She greets him kindly—
Sie spricht freundlich—


dim.

near: And he sinks in gentle greeting,

nach: und du wegst hin-ab-gesogen,

nach: und du wegst hin-ab-gesogen,


Truly, Wahrlich,

Truly she greeted all!

mit, Je ders sprach sie so!

As the bee to flow’ret dear,

wie die Bienen seelig schweiren,

wie die Bienen seelig-schweiren,

cres.

Ped.

(He rises from his seat.)

(The Tableau vanishes.)

No harm do I discover.

Der Spiegel

dear.

scheuer.


Schenk — "Genoveva" — Novello, Ewer and Co.'s Octavo Edition
Six months I put the mirror back, 
As you desired. A picture

Would you have of later days?
Bild vielleicht aus neuer Zeit?

What think you, Golo!
Was meinen Du, Golo!

Proceed then!
Wohl am down!

Margaret (solemnly). Piu animato. (Siegfried sits himself again.)

Appear! Appears! (Second Tableau.)

Two Soprano Voices (behind the scenes).*

When the lights on the earth cease to glow,
Wann die Lichter der Erde verglühen,
Two Tenor Voices (behind the scenes).*

When each flower’s little leaf lets go
wann der Blüthen Kolche ge-

Siegfried.

With in my cas-tle walls the spot,
Der Garten meines Burghofs ist’s—

The arbour there against the
Lau-be an der Mauer

* These parts may also be strengthened if wished.

yet, do I see no ill! Her mien is so contain'd, as one whose
Schlim - me schleicht nicht! So sit - sen wie sie blickt, so scheint sie

G Petro.

'Tis well, to take it
Wohl dem, der da vor -

place is to command, And his but to obey her.
nur als Herrn sich zu füh - len, er als Dien - ner.

Margaret.

Thus! thus!
Drei Bil - der

(thrust!)

Can you summon yet further, A scene of la - test time?
Konnt sech ein Bild füh - ren, aus - jähr - der Zeit ein Stück?

may I conjure up, no more! Then wouldst thou see the
macht, mehr nicht! wohl sehe das let - te

The last I'll see!
Das letzte kann!

(as before.)
(Third Tableau.)

(Schumann—"Genoveva."—Novello, Ewer and Co.'s Octavo Edition.)
(During the last Tableau Siegfried walks restlessly)

fruit is here,
Though the serpent lurk eth near!
Lightly tread through
SIEGFRIED’s 
GOLD-NE FRUCHT UND KRIECH’HER BEIT!
Lightly tread through
Leiser Trit duch’s

fruit is here,
Though the serpent lurk eth near!
Lightly tread through
SIEGFRIED’s 
GOLD-NE FRUCHT UND KRIECH’HER BEIT!
Lightly tread through
Leiser Trit duch’s
up and down without looking at the mirror.
 poco a poco accel.

At last he turns towards

it just as Genoverya gives her hand to Drape. He exclaims "scoundrel.")

MARGARET (hiding her face).

If I refuse?

Unser thut's nicht?

Before one moon shall wane, the stake for

Hotz stoss auf ge-richtet, in flames then'll

And to kill myself ere then!

So tödt' ich mich vor her!
- tempt it not! In flames thou wouldst a salamander
such es nicht! In flammen wirst du Salamander

be, and in the earth a worm, . . . Gaint steel and
sein, im Schooss der Erde Wurm, . . . und gegen

Molto vivace, MARGARET.

What horror chills he!
Unterschen packt mich-

Iron wouldst thou be a stone!
Stahl und Eisen wie von Stein!

Molto vivace, \( \text{c} = 68 \).

The hungry flames crawl round the stake!
Schon locken die Flammen am Holz!

Ay! so . . . 'twill be,
Ja! so . . . ge-schicht's!

Thus: 
"tis: decreed!

blood-red arms!
bloody rock!

They gnaw me, they burn! O death!

(Flames rise from the fragments of the mirror, gradually filling the background.)

Terrible!
Furchtlich!

Where can I fly, where can I hide?
Hear me, Heaven!

* From * to * may be omitted, if considered desirable.

Heaven, have mercy,

bar men, Er

O have mercy,

hab' Er

mer cy, heav'n have mer cy!

bar men, hab' Er

mer cy, I heav'n have mer cy!

O where to hide?

Wo ber y' ich mich?

Air! Help me! help me! Save me! help me!

Hu lfe! Ret tung! Hu lfe!

save me! Ret tung! save me! Ret tung!

Help me!
Save me! Help me! Save me!
Ret - tung! Hal - fe! Ret - tung!

Help me! Save me, Sieg - fried!
Ret - tung! Sieg - fried!

Sieg - fried! Sieg - fried!

(She rushes out, enveloped in flames)

(The curtain falls)

Genoveva—Schumann.—Novello, Ewer and Co.'s Octavo Edition. END OF THE THIRD ACT.
ACT IV.

A savage, rocky scene; in the far distance rise the towers of Siegfried’s castle. A gloomy, cloudy sky. The murmuring of a mountain streamlet is heard. To the left, at the foot of a mass of rock, is a Cross with an image of the Madonna, half hidden amidst bushes. Genoveva appears with Baltasar, Caspar and Angelo on the summit of the rocks; Genoveva poorly clad, Baltasar and Caspar walking at her side. Angelo is at a little distance, armed. They descend slowly, and sing as follows.

No. 16.

SCENA, SONG AND ARIA.—“STEEP AND STEEPER.”

(The curtain rises.)

Piano.

Genoveva.

Steep and steep-er, rock-y the path-way, Depths that threat-en,
Steh und stei-ter ru-gen die Fel-sen, dro-hen die Grün-de,

cres.

ter-rible de-sert, Say, when end we the jour-ney?
Schock-li-che Wild-ness! Sag, wann sind wir am Ziel le-gt?

BALTHASAR AND CASPAR.

Soon! Bold?

Ped.

* stringendo.

close, my feet are wounded; Grant but one moment’s rest to the wea-ry!
Schoch, die Füs se schmerzen, ge-nüf es ne Wei-le Ru-he der Mü-den?

BALTASAR.

* stringendo.

Tor-tures are
Grau-se-mes

On a-gain!

On a-gain!

CASPAR.

For-wärte je-tzt!

For-wärte je-tzt!

Schumann—"Genoveva."—Novello, Ewer and Co.'s Octavo Edition.—(132.)
now yours to in-flict! Fear ye not him who soon will come And will work my full re-

On, on!
Vor-wärts!

On, on!
Vor-wärts!

rit.  a tempo.

- venge?

wird?

rit.  a tempo.

Si-lence, foul witch!
Heuch-le-rin, schweigt!

rit.  a tempo.

Si-lence, foul witch!
Heuch-le-rin, schweigt!

rit.  a tempo.

(THEY have arrived at the bottom of the ravine.)

Poco più animato.

BALTHASAR (to Genoese).

(Balbhasar signs to Angelo to retire; he then goes with

Here wait thou!
Hier

SCHUMANN—"Genova."—Novello, Ewer and Co.'s Octavo Edition.
Caspar towards the background. They are only seen now and then, walking up and down, as if keeping guard.

Caspar and Balthasar (behind the rocks).

Woe's me, my strength nigh fails...
Web' mir, kaum halt' sich aufrecht
Rogue's Song.

Allegretto moderato. (She sinks on a rock, exhausted.)

me! mich!

lovd, far more than words could tell, A thief his mate (a ne'er-do-well); Pledged he his knavish craft,
hat-ten Beiß sich herz-liech lieb, Spitz-bü-bin war sie, or ein Dieb; wens Schelmensrecht' er mach't

Allegretto moderato. $d = 194.$

(The second verse is heard from a great distance.)

She shook her sides and laughed, and laughed! At six he hung on gallows high, At sev- en in the
sie warf sich hin und lacht', und lacht! Um soch-se früh ward er gehend, um sie-ben drauf in's

She shook her sides and laughed, and laughed! At six he hung on gallows high, At sev- en in the
sie warf sich hin und lacht', und lacht! Um soch-se früh ward er gehend, um sie-ben drauf in's

grave to lie; At eight, her glass she quaff'd, An-o-ther kiss'd, and laugh'd, and . . . lacht!
Grab gesenkt; sie a-her schon um acht 'nen Andern küss't, und lacht', und . . . lacht!

Muito sostenuto. Genoveva.

failed me, Soon all is o-ver! Sad, to die thus, so
schelm'ch, boll'd ist's ver-si-ber! Ster-ben müs-sen, so

Muito sostenuto. 

young, dying. By mur'rous hands, And to
juny, ster-ben von Mör-der-hand, press-ge-

shame given o-ver! Is there no es-ca-pe?
ge-ben der Schand-de! Zieht kein Aus-weg sich!

Schumann—Genoveva.—Novello, Ewer and Co.'s Octavo Edition.
Comes there no savior? Sieg-fried, Sieg-fried, Dost thou not hear the voice of thy wife who gave thee all her love?

Ah, the crime will come to light most sus-
ly, Und die Schuld wird einst zu Tage kommen,

And then, with longing wilt thou call me, und sehnsuchts voll wirst Du mich rufen,

Who never can comfort thee more, Nevelfried,

tell thee, my Siegfried, I forgave thee, forgetting All the
sa-gen Dir nicht, ich ver-gessen, ver-ges-sen... 

grief thou hadst me suffer! Is there no escape? Comes there no
Woh zu Dei-net willing! Zeigt kein Aus-seech! Er-scheint kein

(She perceives the Cross.)

saviour? What see I glitt'ring there mid the gloom?
Rot-ter? Was leucht-tet hier aus dunk-lem Ver-steck?

A Cross—the holy Mother's image! These saw they not,
Ein Kreuz, ein Mutter-got-te-bild! Dies sah'n sie nicht,

or of this one comfort They would have robbed me! O holy Virgin,
sie hät-ten den letz-ten Trost mir ge-raubt! O heil'ge Jung-fran,
Lento. The crotchets to have the value of the previous semibreves.

pray, withdraw it not. For 'tis thy love appoints my lot,

fold me, O 'tis thy love appoints my lot,
yield me now, That will for ever safely hold me,

- lone! Thou holy font of love, Do thou but guide me! Through sorrow

lead-est thou to peace. And now, that
führst Du ein zur Welt. Ver-schwin-

ra-diant form no more appeas! The tones are hush'd and heaven's brightening rays!
ist die höhe Licht-gestalt! der Ton ver-halts! des Himmels Glanz er-blasset!

a tempo. (rises.) a piacere. a tempo, And from the wood a foot-step nears—
Ich hö-re Schrit-te durch den Wald—

a tempo. marcato. col. parte. crec.
a piacere. (Golo is seen.) a tempo.

Let be! my heart no longer quails! was kom-men may, ich bin ge-

Schumann—"Genoveva."—Novelli, Ewer and Co.'s Octavo Edition.
No. 17.

Szena.—"KNOW YOU THIS RING?"

Half as slow again.
(Gesto.)

Know you this ring?
Kant Ihr den Ring?

This sword had I from Sigfried,
Das Schwert gab mir Greg Sigfried,
That I quick death to you might
dass Ihr den Tod von ihm emp.

Genoveva.

You lie!
Ihr liegt!

think you now?
denkst du dies?

Dies, then, this sword?
Dies, nach diesem Schwert?

poco più animato.

It cannot be! Ich fehlt es nicht!

(yesto solle himself on a rock opposite to Genoese.)

you to Siegfried at the altar Siegfried cist am Trau-altar Ihr gahel? poco più animato.

dim.

To Drago's hidden visit what think you? Was denkt Ihr über Drago's Nachbesuch?

Tis only

In dieser

What each one must think, That to your shame, you him be-ray'd!

Was ein jeder denkt, dass Ihr den Ärger steh ihm be-ray'd!

now, that all my grief I know. O check your cruel

Stunde fängt mein E-land an. O fierce and haft-

With ever growing joy 'tis but to deck you. Mit immer höh' ren Reizen Euch zu schmück'en,
just! Why this de- lay? Here am I, kill me then; you do a kind- ly deed!

Werk! Golo (risers).

If such your con- rage be, that you would rush On death, mine is not such; this love- ly head That has been sun and stars to me, How can I dare to harm it? Come then, and fly with Haupt, das wir wie Sonn' und Mond und Stern-ne war, an's Schwert zu lie-fen— Konsult und entflieht mit mir

You speak in mad- ness!

Ihr spricht im Wahn-sinn!

me! Come now and fly with me! Give me, but once, give me that I crave, O let me but

Konsult und entflieht mit mir! Ein-mal nur gieb, was Du ges- ben kannst, nur ein-mal lasse

A way, a way, accursed man!
Hin weg, du fluch-beleid'ger Mann!
(More and more earnestly.)

Pour me this heav'nly bliss!
Gün' mir dies Him- melsglück!

Hear me, from death I'd gladly
Hör' mich, vom Tod will ich Dich

You! ah no!
Euch? O nie?

Save thee, Ask only!
Retten, nur bitte!

But think, I hold thee in my pow'r!
Denk, Du bist in meiner Macht!

In God's own hand am I!
Ich bin in Gott's Hand!

(Opering to behind the scenes.)

Wink von mir, and these two men will claim their prey!
O sprich es
geil - ty con - sort to ful - fil!  
Ihr sollt es nach des

Caspar.

Balthasar.

Ay!
Ja!

Ay!
Ja!

(gives them Siegfried's sword.)

That with this sword the deed be done.
Gra - fen Wil - len mit die - sem Scheer - te nur.

As you de -
Wie Ihr be -

As you de -
Wie Ihr be -

Do you the

- cree, so shall it be!
- fehlt, so wird's ge - schen!
- cree, so shall it be!
- fehlt, so wird's ge - schen!
deed!
Pfähler
I
But bear:
If from the

 Nacho
nicht
am
miss'd,

Then seek me not,

... 

but tell my comrades That with my steed, my fal con on my 

hand, I roam the world at large. He is seen until Caspar begins to speak.)

Caspar (to Genovera).
Tenor (off l.h.)

(During the following scene the stage becomes darker and darker. A storm arises.)

If yet a wish you have, then tell me! If I can fill it, that will
Habe ich noch einen Wunsch, so nennt ihn! Kann ich ihn erfüllen, soll's ge-
colla parte.

Lento, Genovera.

When home my lord returneth, tell him this, that I, all hardily as he dealt with
Wenn mein Gezähl zurückkehrt, sagt ihm dies: dass ich, wie hart er auch mit mir ver-

me, For-gave him all, e'en with my last breath!

fuhrt, ihm Alles doch, be-vor ich starb, ver-gab!

Schumann—*Genovera.*—Novello, Ewer and Co.'s Octavo Edition.
No. 18. **RECYT., TEKSTET AND SCENA WITH CHORUS. — "WOMAN, IN YOUR LAST HOUR."

**BALTHASAR.**

*Poco più presto.*

**WO•MAN, IN YOUR LAST HOUR, DO•CEIVE NO MORE!**

Web. *hecheIicht ibs leis·ten Au•gendick!*

For I myself saw Dra•go in your

Ich ask den Dra•go allot in Eu•ren

*Poco più presto.*

**GENOVEVA.**

*In that same moment saw I Dra•go first!*

Go•lo,

Ich ask den Dra•go erst, als Ihr ihn sucht!

Go•lo,

*sleeping room!*

schlaf•r'ach!

Ha, how you lie!

*Si wie Ihr liegt!*

who spoke of love,

in mein ent•rornut,

whom I, with scorn re•pul'd as fit•ting was,

und ab•ge•wie•sen, wie es sich ge•zemt,

Laid

spann

am•bush.

That good and true•y vast He be•fool'd, and in my cham•ber Made him

Des gu•ten from•men Knecht be•thört er, dass er in mein schlaf•r'ach sich

**BA•LTHASAR.**

Now, go on!

Wei•ter nur!

Schumann — "Genoveva." — Novello, Ewer and Co.'s Octavo Edition — (171.)
Hold 'tis e-nough! With you, As with all ser-pents, when one treads you down, E'en then you sting!

Nun ist's ge-nug! Ihr nacht's wie die Schlange, wenn man sie zer-tritt, so stich sie noch.

Poco più lento.

In vain I seek with my poor
Um sonnt versucht mein Mund, die

(Kneels before the Cross.)

words Their sto-ry hearts to sof-t'en! If Thououldst give no sign of help, I now must
ro-ken Her-zen zu er-wei-chen! Schickst Du kein Zei-chen Dei-ner Huld, so sterb' ich

Fed.

die!

If such thy man-date

Doch Dei-nem Wil-len muss ich mich neig-en!
Poco a poco accelerando.

Caspar (to Balbazar).

Quick from the Cross with hell for there I cannot harm her.

Poco a poco accelerando.

Help, I now must die—

Quick, from hence!

Balbazar.

Quick, from hence!

I go not from the Cross, hence!

Fort, from hence!

quick, from hence!

hence!

fort, from hence!
Balthasar (only).

Think you a Cross protects a faithless wife?

Caspar (aside to Balthasar).

Me-thinks I hear in the far distance, shouts and blasts of horns! Hear'st thou naught?

give no sign of help, I now must die, I now must die!

I hear it full well, I hear it full well.

Peace! Peace, coward, peace! Tis fear that makes thy hearing sharp.

If such thy mandate, I bow in meekness,

My trembling die.

O hol' gu - dig mich an Dir. em - por!

hand a - vails me not.

We are be -

hold, take hold, take hold!

Take hold, take

Hand. ich kaun es nicht.

Wir sind ver -

Fass' an, fass' an!

Poes.

(As Balthasar raises the sword to strike Genoveva, Angelo, who has
hidden himself till then behind the rocks, rushes on Balthasar with Cas-
para's sword, and then rushes the escaping murderers. At the same
time several bands of hunters, retainers, etc., appear on the heights.)

(He throws away his
sword and flies.) Genoveva has fallen down in a swoon.)


2nd Bass.

Tis she, tis she!
Sie ist's, sie ist's!

Allegro molto. \( \text{C} = 120. \)

1st Tenor.

2nd Tenor.

Pur - sue the
Den Mör-

ters

Before the Cross!
Am Kreu - ze dort!

[Musical notation and lyrics]

**Margaret (behind the scenes).**

*Count*  
*Siege*  
*(The storm passes off.)*

- Go, bring him here!
- Go, bring him here!
- Go, bring him here!

Seufzer (led by Margaret, throws himself in deep grief at Genovesa's feet.)

- fried, this way! O Ge- ne- ve- va!

Here comes he!
Da naht er!
Woo,

Here comes he!
Da naht er!
Woo,

Here comes he!
Da naht er!
Woo,

Here comes he!
Da naht er!
Woo,

Margarid quickly disappears.)

Bel- lov- ed wife!
Mein theu- res! Woh!

Ah, she knows him not!
sie er- kennt ihn nicht!

Ah, she knows him not!
sie er- kennt ihn nicht!

Ah, she knows him not!
sie er- kennt ihn nicht!

Ah, she knows him not!
sie er- kennt ihn nicht!

Schumann—"Genovesa."—Novello, Ewer and Co.'s Octavo Edition. (187.)
Der Schreck, der Schreck
Der Schreck, der Schreck
Der Schreck, der Schreck
Der Schreck, der Schreck

The fright hath left her die
The fright hath left her die
The fright hath left her die
The fright hath left her die

sense - less!
Sense - less!
Sense - less!
Sense - less!

Genoveva (still wandering),
Genoveva (still wandering),
Genoveva (still wandering),
Genoveva (still wandering),

Mein Güt' - - - - - - - - - - - - - - - - - -
Ewig Heav'n!
Gott! Where Wo

am

bin
ich!

Siegfried.

Be
Mein
her

I know these accents,
But

(quietly) pp

Wie

-ed

- ed

Weiβ!

all in cloudly before mine eyes-

fried, tis thou!

O Welch'
Alto.

Welch'
Tenor.

Welch'
Bass.

duet. — "O let thine eyes but rest on me."

Genoveva.

The crotchet rather slower than the previous minims.

Siegfried.

our tear-drops falling fast, will blend together!

ich mische meine traenen mit den deinenn!

O let thine eyes but rest on me!

O lass es ruhen dein auge auf mir!

The Ich

Speak not thus!

Spreche nicht so!

guilt was mine that wrought thy sorrow, twas I who plunged thee in this woe;

bin die schuld an deinem leide, ich bin der dich in noth gebracht!

Wie kann ich

seek thy pardon!

Dieh vergelene!

Speak not thus, It was no fault of thine, for heaven

Spreche nicht so, es war nicht deines schuld, der himmel

Schunk — genoveva. — Novello, Ewer and Co.'s Octavo Edition.—(182.)
will'd it so! Believe me, Calm and peace will
flüst' es so! Glaub mir, auf's Neukörr Ruh' und
Ah, while I live, no peace can dwell within my breast!
Sol' lang ich lebe, kommt kein Trost in meine Brust!

soon return; Such prize my faithful love will surely win!
Glück zurück; ge- liebter wird es mein er Lieb und Treu!
No peace, no peace!
Kein Trost, kein Trost!

Poco più animato, then, mir, Such prize our faithful love will surely win!
Weh! Such prize thy faithful love will surely win!
Poco più animato,

Yes, calm and peace will soon return, yes, calm ... and peace will
Auf's Neukörr Ruh' und Glück zu rück, auf's New ... kehrt Ruh' und

soon return; Such prize our faithful love will surely win.

Glück zurück; ge-lin-gen wird es un-ser Lieb' und Treu!

Now come ye to my home, For this bright day a holy one shall be;
Kommst Al-le mit ih's Schloss, denn die-ser Tag, ein Fest-tag soll er sein;

The bells 'en now are peal-ing forth, While priests their holy

(Bells are heard in the distance,

faintly at first, but louder and louder, during the following Chorus.)

chaunics are sing-ing, And to the Mighty Lord our thanks are bring -

Mein - so sin-gen, dem Hoch-er-halt - nen uns - seru Dank zu bin -

Schumann—"G. novara."—Novello, Ewe, and Co.'s Octavo Edition.
No. 20.  **Double Chorus.—“BESTREW THE PATH WITH BLOOMING MAY.”**

The dotted crotchets of the same value as the previous minims.

**FIRST CHORUS (as they go off). Soprano & Alto.**

(The procession has formed.)

**Tenor & Bass.**

---

strew the path with blooming May,

*streu den Weg mit grünem Mai’n,*

---

strew the path with blooming May,

*streu den Weg mit grünem Mai’n,*

---

The sorely tried one, Our noble lady

die viel ge- dul-det, die ed-le Her-rin,

---

The sorely tried one, Our noble lady

die viel ge-dul-det, die ed-le Her-rin,

---

Schumann—*Gernsheim.*—Novello, Ewer and Co.’s Octavo Edition.—(185.)
O rapture sweet!

Let our songs go echoing far away:

O rapture sweet!

Let our songs go echoing far away:

* In small theatres where there is not room for a numerous procession, the part from (a) to (c) may be omitted.

Our noble lady, she returns!
O ho- hes Glück, she returns!

With rapture sweet, we greet,
Let our songs echo far away!

...strew the path with blooming May, ...
**SECOND CHORUS, from the Church (behind the scene).**

_Again we greet!_  
_sie kehrt zu-rück!_

_All hearts and hands up._

_Nun hebet Himm und pp._

---

**FIRST CHORUS.**  
(The First Chorus gradually retires, and is heard more and more faintly.)

_Let our songs go echoing far a-way;_  
_lasst den Ruf er-schallen an’s Land hinein;_

_Schumann—''Geneva.'''—Novello, Ewer and Co.’s Octavo Edition._
The Lord, our King most High!

Our noble lady,

As faithful servants praise ye

With rapture, o ho- hes Glück,

Beding the scene, gradually fills with Knights, country people, &c., who accost the procession returning from the wilderness.)

(Final decorations.)

Sweet,

A-gain we greet;

With rapture sweet,

The Lord, our King most High!

Dem All' wir un- ter-thon!

pressing, He made His presence known! He is the fount of
Schaden, da er ja mit uns war! Er ist der Quell der

blessing, Eternal light His throne!
Gott, der ew'ge, licht und klar!

FINALE. — "YOUR DAYS OF FIERY TRIAL NOW ARE ENDED."

The crochets rather faster than the previous dotted crochets. Hierophant.

(Hidulphus comes out of the church; Siegfried and Genoveva kneel before him, as do all the others.)

Seid mir gegrüßt nach schwerer Prüfung

end - ed; I greet you then, as vic - tors crowed; From out the strife are ye re-

Die gen! sie sind da - him und stieg - geschmückt seid aus dem Kampfe Ihr her-

Genoveva.

The gra - cious Lord, His fa - vor

Siegfried.

Des Her - ren Gnade - sucht - bar - lich

The gra - cious Lord, His fa - vor

Des Her - ren Gnade - sucht - bar - lich

sure - ly to us hath grant - ed!
hat sich an uns er - wie - sen!

Sure - ly to us hath grant - ed!
hat sich an uns er - wie - sen!

Long time ye sought each o - ther, but in vain. Once

So füg' ich dein, die lan - ge sich ver - ge - ben.

Schenk—"Genoveva."—Novello, Ewer and Co’s Octavo Edition.—(192.)
guard us, guard us!
(Siegfried and Genoveva rise from their knees, together with the Chorus.)

And Er

Molto animato.
Soprano.

 Alto.

 Tenor. 3

 now a fes- ti - val song, Sing all in ac - cents of glad - ness!
 Bass.


Siegfried, hail! The war-like hero! Hail, Ge-no-va, The high-born dame!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

Siegfried, hail! The war-like hero! Hail, Ge-no-va, hall!

They who so long From us were torn, The noble pair. Re.

Das war so lang ent-wies, das ed-le Paar. Re.

They who so long From us were torn, The noble pair. Re.

Das war so lang ent-wies, das ed-le Paar. Re.

* A crotchet might be affected by proceeding at once to the next *, or a still further one, by playing on as far as A, changing that bar to the one that will be found printed there in small notes, and then going at once to B.

turn now a - gain!
kehrt' uns zu - rück!
They... who so long From us... were torn.

Das... un so lang ent - ris... sen war.

The noble pair. Re-turn now a - gain!
Sieg - fried, Hall! hail, Ge - no - ve - va,

Das ed - le Paar, es kehrt uns zu - rück!
Sieg - fried, Hall! hail, Ge - no - ve - va,

The noble pair. Re-turn now a - gain!
Sieg - fried, Hall! hail, Ge - no - ve - va,

Das ed - le Paar, es kehrt uns zu - rück!
Sieg - fried, Hall! hail, Ge - no - ve - va,

The noble pair. Re-turn now a - gain!
Sieg - fried, Hall! hail, Ge - no - ve - va,

Das ed - le Paar, es kehrt uns zu - rück!
Sieg - fried, Hall! hail, Ge - no - ve - va,

hail, Ge - no - ve - va! Sieg - fried, Hall!
Hail, Ge - no - ve - va! Sieg - fried, Hall!

hail, Ge - no - ve - va! Sieg - fried, Hall!
Hail, Ge - no - ve - va! Sieg - fried, Hall!

hail, Ge - no - ve - va! Sieg - fried, Hall!
Hail, Ge - no - ve - va! Sieg - fried, Hall!

hail, Ge - no - ve - va! Sieg - fried, Hall!
Hail, Ge - no - ve - va! Sieg - fried, Hall!

hail, Ge - no - ve - va! Sieg - fried, Hall!
Hail, Ge - no - ve - va! Sieg - fried, Hall!

hail, Ge - no - ve - va! Sieg - fried, Hall!
Hail, Ge - no - ve - va! Sieg - fried, Hall!

I scarce can believe
That I dream not, my Siegfried!
Ich kann's, nicht freuen, nicht glauben, mein Siegfried!

Peace... be your portion!
Lebet in Frieden!

Fresh are the roses
Here we bring,
Nehmet zu freundlich-hol-dem Empfang
Deign to receive them!
blühen-de Rosen!
Be thank'd, be thank'd!

Habt Dank, habt Dank!

May Heaven spare you Thro' your life long,
Mögen des Lebens Stürme Euch nie

O bliss beyond all words!
O naemenlos sche Glück!

Siegfried, hail, The
Siegfried, hail, The
Siegfried, hail, The
Siegfried, hail, The

Schoenmann—"Genoava."—Novello, Ewer and Co.'s Octavo Edition.
war - like he - ro! Hail, Ge - no - ve - va! The high - born dame! Sieg - fried,
tapf' - ren Hel - den, Hei, Ge - no - ve - va! der ho - hen Frau, Sieg - fried,

war - like he - ro! Hail, Ge - no - ve - va! hail! Sieg - fried,
tapf' - ren Hel - den, Hei, Ge - no - ve - va, Hei, Sieg - fried,

war - like he - ro! Hail, Ge - no - ve - va! The high - born dame! Sieg - fried,
tapf' - ren Hel - den, Hei, Ge - no - ve - va, den ho - hen Frau, Sieg - fried,

war - like he - ro! Hail, Ge - no - ve - va! hail! Sieg - fried,
tapf' - ren Hel - den, Hei, Ge - no - ve - va, Hei, Sieg - fried,

hail, The war - like he - ro, hail! Hail, . . Ge - no - ve - va, Sieg - fried, hail,
Heil, dem tapf' - ren Hel - den Hei, Hei, . . Ge - no - ve - va, Sieg - fried, Hei,

hail, The war - like he - ro, hail! Hail, . . Ge - no - ve - va, Sieg - fried, hail,
Heil, dem tapf' - ren Hel - den Heil, Heil, . . Ge - no - ve - va, Sieg - fried, Heil,

hail, The war - like he - ro, hail! Hail, . . Ge - no - ve - va, Sieg - fried, hail,
Heil, dem tapf' - ren Hel - den Heil, Heil, . . Ge - no - ve - va, Sieg - fried, Heil,
Siegfried, hail, hail, hail,
Siegfried, Hail, Hail, Hail,
Siegfried, hail, hail, hail,
Siegfried, Hail, Hail, Hail,
Siegfried, hail, hail, hail,
Siegfried, Hail, Hail, Hail,
Siegfried, hail, hail, hail,
Siegfried, Hail, Hail, Hail,

hail!
Hail!

(The curtain falls.)


END OF THE OPERA.
# INDEX

<table>
<thead>
<tr>
<th>No.</th>
<th>Overture</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

## ACT I.

| 1. | Chorus and Recitative | All hearts and hands upraise ye  
Erhobet Herz und Hände | 11 |
|---|------------------------|----------------------------------|---|
| 2. | Recitative and Air | Could I be with them  
Könnt' ich mit ihnen | 16 |
| 3. | Duet | Few moons have waned  
So wenig Monden erst dass ich dich fund | 22 |
| 4. | Recitative | 'Tis enough  
Dies gilt uns | 26 |
| 5. | Chorus with Solo | Forth to the fight  
Auf in das Feld | 30 |
| 6. | Recitative and Scena | The savage warrior  
Der raube Kriegersmann | 36 |
| 7. | Finale | See there, the handsome gallant Knight  
Sieh' da, welch' feiner Rittersmann | 39 |

## ACT II.

| 8. | Scena, Chorus, and Recitative | That paring wrung my heart with pain  
O woh des Scheidens, das er that | 53 |
| 9. | Duet | If but a bird were I  
Wenn ich ein Voglein wär' | 63 |
| 10. | Duet | Now Heaven be praised  
Dem Himmel Dank | 73 |
| 11. | Air | O Thou, whose ever watchful care  
O du, der über Alle wacht | 81 |
| 12. | Finale | Hush, hush, hush! open there  
Sacht, sucht, sucht, aufgewacht | 83 |

## ACT III.

| 13. | Duet | No more delays  
Nichts hält mich mehr | 108 |
| 14. | Recitative, Song and Duet | Yes, wait until the day of doom  
Ja wart' du bis zum jüngsten Tag | 118 |
| 15. | Finale | A child in dreams I saw  
ich sah ein Kind im Traum | 127 |

## ACT IV.

| 16. | Scena, Song and Aria | Steep and steeper  
Steil und steiler | 152 |
| 17. | Scena | Know you this ring?  
Kennt Ihr den Ring? | 163 |
| 18. | Recit., Terzett and Scena with Chorus | {Woman, in your last hour  
Weib, heuchelt nicht im letzten Augenblick | 171 |
| 19. | Duet with Chorus | O let thine eyes but rest on me  
O lasst es ruh'n dein Aug' auf mir | 182 |
| 20. | Double Chorus | Bestrew the path with blooming May  
Bestreut den Weg mit grünen Mai'n | 185 |
| 21. | Finale | Your days of fiery trial now are ended  
Seid mir gegrüsset nach schwerer Prüfung Tagen | 192 |