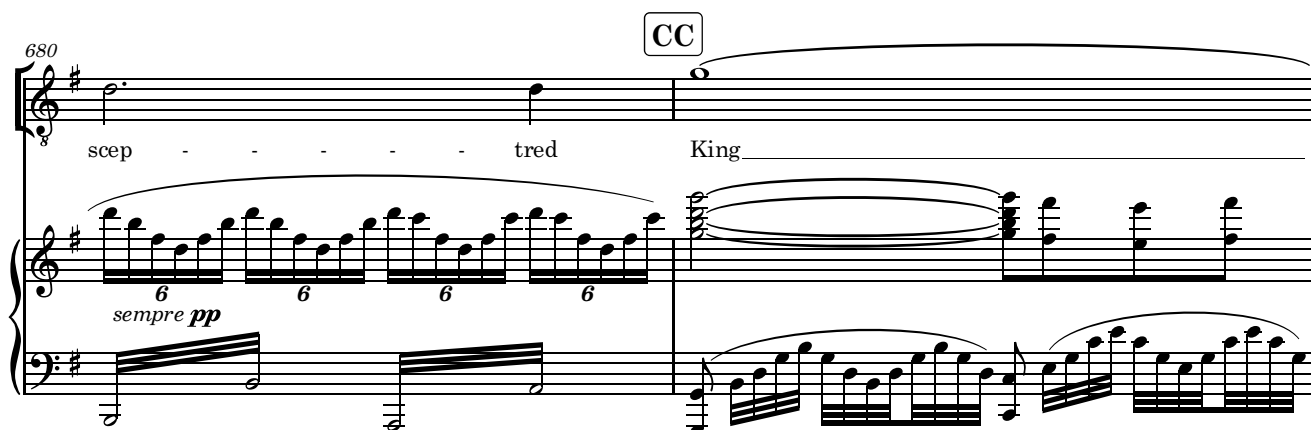
## Act II - Scene 4

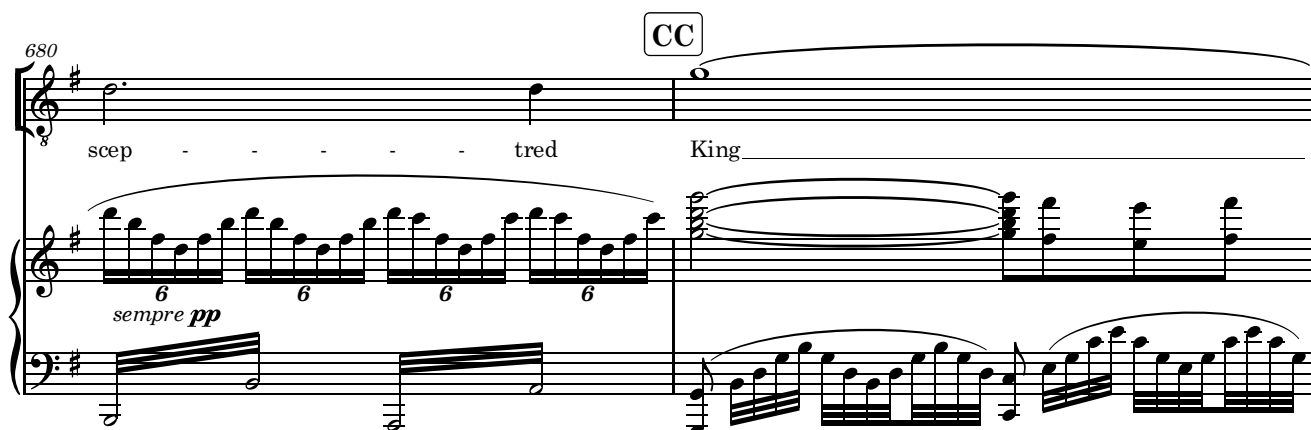
678

Sav. 


Pno 


680

Sav. 

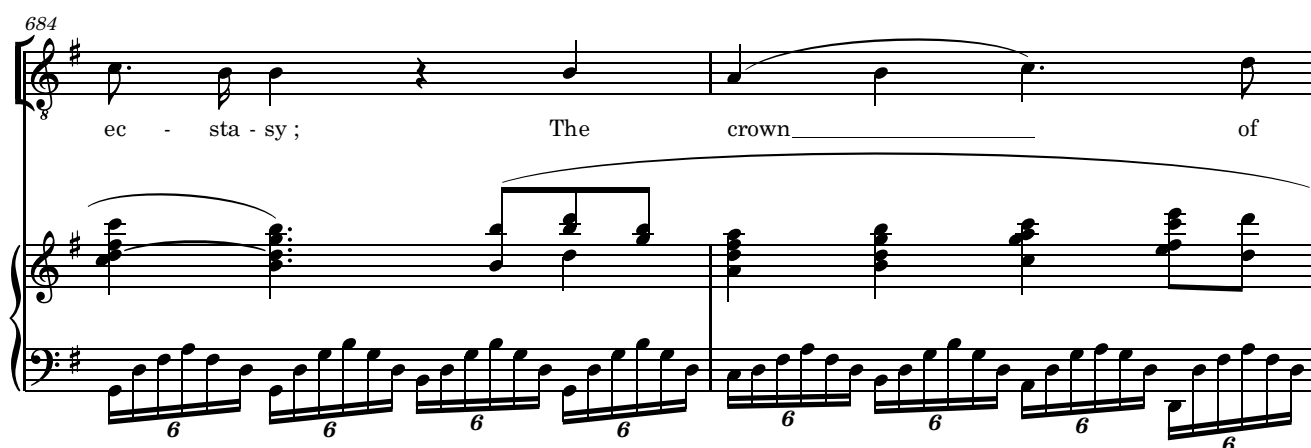
Pno 

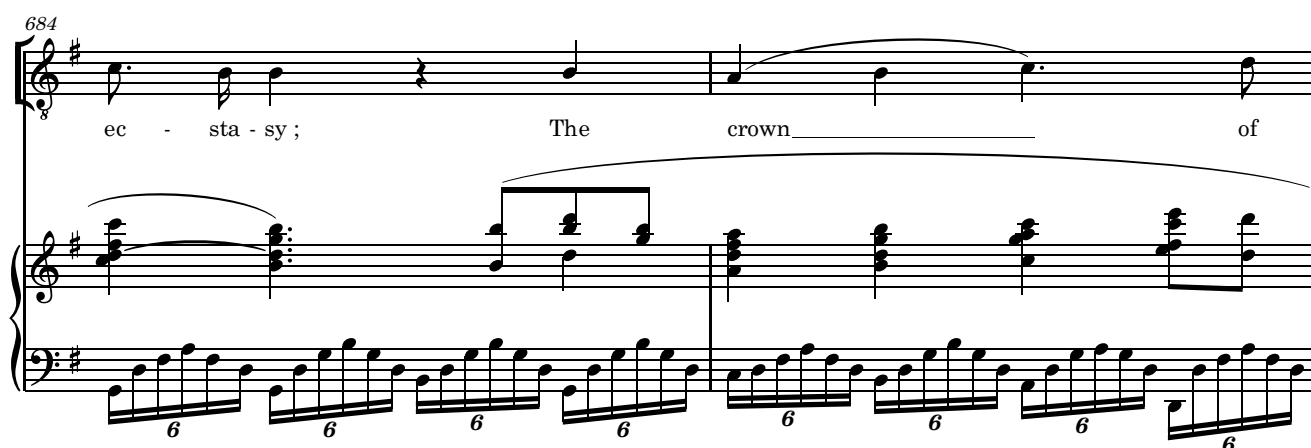
682

Sav. 

Pno 

684

Sav. 

Pno 

## Act II - Scene 4

686

Sav. *heav'n - - - ly life with - in my grasp.*

Pno

690 *(to Rucello.)*

Sav. *Do thou lead on!*

Pno

*The Compagnacci surround him, and chairs are quickly fastened to his wrists. His brethren and followers are about to rescue him, but by a gesture he bids them back.*

694

Pno

696

T. I *Death to him! Death to him!*

T. II *Death the him! Death to him!*

B. I *Death to him! Death to him!*

B. II *Death to him! Death to him!*

Pno

## Act II - Scene 4

698

Chorus of Campagnacci

T. I Death to him! Death!

T. II Death to him! Death!

B. I Death to him Death!

B. II Death to him! Death!

Dominican Monks

T. I Ho - ly fa - - ther Do - - - mi - nic.

T. II Ho - ly fa - - ther Do - - - mi - nic.

B. I Ho - ly fa - - ther Do - - - mi - nic.

B. II Ho - ly fa - - ther Do - - - mi - nic.

Pno

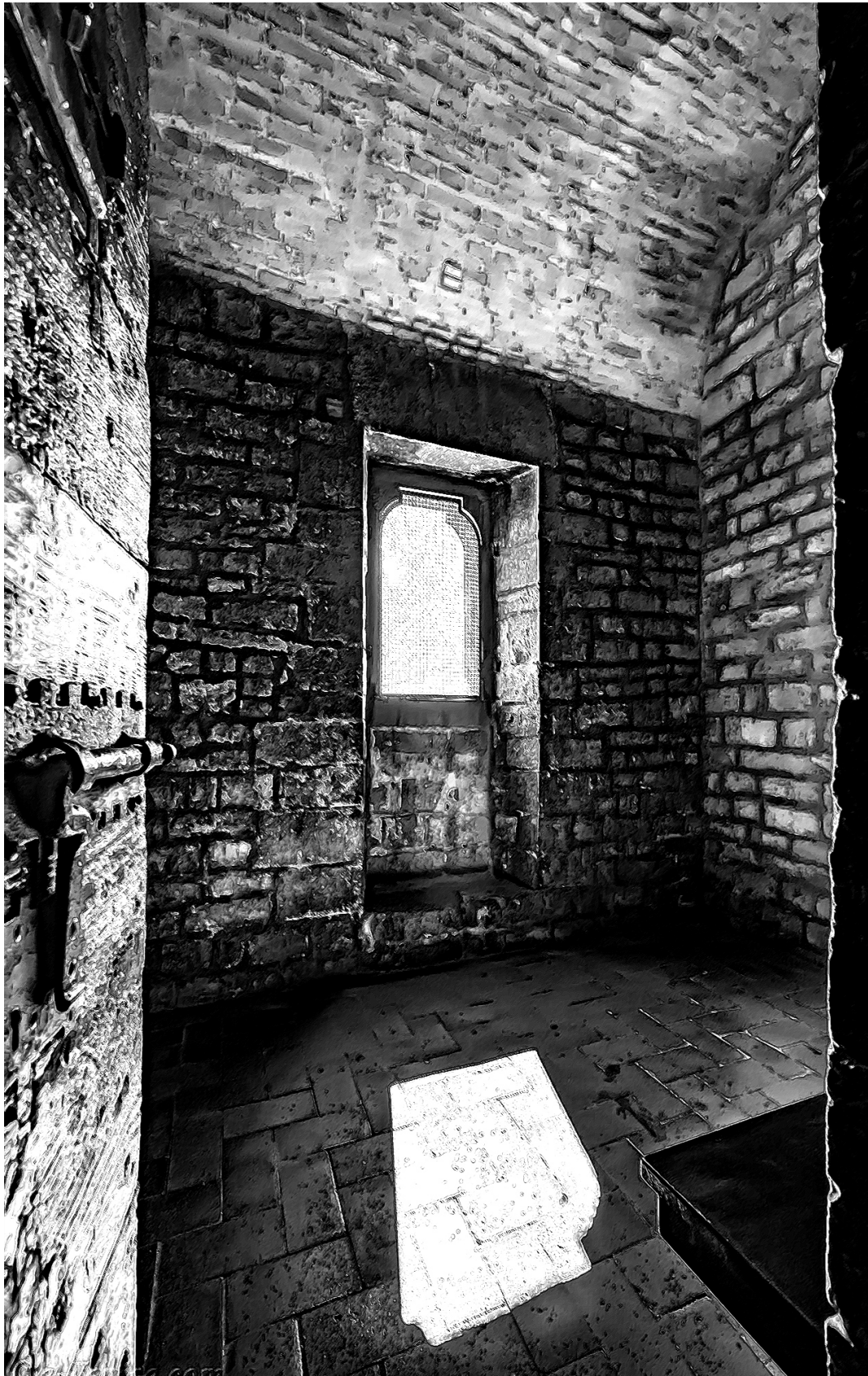
(8)

700

The curtain falls rapidly

Pno

End of Act II



SAVONAROLA'S CELL IN PALAZZO VECCHIO  
Florence



# ACT III

## Scene 1

*A dungeon. The rays of the newly risen sun are streaming through the iron-barred casement that give it light. As the act drop slowly ascends, and reveals the darkened stage, SAVONAROLA is discovered erect, facing the sunrise, the bright glory of which bathing his white-robed figure, causes it to stand out in a conspicuous relief from the surrounding gloom.*

**Larghetto.**

Francesca

Savonarola

Soprano 1

Soprano 2

Tenor 1

Tenor 2

Piano

*p*

*con Ped.*

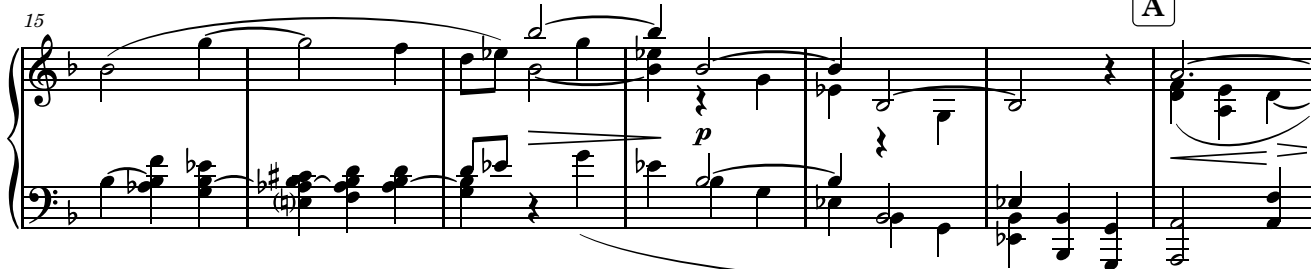
8

Pno

## Act III - Scene 1

15 A

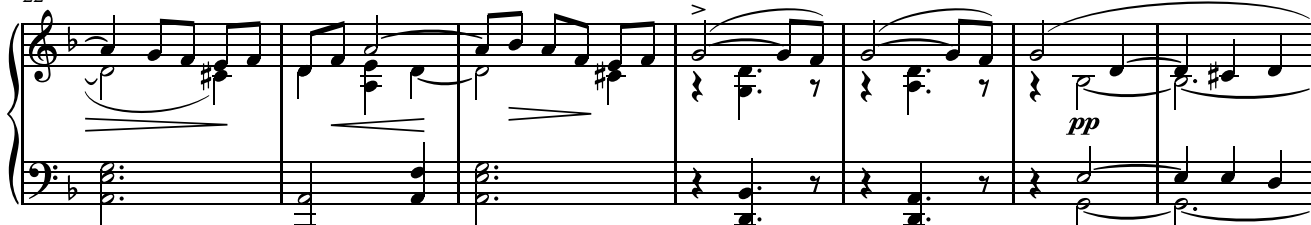
Pno



*p*

22

Pno



*pp*

29 *(The curtain rises slowly)* B

Sav.

*mf*

At length the end !

Pno



*pp*

*p*

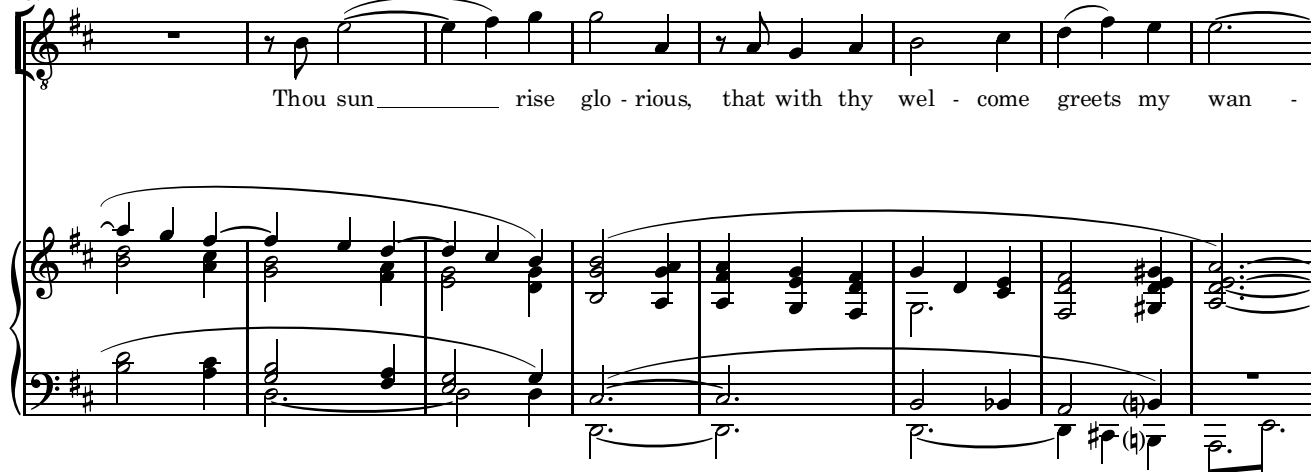
*col Ped.*

37

Sav.

Thou sun \_\_\_\_\_ rise glo - rious, that with thy wel - come greets my wan -

Pno



*p*

*p*

*p*

## Act III - Scene 1

45 *mf*

Sav. ing life : Speak to my soul! Thou her - ald sent of God,

Pno *p*

52 *sf*

Sav. from the e - ter - nal light be - fore whose blaze\_\_\_\_\_ the glitt - 'ring

Pno *f* *p*

59 *dim.* (He moves out of the light.)

Sav. sheen of all\_\_\_\_\_ this jew - elled world is but a black - ened sha - dow!

Pno *dim.* *col Ped.*

66 *p* [C] (♩ = ♩)

Sav. Yea, 'tis well! Yet once a vi - sion

Pno *col Ped.*

## Act III - Scene 1

70  
Sav.   
splen - did, up - rose \_\_\_\_\_ be - fore me ; the reign of

Pno 

72  
Sav.   
lust \_\_\_\_\_ was end - ed, and o'er \_\_\_\_\_ the heads of

Pno 

74 *cresc.*  
Sav.   
kings, a strength of an - - gels' wings. In spir - it

Pno 

76  
Sav.   
bore me. For I be - held thee, \_\_\_\_\_ Flor - ence,

Pno 

## Act III - Scene 1

78 *f* *Più sostenuto*

Sav. ri - - sen, thy sin de - part - - - ed,

Pno

81

Sav. Yet do I see thee grow faint and sick - en, and

Pno *p*

84

Sav. I who from thy plague—would free thee, lie pal - - - sy -

Pno *p*

87 *Tempo I*

Sav. - strick - en ! So falls the

Pno *pp3* *con Ped.*

## Act III - Scene 1

Allegretto moderato.

89 Sav. veil ! So comes the end ! Is

Pno

93 Sav. *cresc.* *f* (Appealing to heaven.)  
this the end ? My soul's de - sire ! Ah no ! it is not this !

Pno

98 Sav. *f*  
Thou canst the might - y break and bend, and point the way through mar - tyr's fire to

Pno

103 Sav. **E** *sf* (He kneels.) *rall.* *Lento e religioso.* *mp*  
heav'n - - ly bliss ! O by Thy prom - ise

Pno



117 *f*

Sav. been, by thy great love and mer - cy ev - er -

Pno

## Act III - Scene 1

**F** Più mosso. (He rises to his feet.) Tempo I

119

Sav. *- last - ing on which they lean. My prayer is*

Pno. *mf p*

**G** *cresc.*

122

Sav. *heard, His ho - ly word, man shall not set at naught, I see the light, it*

Pno.

(He again faces the sunrise.)

126

Sav. *breaks ! \_\_\_\_\_ the fight in vain hath not been fought.*

Pno. *8va dim. p*

130

Sav. *Rise ! wake the world, thou sun ! \_\_\_\_\_ I toil no*

Pno. *p*



## Act III - Scene 2

136 **Allegro moderato.**

Francesca

Savonarola *(The bolts of the prison door are drawn back.)*  
more ! They come !

Soprano 1

Soprano 2

Tenor 1

Tenor 2

Piano

139 *(Francesca appears on the threshold.)* **mf**

Fran. Not yet !

Sav. My earth - ly task\_\_\_\_\_ is done.

Pno

## Act III - Scene 2

144 **H** *mf*

Fran. One task, \_\_\_\_\_ yet one more task is thine!

*f*

Sav. Fran - ces - ca ! Fran - ces - ca !

Pno *pp*

6 6 6 6

**||**

(She enters - the door closes behind her. She then advances hurriedly towards him.)

149 *p* **Andante agitato.**

Fran. Dost ask ?

Sav. child, what seek - est thou ?

Pno *fp* *p*

7

**||**

153 (With bitter self-reproach.)

Fran. Be - hold this form \_\_\_\_\_ that cowers in shame be -

Pno

7

## Act III - Scene 2

155

Fran. *3*  
- fore thee ! Look in these eyes to gaze in thine that

Pno

157 *cresc.*

Fran. dare ! See that the god - less hate this heart once

Pno *cresc.*

159 *dim.*

Fran. bore thee in bit - ter tears is spent ; is no more

Pno *dim.*

162 *J* *mf*

Fran. there ! And yet this hand, it la - boured

Pno

## Act III - Scene 2

164 *cresc.*

Fran. to be - tray thee, wrought out thy death!

Pno

166 *f* (She kneels.)

Fran. And I am free and live! O

Pno *cresc.*

168 *ff*

Fran. curse me not! 'Tis I, yes I, who

Pno *dim.*

170 *p*

Fran. slay thee, yet be thou mer - ci - ful to me! be

Pno *p*

## Act III - Scene 2

173 *tranquillo*

Fran. mer - - ci - ful to me !

Sav. *(He raises her.)* *mf*  
Rise \_\_\_\_\_

Pno *p* *R.H.*

176

Sav. gen - tle child, rise, end thy weep - ing, God \_\_\_\_\_

Pno *L.H.*

179

Sav. knows thy heart, He hears thy prayer ! The storm once

Pno *L.H.* *pp*

Act III - Scene 2

182

Sav. wild is lulled ! and in his keep - ing thy soul is spot - less,

Pno

185

Sav. pure \_\_\_\_\_ and fair. For

Pno

188

Allegro con spirito. *f*

Fran. Heaven bless thy

(He blesses her.)

Sav. ev - - - er thou art His !

Pno

## Act III - Scene 2

K

(With sudden energy.) **f**

190

Fran. word Heav - - ven bless

Pno *cresc.* *dim.*

192

Fran. — thee ! For oh, like a vi - sion that has burst in blaze of

Pno *p* *f*

195

Fran. glo - ry, on my wea - ry eyes that had too long mourned, I

Pno

198

Fran. saw thee rise ho - ly and pure be - fore me ;

Pno *cresc.*

## Act III - Scene 2

201

Fran. Thee whom I scorned, ay, loathed, in my vile de - ri - sion.

Pno *sf* *f* *p* *cresc.* *sf*

205

Fran. And a won - drous change stole\_

Pno *ff* *pp* *Adagio.* *p* *dim.* *3* *3* *3* *6* *6*

209 (♩ = ♩)

Fran. o'er me. And I

Pno *3* *6* *6* *6* *3* *3* *8va* *3* *3* *3*

212 **L** (she bows her head.)

Fran. heard, and it seemed like a dream that I had dreamed,

Pno *8* *con Ped.* *3* *3* *3* *3* *3* *3* *3* *3* *3*



## Act III - Scene 2

215

Fran.

an ech - o of some sad sto - ry, from the years that are long a -

(8)

Pno

219

Fran.

- go, that are dead and past, and my heart beat fast,

Pno

223

Fran.

and my voice sank low and low.

Pno

227 (gazing at her.) *p*

Sav.

O child ! fair flower, as I up - on thee

Pno

*p*

## Act III - Scene 2

230

Sav. gaze, some my - stic power of long for - got - ten days. From out the

Pno

233

Sav. bound - less space, brings back an an - - - gel

Pno

*legatiss.*

*pp*

**M**

236

Sav. face, in light di - vine,

Pno

*il canto marcato*

239

Sav. a face like thine. In vain a - down the

Pno

## Act III - Scene 2

242

Sav. *8* years the stream of hu - man tears hath flowed in peace.

Pno

245

Sav. *8* For tears can - not ef - face

Pno

*f*

*mf*

*p*

249

Sav. *8* nor strength, nor time, nor will,

Pno

*mf*

*p*

253

Sav. *8* one me - - - - mo - ry

Pno

## Act III - Scene 2

256

Sav. — that lasts till life shall cease : For as I gaze on thee,

Pno *mf*

261

Sav. for as I gaze on thee, it haunts me still !

Pno *mp*

266

Fran. *mp* Yet I have wound - ed thee ! O leave me not. Let

Pno *p*

270

Fran. *f* ex - pi - a - ting years with gen - tle calm heal thy bruis - ed spi - rit. Dark-

Pno *pp* *f*

## Act III - Scene 2

274 (shuddering.)

Fran. *- en not my lot. Stay! Black low - ers the storm!*

Pno

278  $\text{♩} = \text{♩}$

Sav. *To break in calm, the calm of heav'n a - bove,*

Pno

283

Sav. *Where end - ed is the strife, where stirs no earth - ly breath, where*

Pno

## Act III - Scene 2

285 *(passionately)* *(The Bell tolls.)*

Fran. Yet I would give thee life.

Sav. all is lost in love!

Pno *pp* *sf*

289 **O** *(The gaoler and guards enter. SAVONAROLA takes his place amongst them.)*

Fran. Ah! woe\_\_\_\_\_ is me! My gift is death!

Pno *p* *f*

293 *(The door is unbarred, and Gaoler and guards enter.)*

Fran. *(taking his position among the guards.)*

Sav. Fare - well,\_\_\_\_\_ my child! The way

Pno *p* *f*

## Act III - Scene 2

297

Sav. — will not be long !

Pno *p* *f* *p* *f* *dim.*

301

Fran. *f ad lib.*  
Oh Heav'n! in Thy great

Pno *p* *pp* *pp*

(As the cortège is about to depart,  
the curtain closes in the scene.)

305

Fran. *rall.* *Grave in tempo di Marcia, e Maestoso.*  
strength let me be strong !

Pno *sf*

309

Pno *mf*

## Act III - Scene 2

313

Pno

*mp*

9

315

Pno

9

3

3

9

*cresc.*

P

317

Pno

3

10

*f*

3

3

*dim.*

321

Pno

*mp*

9

323

Pno

9

3

3

9

*cresc.*

325

Pno

3

10

3

3

*dim.*



## Act III - Scene 2

329

Pno

*dim.*

332

Pno

*Cantabile*

*mp*

334

Pno

*f* *p*

337

Pno

*p*

340

Pno

*8va*

*f*

342

Pno

344 **R**

Pno *mp*

346

Pno

348

Pno

350

Pno *mf* *sf* *p*

352

Pno *sfp* *f* *8va*

354

Pno *p* *dim.* *mp*

## Act III - Scene 2

356

Pno

358

Pno

*cresc.*

*pp*

S

360

Pno

*8va*

*mf*

362

Pno

*8va*

*cresc.*

364

Pno

*cresc.*

*8va*

*ff*

367

Pno

*p*

*sf*

*ff*

(8)

This page of piano music is from Igor Stravinsky's 'The Firebird', measures 371-386. The score is in G major, 2/4 time, and features complex rhythmic patterns and dynamic markings.

The page is divided into six systems, each starting with a measure number and a 'Pno' (Piano) label. The first system (measures 371-373) begins with a forte (*p*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The second system (measures 374-375) features a forte (*sf*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The third system (measures 376-377) features a forte (*ff*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The fourth system (measures 378-379) features a forte (*ff*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The fifth system (measures 380-381) features a forte (*ff*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The sixth system (measures 382-383) features a forte (*ff*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The seventh system (measures 384-385) features a forte (*ff*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand. The eighth system (measures 386-387) features a forte (*ff*) dynamic and a sixteenth-note figure in the right hand, followed by a sixteenth-note figure in the left hand.

The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *sf*, *ff*). The key signature is G major, and the time signature is 2/4. The page is numbered 371 at the top left and 386 at the bottom left.

Act III - Scene 2

388

Pno

8<sup>va</sup>

390

Pno

391

Pno

392

Pno

394

Pno

397

Pno

pp

Act III - Scene 3

*A bye street leading to the Piazza, set diagonally, the open space of the great square being discernible in the distance. Rucello is discovered waiting the approach of the procession conducting savonarola to the stake.*

**Allegro moderato, ma con fuoco.**

399

Francesca

Savonarola

Rucello

The Women I

The Women II

The Poor and the Sinners

The Aged

Soprano 1

Soprano 2

Tenor 1

Tenor 2

Piano

The musical score for Act III - Scene 3 begins at measure 399. It features eleven vocal staves and a piano accompaniment. The vocal parts are Francesca, Savonarola, Rucello, The Women I, The Women II, The Poor and the Sinners, The Aged, Soprano 1, Soprano 2, Tenor 1, and Tenor 2. The piano part is marked *mf* and consists of a melody in the right hand and a rhythmic accompaniment in the left hand. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is **Allegro moderato, ma con fuoco.**

## Act III - Scene 3

401

Pno

*cresc.*

404

Ruc.

*f* **U** *rall.*

Has - ten thou kin - dled dawn of my re - venge !

Pno

*sf* *sf* *colla parte* *p*

col 8va ad lib.

407

Ruc.

Halt not, but scat - ter the pale\_\_ pu - ny fires that lag be - hind the van - ished

Pno

*dim.*

410

Ruc.

*ff*

night ! Tri - umph !\_\_ Black dream of damn - ed

Pno

*mf* *cresc.* *f* *sf*

## Act III - Scene 3

413

Ruc. doubt, thou'rt gone, and the swift sun - rise, as my hope's blood

Pno *f* *p*

415

Ruc. red, tar - ries no more ! The goal is made !

Pno *sf*

418

Ruc. The hour, sweet - tast - ing hour of all my hun - gry

Pno *sf* *sf*

(He looks in the direction of the approaching procession.)

421

Ruc. hate strikes ! See, he comes at length.

Pno *sf* *colla parte* *p* *staccato*

rall. W a tempo



## Act III - Scene 3

424 *f*

Ruc. Clear, clear the way!

Pno

427

Ruc. Hin - der him not; make smooth and straight his

Pno

429

Ruc. path, and bring him to me

Pno *cresc.*

431

Ruc. scourged and shamed. Quick, on! Quick, on!

Pno

## Act III - Scene 3

433 X

Ruc. Halt not; but let me feed my

Pno *f* *sf* *sf*

436

Ruc. fam - ished eyes, that ache for such a

Pno *sf* *f* *sf*

438

Ruc. feast ! He comes ! He comes !  
(bell on the stage)

Pno *sf* *sf* *sf* *sf* *sf*

441

Ruc. No joy - - ous bride - groom

Pno *sf* *sf* *p*

## Act III - Scene 3

443

Ruc. on his gol - - den day, in rap - ture

Pno. *dim.*

445

Ruc. heark - ened to his mar - - riage bell, as I drink in\_\_ the

Pno. *cresc.* *f* *sf*

448

Ruc. mu - sic of that knell.

Pno. *sf* *p* *pesante*

*The crowd pour in making a path for the approaching procession. The guards come first, then the civil authorities, then the executioner, preceding SAVONAROLA*

*As he comes on the scene, the crowd kneel for his blessing, and by their bearing and gestures manifest their love and sympathy.*

452

Pno.

*Many of the poor are following. Among them is FRANCESCA.*

456

Pno. *mf* *8va*

## Act III - Scene 3

461 **(8)** *molto rall.*.....

Pno

*col Ped.*

464 *(As SAVONAROLA advances, RUCELLO confronts him.)* **f**

Ruc. Ha! so thine hour hath struck!

Pno **ff** **p**

471

Ruc. Though in the strik - ing long. But at length my sweet\_\_\_ re -

Pno

476

Ruc. -venge is fed. Come, say, Sir Priest, how tal - lies this bright morn with one pale

Pno **pp**

## Act III - Scene 3

481

Ruc. night some twen - ty years a - go ? Thou hadst thy tri - umph then.

Pno *p* *f* *f*

486 **Z** (Savonarola looks at him unmoved.)

Sav.

Ruc. Mine hath come late, but it hath come. (Rucello advances a step or two with mocking gesture.)

Pno *f* *ff* *sf* *ff* *pp sub.*

492 *mf*

Ruc. What ! ho ! thou art so calm, thou dost for - give ?

Pno

(Doffing his cap in mockery.)

497

Ruc. I thank thy saint - ship hum - bly. Thou go - est to the scaf - fold.

Pno

## Act III - Scene 3

*(He is about to kneel.)*

503 *Più mosso.*

Ruc. See, I crave, Ha! ha! good priest, thy dy - ing bless - ing.

Pno

508 *(Coming between them.)* *ff*

Fran. Fiend! A mock - ing fiend from hell\_\_\_\_ thou

Pno

512

Fran. art! In jest his dy - - - ing

Pno

515

Fran. bless - ing dost thou ask? Here fall with all the

Pno

## Act III - Scene 3

519

fran. *f*

powers of my loath - - ing soul on thee\_\_\_\_\_ and

Pno *f* *sf*

523

fran. AA

thine, in my dead moth - er's name,

Pno *p* *cresc.*

527

fran. *ff*

for ev - er and for aye,\_\_\_\_\_

Pno *ff*

## Act III - Scene 3

533 (The women curse him.) **BB** Adagio *mf* ad lib. col Soprano (RUCELLO cowers before her.)

Fran. my liv - ing\_ curse ! *mf*

S. 1 For this his blood that thou dost shed *mf*

S. 2 For this his blood that thou dost shed *mf*

T. 1 For this his blood that thou dost shed *mf*

T. 2 For this his blood that thou dost shed

Pno

537 *cresc.*

Fran. till to the judg - ment thou art led, \_\_\_\_\_ when sound of trump shall wake the

S. 1 *cresc.* till to the judg - ment thou art led, \_\_\_\_\_ when sound of trump shall wake the

S. 2 *cresc.* till to the judg - ment thou art led, \_\_\_\_\_ when sound of trump shall wake the

T. 1 *cresc.* till to the judg - ment thou art led, \_\_\_\_\_ when sound of shall wake the

T. 2 *cresc.* till to the judg - ment thou art led, \_\_\_\_\_ when sound of shall wake the

Pno *cresc.*



## Act III - Scene 3

540 *ff*

Fran. dead, our curse on thee and thine! Our

S. 1 *ff* dead, our curse on thee and thine! Our

S. 2 *ff* dead, our curse on thee and thine! Our

T. 1 *ff* dead, our curse on thee and thine! Our

T. 2 *ff* dead, our curse on thee and thine! Our

Pno *f* *p* 6 6 6 6

(RUCELLO shrinks before them with increasing horror.  
Finally, covering like some guilty evil thing, he creeps  
from their sight.)

543

Fran. curse on thee and thine! Our curse, our curse, our

S. 1 curse on thee and thine! Our curse, our curse, our

S. 2 curse on thee and thine! Our curse, our curse, our

T. 1 curse on thee and thine! Our curse, our curse, our

T. 2 curse on thee and thine! Our curse, our curse, our

Pno *f* *sf* *sf* *sf* 6 6 6 6

## Act III - Scene 3

547 **Allegro maestoso.**

Fran. *f* curse on thee and thine\_\_\_\_\_

S. 1 *f* curse on thee and thine\_\_\_\_\_

S. 2 *f* curse on thee and thine\_\_\_\_\_

T. 1 *f* curse on thee and thine\_\_\_\_\_

T. 2 *f* curse on thee and thine.

Pno *f sf sf ff*

552

Fran. Our curse on thee and

S. 1 Our curse on thee and

S. 2 Our curse on thee and

T. 1 Our curse on thee and

T. 2 Our curse on thee and

Pno *3 3 3 3*

## Act III - Scene 3

557 *(The procession moves on.)*

Fran. thine !

S. 1 thine !

S. 2 thine !

T. 1 thine !

T. 2 thine !

Pno

564 **Tempo della marcia.**

Pno

*p pesante*

569 **CC**

Pno

*sfp*

573

Pno

*mf*

## Act III - Scene 3

577

Pno

3 3 mp cresc.

580

Pno

3 5 3 cresc.

582

Pno

3 10 f dim.

586

Pno

3 p cresc.

col 8va Basso

(The stage is deserted save by FRANCESCA still kneeling. She rises suddenly and gazes in the direction of the vanishing throng.)

590

Pno

pp p Allegro moderato.

594

Fran.

Hor - ror! he mounts the stair! But

Pno

f pp

## Act III - Scene 3

597 DD (♩ = ♩) (She turns away shudderingly.)

Fran. still \_\_\_\_\_ with heav'n - ly calm ! No ! No ! I dare not gaze,

Pno *pp*

601

Fran. Oh Heav'n ! his might - y strength !

Pno

606 (♩ = ♩) *mf*

Fran. It breaks my heart. O thou God of mer - cy, hear me !

Pno *pp*

611

Fran. Death it seem - eth, oh so near me ! See it ri - seth all a -

Pno *8va*

## Act III - Scene 3

616 *cresc.*

Fran. - round me, long, too long, these chains have bound me,

Pno

8<sup>va</sup>

620 **EE**

Fran. Give me li - ber - ty!

Pno *mp* *cresc. e string.*

623 *f* *p*

Fran. li - ber - ty! li - ber - ty! He hears my

Pno *f*

(She grows faint and puts her hand to her heart.)

628 **Lento.**

Fran. prayer. Ah me! that light!

Pno *pp* *Bell*

## Act III - Scene 3

634

Fran. What is this vi - sion in the air, A spir-

Pno

638

Fran. - it, white - robed won - drous fair ! I see a - right ?

Pno

**FF** *mf*

*pp*

643

Fran. It is a heav'n - ly crown ; 'Tis mine, it call - - eth me !

Pno

*cresc.* *cresc.*

648

Fran. a voice \_\_\_\_\_ di - - vine ! \_\_\_\_\_

Pno

*8va* *pp sempre*

## Act III - Scene 3

652 *f*

Fran. O thou white

Pno

654

Fran. sea of ser - aphs' wings!

Pno

656

Fran. O mu - sic wak - - ing

Pno

658

Fran. in mine ear, swept

Pno



## Act III - Scene 3

GG

660


Fran. 

from a myr - iad gold - - en strings !

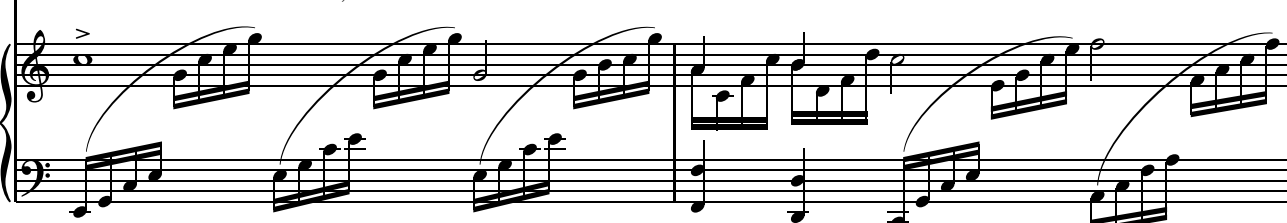
Pno 

*(She stretches out her arms towards the vision.)*

662

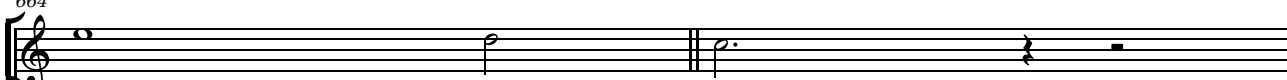
Fran. 

O heav'n, I come ! Thou

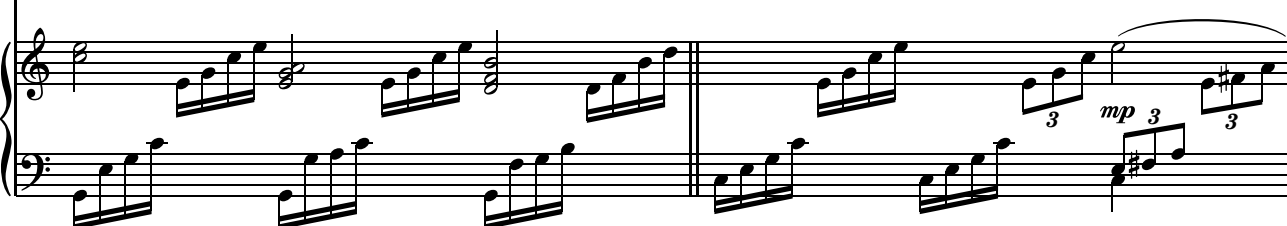
Pno 

**Più mosso.**

664


Fran. 

art so near !


Pno 

*(halting)*

666

Fran. 

Life fad - - - eth

Pno 

## Act III - Scene 3

669

Fran. like a bro - - - ken flower.

Pno

*p*

672

Fran. I cast it from me.

Pno

675

*f* JJ

Fran. See! the throne! I mount! I

Pno

*sfp*

678

Fran. mount! wide hea - ven mine own, E - ter - - -

Pno

*sfp* *pp*

## Act III - Scene 3

681 (She is illumined by the red rays of the fire.)

Fran. - - - ni - ty my dow - er!

Pno

684 *f*

Fran. Fare - well, O world.

Pno *p*

Col. 8va

687 *più f*

Fran. Be - hold me free, ay,

Pno *cresc.*

690 *ff*

Fran. free ay, free

Pno *cresc.* *f* 3 3 3

Act III - Scene 3

693 **KK** (♩ = ♩) *f*

Fran. My God,

Pno. *f* *dim.*

695

Fran. I come ! I come to Thee !

Pno.

697

Fran. My God,

Pno. 7

699

Fran. I come ! I come to Thee !

Pno. 6

## Act III - Scene 3

702 *p*

Fran. My God, I come,

Pno *pp*

704

Fran. I come \_\_\_\_\_ to

Pno

706 **LL** (She sinks lifeless to the ground.)

Fran. Thee !

Pno *pp* *ff*

709 *dim.*

Pno

Act III - Scene 3

712

Pno

*ff*

715

Pno

THE CURTAIN FALLS SLOWLY

6

717

Pno

6

719

Pno

6

720

Pno

6

722

Pno

6

END OF THE OPERA





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