

THE BOHEMIAN GIRL.

Opera

IN THREE ACTS,

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN.

BOOSEY & CO.,
295. REGENT STREET, LONDON, W.,
AND
3, EAST 14th STREET, NEW YORK.

(LIBRETTO, WITH DIALOGUE AND STAGE DIRECTIONS, Price 6d.)

J. B. CRAMER & Co.
136. NOTTING HILL GATE. W.

INDEX.

UNIVERSITY OF
NORTH CAROLINA

ACT I.

	PAGE
OVERTURE	1
INTRODUCTORY CHORUS	11
AIR (THE COUNT)	18
CHORUS OF HUNTERS	20
MELODRAMATIC MUSIC	26
RECITATIVE AND AIR (THADDEUS)	27
GIPSY CHORUS	32
MARCH OF THE AUSTRIAN SOLDIERS.. .. .	38
DUET (THADDEUS & DEVILSHOOF) WITH CHORUS	39
MELODRAMATIC MUSIC	50
AIR (FLORESTEIN)	50
MELODRAMATIC MUSIC	54
WALTZ	56
FINALE {	60
	69
	71
	75
	78

ACT II.

INTRODUCTORY CHORUS	82
THE DREAM	96
DUET (ARLINE AND THADDEUS)	100
RECITATIVE (ARLINE) AND CHORUS	112
CHORUS.. .. .	119
DUET (QUEEN AND DEVILSHOOF)	121
SONG (ARLINE) WITH CHORUS	127
MARCH	134
FAIR SCENE—CHORUS	137
QUARTETT (ARLINE, QUEEN, THADDEUS, AND DEVILSHOOF)	143
GIPSY MARCH	152
CHORUS	152
RECITATIVE AND AIR (COUNT)	159
FINALE	163

ACT III.

INTRODUCTION	176
MELODRAMATIC MUSIC	177
AIR (THADDEUS)	178
TRIO (ARLINE, THADDEUS, AND DEVILSHOOF)	181
FINALE—CHORUS	187
QUINTETT (ARLINE, QUEEN, THADDEUS, COUNT, AND DEVILSHOOF) WITH CHORUS	193
AIR (THADDEUS).. .. .	212
TRIO (ARLINE, THADDEUS, AND COUNT)	217
FINAL AIR (ARLINE) AND CHORUS	220

1173
1174
1175

THE BOHEMIAN GIRL.

DRAMATIS PERSONÆ.

COUNT ARNHEIM (<i>Governor of Presburg</i>)	...	...	...	...	...	<i>Baritone.</i>
THADDEUS (<i>a proscribed Pole</i>)	...	...	...	...	...	<i>Tenor.</i>
FLORESTEIN (<i>Nephew of the Count</i>)	...	...	...	...	...	<i>Tenor.</i>
DEVILSHOOF (<i>Chief of the Gipsies</i>)	...	...	...	...	...	<i>Bass.</i>
CAPTAIN OF THE GUARD	...	...	...	...	...	<i>Bass.</i>
OFFICER	...	...	...	...	...	<i>Tenor.</i>
ARLINE (<i>Daughter of the Count</i>)	...	...	...	...	...	<i>Soprano.</i>
BUDA (<i>her Attendant</i>)	...	...	...	...	...	<i>Soprano.</i>
QUEEN OF THE GIPSIES	...	...	...	...	...	<i>Soprano.</i>
CHORUS.						

This Opera is founded on a ballet called "*La Gipsy*," derived from Cervantes' tale "*Preciosa*." Its action is as follows:—COUNT ARNHEIM, loyal to the Austrian Empire, entertains certain guests at his castle, where they raise the National Standard above the Emperor's statue, the Count meanwhile extolling a soldier's life. The guests depart for the chase without him, his daughter, ARLINE, a child six years old, accompanying them with her nurse. THADDEUS, an exiled Polish rebel, enters seeking refuge, which he finds in the company of a tribe of passing gipsies, who disguise him by order of their leader, DEVILSHOOF, just in time to escape his pursuers. The huntsmen, with FLORESTEIN, a foolish nephew of Count Arnheim, return in terror with the tidings that Arline is attacked by a stag; Thaddens rushes to her assistance, and restores her unhurt to the Count, whose gratitude induces him to invite the apparent gipsy to join the feast of rejoicing. At this feast Arnheim proposes the Emperor's health, which is declined boldly by Thaddens, whose life is in danger for this act, but he is protected by the Count; Devilshoof, however, who has shared the republican enthusiasm of Thaddens, is arrested and confined in the castle. He escapes, and is seen by the distracted company bearing away in his arms Arline, whose abduction suggests his revenge. In Act 2, twelve years have been past in sorrow by the Count; the gipsies are stationed at Presburg ready for a fair, led still by Devilshoof, who catches and robs Florestein, an incautious intruder; the GIPSY QUEEN, however, commands the restoration of his property; Devilshoof obeys, but reserves a diamond medallion for himself. Arline, reared among the gipsies and tended gently by Thaddens, wakes from a sleep, and relates a strange dream, which Thaddens knows is retrospective. She asks the history of her birth, which he hesitates to relate fearing lest her love should leave him. The Gipsy Queen who also loves Thaddens now irritates Arline into jealousy, whereupon Thaddens implores her to marry him. Their betrothal is witnessed by the tribe, who now set out for the fair. Here Arline attracts hosts of admirers, amongst them Florestein, who suddenly recognizes his medallion on Arline's neck, where it has been cunningly placed by the Gipsy Queen. In spite of Thaddens and the tribe, she is seized and conveyed to the Count's castle. Here an accident reveals to the father that the prisoner is his child. Thaddens implores Arline (Act 3) in a secret interview not to desert him, but the Count spurns the supposed vagabond; when Thaddens declares himself, and Arnheim is induced to give his daughter to the noble exile. At the feast in their honour the Gipsy Queen with Devilshoof attempts Arline's life, but the gipsy diverts the shot which strikes her who aimed it. The festival proceeds to commemorate the happy fortunes of The Bohemian Girl.

The scene is laid in Presburg and its neighbourhood.

. The Publishers regret to be unable to include the dialogue in this edition. The copyright of this belongs to Messrs. Johnson & Co., who have refused permission for its publication.

THE BOHEMIAN GIRL.

ACT I.

SCENE I.

The Chateau and grounds of COUNT ARNHEIM, on the Danube, near Presburg. On one side, the principal entrance to the Castle, opposite is a Statue of the Emperor, above which a party is employed raising the Austrian flag.

[On the rising of the curtain, the Retainers of COUNT ARNHEIM are discovered preparing for the chase.

CHORUS.

Up with the banner, and down with the slave
Who shall dare to dispute the right,
Wherever its folds in their glory wave,
Of the Austrian Eagle's flight;
Its pinion flies
As free in the skies,
As that of the airy king,
And thro' danger fleets
Like the heart that beats
Beneath his pluméd wing.

[After they have fixed the flag they all come forward.

Now the foeman lieth low, and the battle-field's won,
We may honour in peace what in war we have done.

The stirring chase, the festive board,
The varied charms which each afford,
Shall the day and night beguile;
And care shall be drowned in that glass
Which nothing on earth can surpass
But a lovely woman's smile.

Then up with the banner, &c.

[At the end of the Chorus, COUNT ARNHEIM and FLORESTEIN enter from Chateau (S.E.L.), followed by various neighbouring Nobles, Pages, Huntsmen, &c., and his child, ARLINE, attended by BUDA, &c.

SOLO.—COUNT.

A soldier's life
Has been of strife,
In all its forms so much,
That no gentler theme
The world will deem
A soldier's heart can touch.

CHORUS.—RETAINERS.

Hail to the lord of the soil,
His vassal's love is the spoil
That lord delights to share.

CHORUS.—HUNTERS.

Away to the hill and glen,
Where the hunter's belted men
With bugles shake the air.

[The COUNT, after bowing to his friends, sees ARLINE and takes her in his arms.

Cou.— Ah! who can tell, save he who feels
The care a parent's love reveals,
How dear, fond thing, thou art
To this lone, widow'd heart!

Cho.— Away to the hill and glen, &c.

[During this, a Retainer brings down (R.) a rifle to FLORESTEIN, who puts it away from him. COUNT ARNHEIM exits into Chateau. Nobles and Hunters ascend rocks and exeunt. ARLINE petitions BUDA to let her accompany them, and goes off by a footpath, at side of rocks, with her and FLORESTEIN.

Enter THADDEUS, breathless and exhausted, in a state of great alarm.

Tha.—A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An

exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. (*Sees the Statue of the Emperor.*) Ah! that tells me I am here on the very threshold of our enemies!

RECITATIVE.—THADDEUS.

Without a country, without a home, without friends and without fortune! Oh, what will become of the proscribed orphan, Thaddeus of Poland?

CAVATINA.

'Tis sad to leave your fatherland,
And friends you loved there well,
To wander on a stranger strand,
Where friends but seldom dwell.
Yet, hard as are such ills to bear,
And deeply though they smart,
Their pangs are light to those who are
The orphans of the heart!

Oh, if there were one gentle eye
To weep when I might grieve,
One bosom to receive the sigh
Which sorrow oft will heave;
One heart the ways of life to cheer,
Though rugged they might be,
No language can express how dear
That heart would be to me!

[*At the end of song, a troop of Gipsies headed by DEVILSHOOF, their leader, suddenly appear (R.), and are about to seize and rob THADDEUS, but presuming by his dress that he is a soldier, they stop and examine him.*

CHORUS.

In the gipsy's life you may read
The life that all would like to lead.

Through the wide world to rove,
Be it sunny or drear,
With but little to love,
And still less to fear:
Sometimes under roof and sometimes thrown
Where the wild wolf makes his lair,
For he who's no home to call his own
Will find a home somewhere.

'Tis the maxim of man,
What's another's to claim;
Then to keep all he can,
And we do the same!
Thus a habit once, 'tis custom grown,
And every man will take care,
If he hasn't a home to call his own
To find a home somewhere.

THA.—The sight of these waunderers has inspired me with a project (*To DEV.*) Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

DEV.—Who are you?

THA.—One without money, without home, and without hope.

DEV.—You're just the fellow for us, then!

GIP. (*who is on the look out on rock, R.*)—Soldiers are coming this way.

THA.—'Tis me they are in search of.

DEV.—Indeed! then they'll be cunning if they find you.

[*In a moment they strip the soldier's dress off THADDEUS, and as they are putting on a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of DEVILSHOOF, who seizes it.*

DEV.—What's this?

THA.—My commission! It is the only thing I possess on earth, and I will never part with it.

[*Snatches it, conceals it in his bosom, and has just time to mix himself with the Gipsies, when a body of the Emperor's soldiers enter in pursuit.*

OFFI. (*scrutinising Gipsies*)—Have you seen anyone pass this way—any stranger?

DEV.—No one—stay—yes; a young Polish soldier ran by just now, and passed up those rocks.

OFFI.—That's he—thanks, friend!—Forward!

[*Exeunt soldiers up rocks.*

DUET AND CHORUS.

DEV.— Comrade, your hand,
We understand
Each other in a breath.

[*Shaking his hand.*

This grasp secures
Its owner yours,
In life, and until death.

THA.— Long as it hold,
With friendly fold,
Mine shall cling to it.

(*Aside*) By death he means "But—
"If there's a throat to cut,
"Why you must do it!"

CHOR.— In the gipsy's life you may read, &c.

THA.— My wants are few—

DEV.— Want we ne'er knew,
But what we could supply.

THA.— Then what is worse
I have no purse—

DEV.— We nothing have to buy.

THA.— My heart 'twill ring—

DEV.— That is a thing
In which we never deal.

THA.— But all I need—
 DEV.— 'Twere best indeed
 To borrow, beg, or steal.
 CHO.— In the gipsy's life you may read, &c.
 DEV.— Then rest ye here while we
 Explore each spot, and see
 What luck there is in store.
 THA.— The scenes and days to me,
 Which seem'd so blest to be,
 No time can e'er restore.
 CHO.— Oh, what is the worth of the richest man's
 wealth,
 Which, the chances are likely, he came to by
 stealth,
 Unless he can rove abroad in the free air,
 As free as are we from all sorrow and care.

Insemble.

[*All exeunt R.—Loud shouts and alarms are heard, which become more and more distinct, when a body of Huntsmen are seen to cross the tree over the rocks, &c., and exeunt by the path where ARLINE, &c., went off. Alarms continue, when FLORESTEIN rushes in apparently frightened to death.*]

SONG.

FLO.— Is no succour near at hand?
 For my intellect so reels,
 I am doubtful if I stand
 On my head or on my heels.
 No gentleman, it's very clear,
 Such shocks should ever know,
 And when I once become a peer,
 They shall not treat me so!
 Then let ev'ry vassal arm,
 For my thanks he well deserves,
 Who from this state of alarm
 Will protect my shattered nerves!
 'To think that one unused to fear
 Such fright should ever know;
 But let them make me once a peer,
 They shall not treat me so!

[*At end of song THADDEUS and Peasantry rush in, evincing the greatest alarm and terror.*]

THA.—What means this alarm?

PEA.—The Count's child and her attendant have been attacked by an infuriated animal, and are probably killed ere this!

THA.—What do I hear?

[*He perceives the rifle that FLORESTEIN has left on the stage, utters an exclamation, seizes it, runs up the rocks, aims, fires, and instantly rushes off. The discharge of the rifle, and the alarm of the Peasantry, bring COUNT ARNHEIM and his party to the spot. DEVILSHOOF enters at one side at the same time, watching.*]

Cou.—Whence proceed these sounds of fear, and where is my darling child?

[*All maintain a painful silence, when THADDEUS is seen rushing in, conveying ARLINE, who is wounded in the arm, and seems faint.*]

BUD. (*falling at the COUNT's feet.*)—We were pursued by the wild deer they were chasing, and but for the bravery of this young man (*pointing to THA.*) the life of your child would have been sacrificed.

Cou. (*clasping his child in his arms.*)—Praised be Providence her life is saved, for she is all that renders mine happy. (*Looking at her arm, then addressing BUDA.*) Let her wound have every attention, though it presents no sign of danger.

[*BUDA goes into the Castle with ARLINE, and COUNT ARNHEIM advances to THADDEUS.*]

Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the services you have rendered him.

DEV. (*aside.*)—First to serve, and then be thanked by the persecutor of his country. The fellow's mad!

Cou.—I trust you will remain, and join the festivities we are about to indulge in; and 'twill gratify me to hear how I can be useful to you.

THA.—I thank your lordship; but—

Cou. (*to the Nobles.*)—Pray, my friends, join your entreaties to mine.

[*Here the Nobles all surround the COUNT and THADDEUS, and FLORESTEIN, coming up to him, says—*]

FLO.—I'm extremely obliged to you for not shooting me as well as my little cousin—and I beg you'll—aw—stay—(*aside.*)—A very common sort of personage, apparently.

THA. (*to the COUNT.*)—Be it as your lordship wishes.

Cou.—Then be seated, friends, and let the fête begin.

[*They all seat themselves at the tables, which have previously been laid on the o.p. opposite the Castle. THADDEUS takes his seat at the farther end, FLORESTEIN occupying a prominent position. When they are seated, a variety of dances are introduced, during which BUDA is seen at one of the windows holding on her knee the child, whose arm is bound up. At the termination of the dancing the COUNT rises.*]

Cou.—I ask you to pledge but once, and that is, to the health and long life of your Emperor.

[*Here the Guests fill their glasses, rise, and turning towards the statue of the Emperor, drink, while the Peasantry surround it respectfully. THADDEUS alone keeps his seat, on perceiving which, FLORESTEIN goes up to the COUNT, and points it out to him.*]

FLO.—Your new acquaintance, my dear uncle, is not overburdened with politeness or loyalty, for he neither fills his glass nor fulfils your wishes.

COU. (*filling a glass, and going up to THADDEUS.*)—I challenge you to empty this to the health of our Emperor.

THA. (*taking the glass.*)—I accept the challenge, and thus I empty the goblet.

[*Goes up to the statue and throws down the glass with the utmost contempt. A general burst of indignation follows.*]

CHORUS OF GUESTS,

Who rise, draw their swords and rush towards THADDEUS.

Down with the daring slave
Who disputes the right
Of a people's delight,
And would their anger brave.

COU.—(*To the Nobles and Guests, interposing between them and THADDEUS.*)

Although 'tis vain to mask
The rage such act demands,
Forgive me if I ask
His pardon at your hands;
If from your wrath I venture to have craved
The life of one, my more than life who saved.

(*To THAD.*)—Stranger, I answer not
One moment for your life;
Quit, while you may, a spot
Where you have raised a strife.
Your longer presence will more excite,
And this will the service you did me requite.

[*Throws THADDEUS a purse of gold. DEVILSHOOF rushes in.*]

DEV.—Where is the hand will dare to touch
One hair of a head I prize so much.

[*Taking the hand of THADDEUS.*]

(*To COU.*)—That pulse of pride you boast
Within me beats as high;
You and your titled host,
Proud lord, I do defy.

FLO.—(*Aside, with a glass in one hand, and a leg of a bird in the other.*)

Upon my life 'tis most unpleasant
Just as one had attack'd a pheasant.

[*THADDEUS, who had taken up the purse, and seeing himself and DEVILSHOOF surrounded by the Nobles and Guests, throws the purse at the COUNT's feet.*]

THA.—Take back your gold, and learn to know
One—above aught you can bestow.

CHORUS OF NOBLES, &c.

Down with the daring slave
Who would our fury brave.

DEV.—Stand back ye craven things;
Who dares obstruct our path
Upon his rashness brings
The vengeance of my wrath.

[*DEVILSHOOF, defending THADDEUS, retreats, pressed upon by the Nobles, Guests, &c., when the COUNT orders a party of his Retainers to divide them; they seize DEVILSHOOF and take him into the castle.*]

COU.—Seize him and bind him, and there let him find
Escape from those walls better men have confined.

[*Here a party of Huntsmen and Retainers separate THADDEUS and DEVILSHOOF; they march THADDEUS off, and exeunt among the rocks, while DEVILSHOOF is dragged into the castle.*]

DEV. (*As they are dragging him off.*)—
Tho' meshed by numbers in the yoke
Of one by all abhorr'd,
Yet tremble, worthless lord,
At the vengeance you thus provoke.

CHO.—Down with the daring slave
Who would our fury brave?

[*DEVILSHOOF is dragged off into the castle; the COUNT, Nobles, &c., reseat themselves, when other dances are introduced and the festival continues. BUDA is seen to leave the window at which she has been seated with ARLINE, and she enters and converses with the COUNT. In the midst of the most joyous movements of the dance, DEVILSHOOF is seen descending from the roof of the castle, until he reaches the window of ARLINE'S chamber, into which he is seen to enter and to shut it immediately. BUDA then enters the castle, and in a minute afterwards the festivities are interrupted by a violent shrieking, the window is thrown open, and BUDA, pale, and with dishevelled hair, signifies by her gestures that ARLINE has disappeared.*]

CHO.—What sounds break on the air?
What looks of wild despair
A grief as wild impart.

COU.—My child! that word alone,
With agonizing tone,
Bursts in upon my heart!

[*COUNT and Nobles dash into the castle. A general movement of all—some are seen at the window of ARLINE'S chamber signifying that she is gone.*]

CHO.—Be every hand prepared
Their liege lord's halls to guard,
With devotion whose bond
All ties is beyond.

FLO. (*kneeling, and appearing greatly alarmed.*)—
Why, what with dancing, screaming, fighting,
One really is a shocking plight in,

And it puzzles quite one's wit
To find a place to pick a lit.

[*The COUNT rushes from the castle, dragging BUDA, and followed by Nobles. BUDA, trembling, falls on her knees.*

Cou.— Wretch! monster! give me back
The treasure of my soul;
Go—all—the spoiler's footsteps track
That treasured prize who stole.

But no, vain hope! unless we pray to Him
Who healeth all sorrow, with suppliant limb.

PRAYER.

Thou, who in might supreme,
O'er the fate of all reignest,
Thou, who hope's palest beam
In the mourner sustainest;
Vouchsafe to lend an ear
To the grief of the wailer,
Cut short the dark career
Of the ruthless assailer.

[*During the prayer, DEVILSHOOF is seen climbing up the rocks with ARLINE in his arms.*

CHORUS.

Follow, follow, with heart and with arm,
Follow, follow, and shelter from harm
The pride of Arnheim's line,
Where all its hopes entwine.

Follow, follow,
O'er brake and through hollow!
Climb the hill, ford the stream,
High in air weapons gleam!
Dash through where danger lies;
Danger—aye, death, despise!
To save let all combine
The pride of Arnheim's line.

[*At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of DEVILSHOOF, who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree which serves as a bridge between the two rocks, and thus bars their passage. COUNT ARNHEIM, in his distraction, is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless. Some are in the attitude of prayer—others menace DEVILSHOOF, who, folding ARLINE in his large cloak, disappears in the depths of the forest.*

ACT II.

NOTE.—Twelve years are supposed to elapse between the First and Second Acts.

SCENE I.

Street in Presburg, by moonlight—Tent of the Queen of the Gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the stage are houses—one of which, an hotel, is lighted up.

[*ARLINE is discovered asleep on a tiger's skin—THADDEUS is watching over her. As the curtain rises a Patrol of the City Guard marches by, and as soon as they are gone off DEVILSHOOF and a party of Gipsies, wrapped up in cloaks, suddenly appear.*

CHORUS.

Silence, silence!—the lady moon
Is the only witness now awake,
And weary of watching, perchance she soon
To sleep will herself betake.

Silence, silence! from her throne in air
She may look on and listen, for aught we care;
But if she attend unto our behest,
She will quietly go unto her rest.

SOLO.—DEVILSHOOF.

There's a deed to do whose gains
Will reward the risk and the pains—

[*The Gipsies all draw their daggers and appear delighted.*

Fie, fie! to a gentleman when you appeal,
You may draw his purse without drawing your steel;
With bows, and politeness, and great respect,
You may take more than he can at first detect.

[*Pointing to the lighted windows of the hotel.*

See, where in goblets deep
What sense they have they steep.
Watch here! till each to his home
Shall reel on his doubtful way.
Watch here! and the goblet's foam
Will make him an easy prey.

Silence, silence! this way, this way!

[*As the Gipsies retire up the stage, FLORESTEIN staggers out of the hotel—he is elegantly dressed, with chain, rings, &c., and a rich medallion round his neck.*

FLO.—Wine, wine! If I am heir
 To the Count—my uncle's—line— [*Hiicup.*
 Where's the fellow—will dare
 To refuse his nephew—wine? [*Hiicup.*
 That moon there, staring me in the way,
 Can't be as modest as people say,
 For meet whom she will, and in whatever spot,
 She often looks on at what she ought not.
 Wine! wine! wine!

[*The Gipsies have by this time advanced, and
 DEVILSHOOF goes politely up to FLORESTEIN.*

DEV.—My ear caught not the clock's last chime,
 And I beg to ask the time?

[*FLORESTEIN reels, recovers a little, and after ey-
 ing DEVILSHOOF—*

FLO. (*aside*).— If the bottle has prevailed,
 Yet whenever I'm assailed,
 Though there may be nothing in it,
 I am sobered in a minute—
 (to DEV.) Your are really so polite,
 That (*pulling out his watch*) 'tis late into
 the night.

DEV. (*taking the watch and putting it into his fob*)—
 You are very kind—can it really be!
 Are you sure it is so late?

FLO. (*assuming courage*)—May I beg to ask—?

DEV.— I am grieved to see
 Any one in such a state,
 And will gladly take the utmost care
 Of the rings and chains you chance to wear.

[*Taking from FLORESTEIN his rings, chain, and
 the rich medallion. FLORESTEIN draws his
 sword.*

FLO.—What I thought was politeness is downright
 theft,
 And at this rate I soon shall have nothing left.

[*At a sign from DEVILSHOOF the Gipsies instantly
 surround FLORESTEIN, and take every valuable
 from him.*

CHO.— Advance with caution, let every man
 Seize on, and keep whatever he can.

[*During the Chorus DEVILSHOOF makes off with
 the medallion, and the others are dividing the
 rest of the spoil, when a female appears in the
 midst of them, drops her cloak, and discovers their
 QUEEN. The Gipsies appear stupefied.*

QUEEN.— To him from whom you stole,
 Surrender back the WHOLE.

[*The Gipsies return the different things to FLORESTEIN.*

FLO. (*trembling and looking over the things*)—
 Thanks, madam,—lady—but might I request
 A medallion in diamonds—worth all the rest.

[*At a sign from the QUEEN, who seems to command
 its restitution,*

CHORUS OF GIPSIES.

On our chieftain's share we ne'er encroach,
 And he fled with that prize at your approach.

QUE. (to FLORESTEIN)—Be your safety my care—

FLO. (*trembling*)— I'm in precious hands.

QUE. (to Gipsies).—Follow and list to your Queen's
 commands.

CHO.—Yes, we will list to our Queen's commands.

[*Exit QUEEN, holding FLORESTEIN, all of a tremble,
 with one hand, and beckoning the Gipsies to fol-
 low, with the other. As soon as they have gone
 off, ARLINE, who has been awakened by the noise,
 comes from the tent, followed by THADDEUS.*

ARL.—Where have I been wandering in my sleep?
 and what curious noise awoke me from its pleasant
 dream? Ah, Thaddeus, would you not like to know
 my dream? Well, I will tell it you.

THE GIPSY GIRL'S DREAM.

I dream'd that I dwelt in marble halls,
 With vassals and serfs at my side,
 And of all who assembled within those walls
 That I was the hope and pride.
 I had riches too great to count—could boast
 Of a high ancestral name;
 And I also dream'd, which charmed me most,
 [*Taking both his hands in hers.*
 That you loved me still the same.

I dream'd that suitors besought my hand,
 That knights upon bended knee,
 And with vows no maiden heart could withstand,
 That they pledged their faith to me.
 And I dream'd that one of this noble host
 Came forth my hand to claim;
 Yet I also dream'd, which charmed me most,
 That you lov'd me still the same.

[*At the end of the ballad THADDEUS presses ARLINE
 to his heart.*

ARL.—And do you love me still?

THA.—More than life itself.

ARL.—Yet is there a mystery between our affec-
 tions and their happiness that I would fain unravel
 (*pointing to her arm*). The mark on this arm, which
 I have seen you so often contemplate, is the key to
 that mystery. By the love you say you bear me,
 solve it.

DUET.

THA. (*taking her hand and pointing to the mark*)—
 That wound upon thine arm,
 Whose mark through life will be,
 In saving thee from greater harm,
 Was there transfixed by me.

ARL.— By thee?

THA.— Ere on thy gentle head
Thy sixth sun had its radiance shed,
A wild deer, who had lain at bay,
Pursued by hunters cross'd thy way ;
But slaying him I rescued thee,
And in his death thro'e's agony
That tender frame, by his antler gored,
This humble arm to thy home restor'd.

ARL.— Strange feelings move this breast
It never knew before,
And bid me here implore
That you reveal the rest.

THA.— The secret of her birth
To me is only known,
The secret of a life whose worth
I prize beyond my own.

ARL.— The secret of my birth
To him is fully known,
The secret of a life whose worth
I prize beyond my own.

ARL.—Speak, tell me, ease my tortured heart,
And that secret, evil or good, impart.

THA.—I will tell thee, although the words may sever
One who so loves thee, from thy love for ever.

ARL.—Where is the spell bath yet effaced
The first fond lines that love hath traced,
And after years have but imprest
More deep in love's confiding breast ?

THA.—And yet few spells have e'er effaced
The first fond lines that love hath traced,
And after years have but imprest
More deep in love's confiding breast.

[*At the end of the duet THADDEUS throws himself in an ecstasy, at the feet of ARLINE, and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the QUEEN appears, pale and trembling with passion. She advances towards ARLINE, and pointing to THADDEUS—*

QUE.—And dare you aspire to the love of him who possesses the heart of your Queen ?

ARL.—I possess *his* heart, and will yield the possession to no one. He is the saviour of my life, and the only friend that I have in all the tribe: he has sworn how much he loves me.

QUE.—Loves you !

ARL.—Yes ; let him speak for himself, and choose between us.

QUE.—Be it so.

[*THADDEUS, who has been anxiously watching the two, here runs and embraces ARLINE. She surveys the QUEEN with an air of triumph.*

ARL. (*to the QUEEN*).—I made no idle boast. (*Then to THADDEUS*) Summon our comrades hither.

[*The QUEEN is standing in the centre, while THADDEUS calls the Gipsies together, who enter on all*

sides and surround the QUEEN, and appear to ask what is going on.

CONCERTED PIECE.

ARL.— Listen, while I relate
The hopes of the Gipsy's fate.
I am loved by one, by one I love
All other hearts above,
And the sole delight to me
[*Taking the hand of THADDEUS.*
Is with him united to be.

CHO.— Happy and light of heart be those
Who in each bosom one faith repose !

DEV. (*aside—maliciously pointing to the QUEEN*) —
A rival's hate you may better tell
By her rage than by her tears,
And it, perchance, may be as well
To set them both by the ears.

(*To QUE.*) As queen of the tribe, 'tis yours by right,
The hands of those you rule to unite.

CHO. (*to the QUEEN, who draws back and hesitates*) —
In love and truth, by thee
Their hands united be.

ARL. (*partly inclining in supplication*) —
A rival no more, but a subject see,
Asking thy blessing on bended knee.

THA. (*raising her*) —
Debase not thyself, but rather lose
The boon, and a fate less wayward choose.

CHO. (*urging the QUEEN*) —
In love and truth, by thee
Their hands united be.

QUE. (*haughtily advancing and taking the hands of ARLINE and THADDEUS*) —
Hand to hand, and heart to heart,
Who shall those I have mated part ?
By the spell of my sway,
Part them who may. [*Joining their hands.*

CHO.— Happy and light of heart be those
Who in each bosom one faith repose.

[*During this scene the stage has been growing somewhat lighter.*

A Gipsy enters.

GIP.—Morning is beginning to dawn, and crowds of people are already flocking towards the fair ; the sports begin with daylight.

QUE.—Summon the rest of the tribe, and meet me forthwith in the public square. (*To DEVILSHOOF.*) Do you remain to bear my further orders.

[*Exeunt THADDEUS and ARLINE, hand in hand, followed by the other Gipsies, repeating Chorus.*

DUET.

QUE.—This is thy deed—seek not to assuage
My jealous fears and a rival's rage.

DEV.—I neither fear nor seek to calm—

QUE. (*aside to DEVILSHOOF*).—
 Revenge is the wounded bosom's balm.
 That jewel with which thou hast dared to deck
 Thy foredoomed neck,
 Answer me—where did'st thou get it—where?

DEV.—'Twas entrusted to my care.

QUE.—This very night, on this very spot
 Thy soul for once its fears forgot,
 And a drunken galliard, who cross'd thy way,
 Became thy prey—

DEV.—Fiend born, 'twere vain to fly
 The glances of her searching eye.

QUE.—Down on thy knee, and that gem restore,
 E'en in thy shame amazed,
 Or long years of sin shall deplore
 The storm which thou has raised.

DEV. (*aside*) It best might he the prize to restore,
 Much as I seem amazed;
 Oh! hereafter I may deplore
 The storm which I have raised.

Ensemble.

[*Kneeling and presenting the medallion to the QUEEN.*
 Queen, I obey.

QUE.— 'Tis the wisest thing
 Thy coward soul could do.
 [*Takes medallion.*

DEV. (*aside*) Who from my grasp such prize could
 ring,
 The doing it may rue.

QUE.— Depart and join the rest.

DEV.— I do thy high behest.

(*Aside*) The wrongs we forgive not and cannot
 forget,
 Will the edge of our vengeance more
 sharply whet.

QUE.— The wrongs we forgive not and cannot
 forget,
 Will the edge of our vengeance more
 sharply whet.

Ensemble.

[*Exit the QUEEN and DEVILSHOOF at separate sides.*

SCENE II.

Another Street in Presburg. Daylight.

*Enter ARLINE, in a fanciful dress, followed by a troupe
 of Gipsies. She has a tambourine in her hand.*

CHORUS.

In the gipsies' life you may read
 The life that all would like to lead

SONG.—ARLINE.

Come with the gipsy bride!
 And repair
 To the fair,

Where the mazy dance
 Will the hours entrance,
 Where souls as light preside!

Life can give nothing beyond
 One heart you know to be fond;
 Wealth with its hoards cannot buy
 The peace content can supply.
 Rank in its halls may not find
 The calm of a happy mind;
 So repair
 To the fair,
 And they all may be met with there.

Love is the first thing to clasp,
 But if he escape your grasp,
 Friendship will then be at hand,
 In the young rogue's place to stand;
 Hope, too, will be nothing loth
 To point out the way to both;
 So repair
 To the fair,
 And they all may be met with there.

CHORUS.

In the gipsies' life you may read
 The life that all would like to lead.

[*Exit ARLINE, followed by the tribe of Gipsies.*

SCENE III.

*A Grand Fair in the Public Platz of Presburg. On
 one side a large hotel, over which is inscribed "The
 Hall of Justice." Various groups of Gentry, Soldiers,
 Citizens, and Peasantry cover the stage. Foreign shops
 are seen in various parts, curious Rope Dancers, Show-
 men, Waxwork, a Quack Doctor, Exhibitions, &c., &c.,
 are dispersed here and there. Flags hung out at the
 windows, and ringing of bells enliven the scene.*

CHORUS.

Life itself is at the best
 One scene in mask of folly drest;
 And there is no part of its wild career,
 But you will meet with here!
 To these symbols of life your voices swell,
 Vive la masque, et vive la bagatelle.

[*At the end of the Chorus and during the Sym-
 phony, a movement is perceived at the further
 end of the place, which is followed by the entrance
 of a double party of men Gipsies, headed by
 DEVILSHOOF and THADDEUS, who force a pas-
 sage down the centre of the stage, which they
 occupy; they then open their ranks, when another
 file of female Gipsies, headed by their QUEEN
 and ARLINE, passes down them; FLORESTEIN
 and a party are seen watching them with great
 curiosity.*

QUARTET.—ARLINE, QUEEN, THADDEUS, and
DEVILSHOOF.

From the valleys and hills,
Where the sweetest buds grow,
And are watered by rills
Which are purest that flow—
Come we! come we!

CHORUS.

Light of heart, fleet of foot, reckless of slight or gibe,
Who can compare with the free happy gipsy tribe.

[During this, some of the Gipsies have been enacting characteristic Dances, when ARLINE, carrying a flower basket in her hand, glides round to the assembled company and sits down.

SOLO.—ARLINE.

Sir Knight, and lady, listen!
That bright eye seems to glisten.

(To a lady.)

As if his trusted tale
Did o'er thy sense prevail!

(To another—pointing to her heart.)

Pretty maiden, take care, take care,
What havoc love maketh there.

(To a third—pointing to a ring on her finger.)

And this token, from love you borrow,
Is the prelude of many a sorrow:
There are those who have lived who knew
The gipsy's words to be true.

Cho. (as the same dance of the other Gipsies continues.)
Light of heart, fleet of foot, reckless of slight or gibe,
Who can compare with the free, happy gipsy tribe?

[At the end of the dance and chorus, COUNT ARNHEIM and some Officers of State enter: his hair has become grey, his step is slow, and his appearance is that of sorrow. He is accosted by FLORESTEIN.

FLO.—My dear uncle, it delights me to see you amongst us, and here is a little gipsy girl that would delight you still more (aside), if you had my blood in your veins; she's positively a charming creature.

Cou.—I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost Arline.

[He gazes attentively at ARLINE, sighs heavily, then exit with his retinue into the Hall of Justice.

FLO. (to a party of his friends) —It's no use restraining me—I'm positively smitten. (Breaks from them and goes up to ARLINE.) Fair creature, your manner has enchanted me, and I would fain take a lesson from you.

ARL.—In politeness, sir? By all means: to begin then, whenever you address a lady always take your hat off.

FLO.—Very smart (with a titter)—'pon my word—very smart. Your naïveté only increases the feelings of admiration and devotion which a too susceptible heart—

ARL. (bursting out laughing)—Ha! ha! ha!

FLO.—Your indifference will drive me to despair.

ARL.—Will it really?

FLO.—Do not mock me, but pity my too susceptible nature, and let me print one kiss upon—

[Here ARLINE gives him a violent slap on the face; the QUEEN, who has gone up the stage with THADDEUS, now brings him on one side and points out the situation of ARLINE and FLORESTEIN; he is about to rush upon FLORESTEIN just as ARLINE has slipped his face; on receiving it, he turns round and finds himself between the two, and both are laughing in his face.

QUE. (eyeing FLORESTEIN.)—It is the very person from whom they stole the trinkets I made them give him back again.

[taking the medallion from her bosom. This, too, is his, and now my project thrives.

[FLORESTEIN turns up the stage to join his party, and the QUEEN crosses to ARLINE.

You have acted well your part, and thus your Queen rewards you. (Places the medallion round her neck.) Forget not the hand who gave it.

ART. (kneeling and kissing the QUEEN's hand.)—Let this bespeak my gratitude.

QUE.—And now let our tribe depart.

[Chorus and dance repeated, and the Gipsies are all about to march off. THADDEUS and ARLINE bring up the rear of their body, and, as they are going off, FLORESTEIN, who, with his friends, has been watching their departure, perceives his medallion on the neck of ARLINE—he breaks through the crowd and stops her—she and THADDEUS come forward.

FLO.—Though you treated me so lightly some moments past, you will not do so now. That medallion is mine; my friends here recognize it.

ALL.—We do, we do!

[Here DEVILSHOOF is seen to steal off.

FLO.—And I accuse you of having stolen it.

ARL.—Stolen! It was this instant given me by our Queen, and she is here to verify my words.

[ARLINE runs about looking everywhere for the QUEEN.

FLO.—That's an everyday sort of subterfuge. (To the crowd.) Worthy people and friends, that medallion on her neck belongs to me, and I accuse her or her accomplices of having robbed me.

CONCERTED PIECE.

Chorus of Populace surrounding ARLINE.

Shame! shame! let us know the right,
And shame on the guilty one alight!

THA. (*rushing before ARLINE to shield her.*)—
He who a hand on her would lay,
Through my heart must force his way.

CHO.—Tear them asunder, but still protect
Until they can prove what they but suspect.

ARL.—To all who their belief have leant,
Heaven can attest I am innocent.

[FLORESTEIN, who has during this movement entered the Hall of Justice, is now seen returning, followed by a strong guard, who file off each side of the steps.

FLO. (*to Captain of Guard, pointing to ARLINE.*)—
There stands the culprit, on you I call;
Conduct her away to the Hall—to the Hall.

[ARLINE looks at him with great contempt; the Gipsies perceiving her danger range themselves around her. THADDEUS breaks from those who are holding him and rushes up to her. FLORESTEIN has got behind the CAPTAIN OF THE GUARD, who gives orders for his men to seize ARLINE, upon which the Gipsies draw their daggers. A conflict ensues, in which the Guard maintains possession of ARLINE. A body of the populace re-seize THADDEUS, and the Gipsies are routed.

CAP. OF G.—They who would brave the law,
Against themselves but draw
The aid of which they stood in need,
And aggravate their guilty deed.

FLO.—Now it is with the law,
I beg leave to withdraw.
A glass of wine I greatly need,
For it has hurt my nerves indeed.

THA.—Free me, or else the law
Upon your heads ye draw.
It's aid you may live to need,
Who smile upon this daring deed.

GUA.—If ye dare brave the law,
Upon your heads ye draw
The aid of which ye stand in need,
And aggravate their guilty deed.

GIP.—Why should we fear the law,
Or all the arms ye draw,
While of our aid she stands in need
And guiltless is of such a deed.

Ensemble.

[ARLINE is conducted by a file of the Guard, led by the CAPTAIN, and preceded by FLORESTEIN and his party into the Hall of Justice; the people follow in a mass, while THADDEUS is detained by those who first seized him, and as ARLINE is going up the steps, the figure of the QUEEN is seen in an attitude of triumph over her rival's fall.

SCENE IV.

Interior of COUNT ARNHEIM'S Apartment in the Hall of Justice—a view of the last scene visible through one of the windows at the back. A full-length portrait of ARLINE, as she was in the first Act, hangs on the wall, state chairs, &c. An elevation or dais on the O.P. side.

[COUNT ARNHEIM enters thoughtful and dejected, he contemplates ARLINE'S portrait and wipes the tear from his eye.

RECITATIVE.

Whate'er the scenes the present hour calls forth before
the sight,
They lose their splendour when compared with scenes
of past delight.

SONG.

The heart bow'd down by weight of woe
To weakest hope will cling,
To thought and impulse while they flow,
That can no comfort bring.
With those exciting scenes will blend
O'er pleasure's pathway thrown,
But mem'ry is the only friend
That grief can call its own.

The mind will in its worst despair
Still ponder o'er the past,
On moments of delight that were
Too beautiful to last.

To long departed years extend
Its visions with them flown;
For mem'ry is the only friend
That grief can call its own.

[At the end of the song, a confused noise is heard outside, when the CAPTAIN OF THE GUARD enters.

CAP.—A robbery has been committed, and the accused is now in the Hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

Cou.—Bring the parties before me.

[The CAPTAIN arranges the magisterial chair O.P., bows, and exit.

Anything to arouse me from these distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

[Seats himself, when the doors are violently opened, and a mob of Citizens, Guards, and Gentry enter. FLORESTEIN, who is in the midst of them, instantly rushes up to the COUNT.

FLO.—It is your lordship's nephew—I, who have been robbed!

Cou.—Some folly of yours is for ever compromising my name and that of your family.

FLO.—But I am in this instance the victim—I have been robbed, and there stands the culprit.

[*Pointing to ARLINE standing in the centre, pale and with dishevelled hair, but still haughty in her demeanour.*]

Cou. (*aside*)—"Tis she I saw but now in the public square. That girl—so young, so beautiful—commit a robbery, impossible!

FLO.—She stole this medallion belonging to me—we found it upon her.

Cou. (*addressing ARLINE*)—Can this be true?

ARL. (*looking contemptuously at FLORESTEIN, and turning with dignity to the COUNT*)—Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

Cou.—Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (*To FLORESTEIN.*) What proofs have you of this?

FLO. (*pointing to his friends*)—My witnesses are here, who all can swear they saw it on her neck.

ALL.—We can.

Cou.—Still does my mind misgive me. (*To ARLINE, in a kind tone.*) My wish is to establish your innocence—explain this matter to me, and without fear.

ARL.—That medallion was given to me by the Queen of the tribe to which I belong—how it became in her possession I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me she has laid for me this shameful snare, into which I have innocently fallen, and of which I have become the victim.

[*Hiding her face in her hands and weeping.*]

Cou. (*with a struggle*)—I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with; but in the fulfilment of duty I must compromise the feelings of nature, and I am forced to deliver you into the hands of Justice.

ARL. (*to the COUNT.*)—To you, my earthly—to Him, my heavenly Judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

[*She draws a dagger from beneath her scarf, and is about to stab herself, when COUNT ARNHEIM rushes forward, seizes her arm, and rests the dagger from her.*]

FINALE.

Cou.—Hold! hold!

We cannot give the life we take,
Nor re-unite the heart we break!
Sad thing—

[*Taking the hand of ARLINE, and suddenly seeing the wound on her arm.*]

What visions round me rise,
And cloud, with mists of the past, mine eyes!

That mark! those features! and thy youth!

[*Dragging ARLINE forward, and in great agitation.*]

My very life hangs on thy truth—

How came that mark?

ARL. (*Recollecting THADDEUS's words.*)—

Ere on my head

My sixth suu had its radiance shed,
A wild deer, who had lain at bay,
Pursued by hunters cross'd my way;
My tender frame, by his antler gor'd,
An humble youth to my home restor'd.
The tale he but this day confess'd
And is near at hand to relate the rest.

[*Here a tumult is heard, and THADDEUS, having escaped from those who confined him, breaks into the room, and rushes into the arms of ARLINE. The COUNT, on seeing him, reels back. A general excitement prevails.*]

Cou.—With the force of fear and hope
My feelings have to cope!

ARL. (*Approaching the COUNT, and pointing to THADDEUS, who starts on beholding him.*)

'Tis he the danger brav'd;

'Tis he my life who saved.

SOLO.

Cou. (*Seizing ARLINE in his arms and in a transport of joy.*)—

Mine own, my long lost child!

Oh, seek not to control

This frantic joy, this wild

Delirium of my soul!

Bound in a father's arms,

And pillowed on his breast,

Bid all the rude alarms

That assail'd thy feelings, rest.

[*COUNT clasps ARLINE to his heart; kisses her head, hands, and hair, shedding tears of joy.*]

ARL. (*Bewildered, starts from the COUNT, and runs to THADDEUS.*)—

Speak—speak! this shaken frame,

This doubt, this torture, see—

My hopes—my very life—my fame

Depend on thee.

THA. (*Pointing to COUNT ARNHEIM, with deep emotion, aside.*)—

Dear as thou long hast been,

Dear as thou long wilt be,

Mourned as this passing scene

Will be through life by me,

Though his heart, and none other like mine can adore thee,

Yet (*aloud*) thou art not deceived—'TIS thy father before the!

[*ARLINE staggers, and then rushes into the COUNT's arms.*]

CHO.— Prais'd be the will of heav'n
Whose light on them smil'd,
And whose bounty hath given
The father his child!

COU.— Prais'd be the will of heav'n,
Whose light o'er me smiled,
And whose bounty hath given
A father his child!

ARL.— Prais'd be the will of heav'n,
Whose light o'er me smiled,
And whose bounty hath given
A father his child!

THA.— Though from this bosom riven,
That heart is beguil'd,

Ensemble.

The bereavement hath giv'n
The father his child!

[THADDEUS hides his face in his hands, much moved.]

DEV. (*Suddenly emerging from the crowd, and dragging THADDEUS away.*)

Better to go ere driven
Than e'er be revil'd,
For the bounty hath giv'n
The father his child!

CHO.— Prais'd be the will of heav'n,
Whose light on them smiled,
And whose bounty hath giv'n
The father his child!

Ensemble.

ACT III.

SCENE I.

A Splendid Saloon in the Castle of COUNT ARNHEIM. On the ground floor, a large window at the back opening on the Park. On the O.P. side, the door of a small Cabinet, doors at the back, leading into spacious Galleries.

Enter ARLINE, elegantly dressed for a ball.

ARL. The past appears to me but a dream, from which I have at length awakened. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honour. who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with FLORESTEIN*—ARLINE *runs into his arms.*

COU.—Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARL. (*averting her head.*) The very sight of him disturbs me. (*To the COUNT.*) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLO. (*falling on his knee.*)—Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible—in fact, I never in reality—

Enter a SERVANT.

What the devil do you want at such a critical part of one's conversation? [*Servant crosses to the COUNT.*]

SER.—The castle is filling with guests who enquire for your lordship. [*Exit.*]

COU. (*to ARLINE.*)—Let us hasten to meet them, and afford me the joy of making you known to all.

ARL.—Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLO.—That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore my—peace—of mind. [*Aside.*] I shall positively expire if I don't lead off the first quadrille with her. [*Exit COUNT and FLORESTEIN.*]

ARL.—I am once more left to my thoughts, and all the deep regrets which accompany them; nothing can drive the recollection of Thaddeus from my mind, and the lonely life I led was to me far happier than the constrained one I now pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobility. (*Going round the room to see if any one is watching.*) Now no eye beholds me I may at least indulge in a remembrance of the past. (*Goes to the Cabinet O.P. and brings out her gipsy dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window at the back suddenly opens, and DEVILSHOOF springs into the apartment.*]

ARL. (*screaming.*)—Ah! what seek you here with me?

DEV.—Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

ARL.—Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEV.—I have brought with me one who has, undoubtedly, greater powers of persuasion than I can pretend to.

[*Here THADDEUS appears at the window, enters the room, and ARLINE, unable to restrain her feelings, rushes into his arms.*

THA.—In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

ARL.—Forgotten you! Had I nothing else to remind me of you, this (*pointing to the gipsy's dress*) would always speak to me of you. Forgotten you!

THA.—The scenes in which you now move may drive from your memory every trace of the past, and I only come, to ask—to hope—that you will sometimes think upon me.

[*DEVILSHOOF goes up to the window, on the look-out.*

AIR.

When other lips and other hearts
 Their tales of love shall tell,
 In language whose excess imparts
 The power they feel so well:
 There may, perhaps, in such a scene,
 Some recollection be
 Of days that have as happy been,
 And you'll remember me.

When coldness or deceit shall slight
 The beauty now they prize,
 And deem it but a faded light
 Which beams within your eyes;
 When hollow hearts shall wear a mask
 'Twill break your own to see;
 In such a moment I but ask
 That you'll remember me.

[*At the end of the song ARLINE goes up to THADDEUS, and with great emphasis says—*

ANL.—Whatever may be our future lot, nothing should persuade you that I can ever cease to think of—ever cease to love you.

THA. (*overjoyed.*)—My heart is overpowered with happiness. Yet alas! 'tis but of short duration, for I must leave you now for ever.

ARL.—Oh, no, no! say not so! I cannot live without you.

THA.—And will you then forsake your home, your kindred, all! and follow me?

TRIO.

THA. (*to ARLINE.*)—
 Through the world wilt thou fly
 From the world with me?
 Wilt thou Fortune's frowns defy,
 As I will for thee?

ARL. (*to THADDEUS.*)—
 Through the world I will fly
 From the world with thee,
 Could I hush a father's sigh
 That would heave for me.

DEV. (*coming down—to THADDEUS.*)—
 All the world hither fly,
 Come away with me!
 Never let a lover's sigh
 Ruin bring on thee!

Hasten! hasten! thy safety calls:
 See where they throng the halls!
 This way! [*Going towards the window.*

ARL. (*stopping THADDEUS.*)—
 Stop! do not snap the string
 Of the fondest tie
 In my memory
 To which the heart can cling.

THA.—I am chained by fate to the spot.

DEV. Nearer they come!

ARL.— Oh, leave me not.

THA.— Oh, where should affection's feelings rest,
 If they may not repose on affection's breast?
 Better to die than to live to grieve
 Over the pangs such partings leave!

DEV. (*still looking out.*)—
 A moment more you and your doom is cast!

ARL. (*aside.*)—The hopes that were brightest—the
 dreams of the past,
 In the fulness of promise recede,
 And render the prospect dark indeed.

DEV.—Escape is hopeless.

ARL. (*pointing to the cabinet.*)—Enter here!
 Where detection we need not fear!

THA.—If it were not for thee, I would here
 await

The venom'd shafts of their deadliest hate.

DEV.—Though here you may linger, I will not
 await

The certain blow of their power and hate.

ARL.— Oh, if only for me, no longer await
 The venom'd shafts of their deadliest hate.

Ensemble.

Ensemble.

[THADDEUS has barely time to take refuge in the cabinet, and DEVILSHOOF to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by COUNT ARNHEIM, FLORESTEIN, &c. COUNT takes ARLINE'S hand and presents her to the company.]

COU.—Welcome, welcome all—share with me all the joy I feel, while I present my loved and long-lost daughter.

FINALE.

CHO.—Welcome the present, oh ponder not
On the days departed now;
Let the cares that were theirs be forgot,
And raised from pleasure's brow;
Never mind Time, nor what he has done,
If he only the present will smile upon.

FLO. (*seeing the gipsy dress on a chair and taking it up.*)
This is not an ornament fit to grace,
At such a moment, such a stately place,
And perchance 'twere best to hide the prize
In this recess (*pointing to cabinet*) from his
lordship's eyes.

ARL. (*whose attention has been riveted on the cabinet, and seeing FLORESTEIN go near it.*)—
That room and its treasure belong to me,
And from all intrusion must sacred be.

CHO.—Never mind Time, nor what he has done,
If he only the present will smile upon!
Welcome the present, oh ponder not
On days departed now;
Let the cares that were theirs be forgot,
And rais'd from pleasure's brow.

[A confused murmur is heard at the back of the stage.
What sounds break on the ear,
Checking young joy's career?

[A Female, closely veiled, enters the apartment, and goes up to COUNT ARNHEIM.]

FEM.—Heed the warning voice!
Wail, and not rejoice!
The foe to thy rest,
Is one thou lov'st best.

[She lets her veil fall and discovers the QUEEN OF THE GIPSIES.]

COU.—Who, and what art thou? Let me know
Whom thou dost deem my foe?

QUE.—Think not my warning wild,
'Tis thy refund child!
She loves a youth of the tribe I sway,
And braves the world's reproof;
List to the words I say—
He is now conceal'd beneath thy roof.

COU.—Base wretch, thou liest—

QUE.— Thy faith I begrudge—
Open that door, and thyself be judge.

[COUNT rushes to the door of the cabinet, which ARLINE in vain opposes.]

COU.— Stand not across my path,
Brave not a father's wrath,

ARL.— Thrown thus across thy path,
Let me abide thy wrath.

} Ensemble.

[The COUNT pushes ARLINE aside, opens the door, and THADDEUS appears; the COUNT reels back, and every one seems panic stricken.]

QUINTET and CHORUS.

COUNT, FLORESTEIN, THADDEUS, ARLINE, and
QUEEN.

COU. (*to ARLINE.*)—
To shame and feeling dead,
Now hopeless to deplore,
The thunder bursting on thy head,
Had not surprised me more.

FLO.— And this is why she said
I must not touch the door,
It clearly would have been ill bred,
For rivals are a bore!

THA.— Though every hope be fled,
Which seemed so bright before,
The vengeance I scorn to dread,
Which they on me can pour!

ARL. (*horror stricken on seeing the QUEEN*)—
To all but vengeance dead,
She stands mine eyes before!
Its thunders waiting on my head
In all her hate to pour.

QUE. (*maliciously eyeing ARLINE*)—
All other feelings dead,
Revenge can hope restore,
Its thunders on her daring head
I only live to pour.

CHO.— Although to feeling dead,
This sorrow we deplore,
The thunder bursting o'er our head,
Had not surprised us more.

COU. (*advancing to THADDEUS*)—
Leave this place thy polluting step hath cross'd,
Depart, or thou art lost.

THA. (*casting a sorrowful look on ARLINE as he is about to go.*)—
To threats I should contemn,
For thy dear sake I yield.

ARL. (*summoning resolution.*)—
The bursting torrent I will stem,
And him I live for shield.

} Ensemble.

[*She takes THADDEUS by the hand, and goes to the COUNT, then turns to the Company.*

Break not the only tie
That bids my heart rejoice,
For whom contented I would die—

(*With energy.*) The husband of my choice.

Cou. (*rushing between them and drawing his sword. To THADDEUS.*)—

Depart, ere my thirsty weapon stains
These halls with the blood of thy recreant veins!

(*To ARLINE*)

False thing! beloved too long, too well,
Brave not the madness thou canst not quell!

QUE. (*seizing THADDEUS by the arm.*)—

List to the warning voice that calls thee!
Fly from the peril which enthral's thee!

[*Darting a furious look at ARLINE as she passes her.*
Weep rivers—for ages pine!
He shall never be thine.

As the QUEEN is dragging THADDEUS towards the window ARLINE stops him.

ARL. (*to the assembly.*)—

Your pardon if I seek
With my father alone to speak.

[*Exeunt omnes at the large doors (beside the windows), which close upon them; the QUEEN is seen to pass out of the window.*

ARL. (*falling at the COUNT'S feet.*)—

See at your feet a suppliant—one
Whose place should be your heart,
Behold the only living thing
To which she had to cling;
Who saved her life, watched o'er her years
With all the fondness faith endears,
And her affections won—
Rend not such ties apart.

Cou.—Child! Arline! wilt thou? dar'st thou heap
A stain thine after life will bewEEP,
On these hairs by thee and sorrow bleach'd—
On this heart dishonour never reached.

ARL. (*rising and seeking refuge in the arms of THADDEUS.*)—

Whatever the danger, the ruin, the strife—
It must fall; united we are for life.

Cou. (*with rage*)—

United! and wouldst thou link my name
In a chain of such deep disgrace?
My rank, my very blood defame
With a blot no time can efface?
The child of my heart, of my house the pride,
An outcast gipsy's bride!

THA. (*breaking from her, and going up with great dignity to COUNT ARNHEIM.*)—

Proud lord, although this head proscribed
Should fall by the weapons thy wealth had bribed,

Although in revealing the name I bear,
The home I shall see no more—
The land which to thee, in its deep despair,
The deadliest hatred bore—
I may fall, as have fallen, the bravest of foes.
'Twere better like them to die!
And in dishonoured earth to lie,
Than bear, unresented, reproaches like those.

[*COUNT ARNHEIM and ARLINE betray symptoms of astonishment, yet great anxiety.*

Start not, but listen!

When the fair land of Poland was ploughed by the hoof
Of the ruthless invader, when might
With steel to the bosom and flame to the roof,
Completed her triumph o'er right,
In that moment of danger, when freedom invoked
All the fetterless sons of her pride,
In a phalanx as dauntless as freedom e'er yok'd,
I fought and I fell by her side.
My birth is noble, unstained my crest
As thine own—let this attest.

[*Takes his Commission, seen in Act I., from his bosom, and gives it to the COUNT, who stands fixed and bewildered.*

Pity for one in childhood torn
From kindred with whom she dwelt,
Ripened in after years to love—
The fondest that heart hath felt—
Has made me thus far faith renew
With outlaws chance first link'd me to.
As a foe on this head let your hatred be pil'd,
But despise not one who hath so loved your child.

Cou. (*greatly moved*)—

The feuds of a nation's strife,
The party storms of life,
Should never their sorrows impart
To the calmer scenes of the heart.
By this hand let thine hold
Till the blood in its veins be cold!

[*THADDEUS, moved to tears, is about to fall at the feet of the COUNT, who checks him.*

Not at mine—be that homage paid at hers,
Who the fond one of feeling on thee confers.

TRIO.

Cou.—Let not the soul o'er sorrows grieve,
With which the bosom hath ceased to heave;
Let us not think of the tempest past,
If we reach the haven at last.

ARL.—Ne'er should the soul o'er sorrows grieve,
With which the bosom hath ceased to heave;
Ne'er should we think of the tempest past,
If we reach the haven at last.

THA.—Why should the soul o'er sorrows grieve,
 With which the bosom hath ceased to heave?
 Why should we think of the tempest past,
 If we reach the haven at last?

[*During the trio, the wan figure of the QUEEN has been seen at the window in the back, and at the end of it, as THADDEUS is about to embrace ARLINE, the QUEEN, in a transport of rage, points him out to a gipsy by her side, who is in the act of firing at him, when DEVILSHOOF, who has tracked their steps, averts the gipsy's aim, and by a rapid movement turns the musket towards the QUEEN—it goes off, and she falls.*

Cou.—Guard every portal—summon each guest and friend—
 And this festive scene suspend.

[*The distant sound of joyous instruments heard in the saloons, which the intelligence of the catastrophe is supposed to have reached, ceases, and crowds of*

Nobles, Ladies, Guests, &c., pour in at each door. ARLINE rushes into the arms of THADDEUS, and then passes over to the COUNT.

ARLINE and CHORUS.

Oh! what full delight
 Through my bosom thrills,
 And a wilder glow
 In my heart instils!

Bliss unfelt before,
 Hope without alloy,
 Speak, with raptured tone,
 Of that heart the joy!

[*As the curtain descends, is heard under the window at the back*

THE GIPSY'S CHORUS.

In the gipsy's life you may read,
 The life that all would like to lead.



OVERTURE.

Moderato,

PIANO.

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *Moderato* and *PIANO*. The melody in the upper staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes. The bass line provides harmonic support with chords and moving lines.

Andantino.

The second system continues the piece, marked *Andantino*. It features a change in dynamics to *pp* (pianissimo) in the lower staff. The melody in the upper staff continues with a similar rhythmic pattern, while the bass line uses more complex chordal textures.

The third system shows a dynamic shift to *f* (forte) in the upper staff and *pp* in the lower staff. The music maintains its *Andantino* tempo. The upper staff has a melodic line with some grace notes, and the lower staff has a steady accompaniment.

The fourth system continues with a dynamic of *f* in the upper staff and *pp* in the lower staff. The tempo remains *Andantino*. The upper staff features a melodic line with a *rallent.* (ritardando) marking at the end of the system.

The fifth system is marked *tempo*. The upper staff continues with a melodic line, and the lower staff provides a steady accompaniment. The dynamics are *f* in the upper staff and *pp* in the lower staff.

The sixth system concludes the Overture, marked *tempo*. It features a *rallent.* marking in the lower staff. The upper staff has a melodic line with a final flourish, and the lower staff has a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures. A *cresc.* marking is present in the lower register.

Second system of musical notation. The upper staff includes a *8va* marking. The system contains dynamic markings *f* and *cresc. rallent.*

Third system of musical notation, marked *Allegro gusto.* It features dynamic markings *fp*, *ff*, and *fp*, along with a *cresc.* marking.

Fourth system of musical notation, featuring dynamic markings *ff*, *fp*, and *cresc.*. It includes triplet markings (3) over the right-hand part.

Fifth system of musical notation, featuring dynamic markings *ff*, *fp*, *cresc.*, and *ff*. It includes triplet markings (3) over the right-hand part.

Sixth system of musical notation, featuring dynamic markings *fp*, *cresc.*, *ff*, and *fp*.

Seventh system of musical notation, featuring dynamic markings *cresc.*, *ff*, *f*, and *ff*.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar notation.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, featuring a dense texture of notes.

Sixth system of musical notation, with a key signature change to one flat.

Seventh system of musical notation, concluding the piece with a final cadence.

First system of a piano score. The right hand features a melodic line with a *dolce.* marking and a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score. The right hand continues the melody, and the left hand features a *cresc.* marking and a *p* dynamic marking.

Fourth system of the piano score. The right hand continues the melody, and the left hand features a *cresc.* marking and a *dim.* dynamic marking.

Fifth system of the piano score. The right hand has a *p dolce.* marking and a triplet of eighth notes. The left hand has a dense texture of sixteenth-note chords.

Sixth system of the piano score. The right hand has a triplet of eighth notes. The left hand continues with dense sixteenth-note chords.

Seventh system of the piano score. The right hand continues the melody, and the left hand features a *cresc.* marking and a dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *pp* is present at the beginning.

Second system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand.

Third system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand. The dynamic marking *cresc.* is present.

Fourth system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand.

Fifth system of musical notation, continuing the sixteenth-note pattern in the right hand and the bass line in the left hand. The dynamic marking *f* is present.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. The key signature changes to two flats.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. The key signature changes to one flat.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*).

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *fp* and *cresc.* dynamics.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *ff*, *fp*, and *cresc.* dynamics. It includes triplet markings (3).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *ff*, *fp*, and *cresc.* dynamics. It includes triplet markings (3).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *fp*, *cresc.*, and *ff* dynamics.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with *cresc.* and *ff* dynamics.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar notation.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, featuring a dense texture of notes.

Sixth system of musical notation, including a key signature change to two flats.

Seventh system of musical notation, concluding the piece with a final cadence.

First system of a piano score, consisting of two staves. The music features a complex texture with many sixteenth notes in both hands.

Second system of a piano score. The upper staff begins with the instruction *dolce.* and contains several triplet markings. The lower staff has a *p* dynamic marking.

Third system of a piano score, continuing the intricate sixteenth-note patterns in both hands.

Fourth system of a piano score. The upper staff includes a *cresc.* marking and a *p* dynamic marking. The lower staff features block chords.

Fifth system of a piano score. The upper staff has a triplet marking and the instruction *dolce.* The lower staff continues with block chords.

Sixth system of a piano score. The upper staff has a triplet marking and the instruction *cresc.* The lower staff features block chords.

Seventh system of a piano score. The upper staff has a *pp* dynamic marking and a triplet marking. The lower staff features block chords.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with many slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff includes the instruction *cresc.* (crescendo) and features a series of chords. There are slurs and accents in both staves.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with many slurs. The lower staff continues the harmonic accompaniment with chords and moving lines.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff includes the instruction *f* (forte) and features a series of chords. There are slurs and accents in both staves.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment with chords and moving lines.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment with chords and moving lines.

The seventh system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff includes the instruction *f* (forte) and features a series of chords. There are slurs and accents in both staves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, starting with the marking *Sva.* followed by a dotted line. It includes a dynamic marking *f* and continues with intricate rhythmic patterns.

Third system of musical notation, maintaining the complex texture of the previous systems.

Fourth system of musical notation, featuring the tempo marking *Allegro vivace.* and a time signature change to 2/4. A dynamic marking *f* is present.

Fifth system of musical notation, continuing the piece with similar rhythmic complexity.

Sixth system of musical notation, including the marking *stringendo.* and ending with a double bar line.

Seventh system of musical notation, concluding the piece with a final cadence and a double bar line.

Allegro vivace.

PIANO.

The piano introduction consists of three systems of music. The first system begins with a treble clef and a common time signature. The music is marked with a forte 'f' dynamic. The second system continues the piece, featuring a crescendo leading to a fortissimo 'ff' dynamic. The third system concludes the introduction with a final flourish.

CHORUS OF NOBLES, ETC.

Sopran.

Up with the ban - - ner and down with the

Tenori.

With the ban - ner, down with the

Bassi.

With the ban - ner, down with the

The chorus of nobles is set for Soprano, Tenor, and Bass voices. The vocal lines are accompanied by a piano accompaniment. The lyrics are: "Up with the banner and down with the slave who shall dare to dispute the banner, down with the slave who shall dare dispute the banner, down with the slave who shall dare dispute the banner." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

slave who shall dare to dis - pute the

slave who shall dare dis - pute the

slave who shall dare dis - pute the

This section continues the chorus of nobles, showing the vocal lines and piano accompaniment for the final part of the lyrics. The piano accompaniment continues with its characteristic rhythmic pattern.

right (where - ev - er its folds in their glo - ry wave,) of the

right (where - ev - er its folds in their glo - ry wave,) of the

right (where - ev - er its folds in their glo - ry wave,) of the

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

..... of the Aus-trian Ea-gle's flight.....

..... of the Aus-trian Ea-gle's flight.....

..... of the Aus-trian Ea-gle's flight.....

Più mosso.

f *p*

Its pin-ion flies free in the skies as
Its pin-ion flies free in the skies as
Its pin-ion flies free in the skies as

tr *tr* *3* *3* *tr*

that of the ai-ry king, through dan-ger fleets
that of the ai-ry king, through dan-ger fleets
that of the ai-ry king, through dan-ger fleets

tr *3* *3* *tr* *ff* *p*

as heart that beats be-neath his plu-med
as heart that beats be-neath his plu-med
as heart that beats be-neath his plu-med

3 *3* *3* *3*

wing, its pin-ion flies, yes, free in the skies, yes,
 wing, its pin-ion flies, yes, free in the skies, yes,
 wing, its pin-ion flies, yes, free in the skies, yes,

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes triplets and a trill. Dynamic markings include *pp* and *f*.

as that of the ai-ry king, yes, through dan-ger
 as that of the ai-ry king, yes, through dan-ger
 as that of the ai-ry king, yes, through dan-ger

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes a trill and a *Sua...* marking. Dynamic markings include *ff* and *pp*.

fleets as heart that beats he-neath his
 fleets as heart that beats he-neath his
 fleets as heart that beats he-neath his

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes trills. Dynamic markings include *tr* and *fp*.

plu - med wing, be - neath his plu - med wing, be - neath his
 plu - med wing, be - neath his plu - med wing, be - neath his
 plu - med wing, be - neath his plu - med wing, be - neath his

p *f* *p* *f* *Sva* *cresc.*

plu - med wing. And the bat - tle field's
 plu - med wing. And the bat - tle field's
 plu - med wing. Now the foe - man lies low

f *f* *Sva* *f-3* *f* *p*

won,.. what in war... we have done,..
 won,.. what in war... we have done,..
 we may hon - our in peace the

cresc. *pù cresc.*

The... fes - tive... board, the va - ried
 The... fes - tive... board, the va - ried
 stir - ring chase, the va - ried

charms which each af - ford, shall day and night, shall day and night
 charms which each af - ford, shall day and night, shall day and night
 charms which each af - ford, shall day and night, shall day and night

f
Sva.....
 6

be - guile, shall day and night, shall day and night be -
 be - guile, shall day and night, shall day and night be -
 be - guile, shall day and night, shall day and night be -

Sva.....

- guile, shall day and night, shall day and night be - guile, shall

- guile, shall day and night, shall day and night be - guile, shall

- guile, shall day and night, shall day and night be - guile, shall

Sua

day and night be - guile, be - guile.

day and night be - guile, be - guile.

day and night be - guile, be - guile.

Sua

tr

ff

tr

tr

tr

tr

AIR.

Andante mezzo.

PIANO.

First system of musical notation. The piano accompaniment (left) features a bass line with triplets and a treble line with chords. The vocal line (right) begins with a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings *f* and *p*, and a trill (*tr*) on the final note.

Second system of musical notation. The piano accompaniment continues with similar rhythmic patterns. The vocal line includes a *ten* (tenuto) marking and continues with melodic phrases.

COUNT.

Third system of musical notation. The piano accompaniment is marked *pp*. The vocal line includes the lyrics: "A sol - dier's life has seen of strife in all its forms so".

Fourth system of musical notation. The piano accompaniment continues. The vocal line includes the lyrics: "much, that no gen - tler theme the world will deem a sol - dier's heart.. can".

Fifth system of musical notation. The piano accompaniment continues. The vocal line includes the lyrics: "touch; a sol - dier's life has seen of strife in all its forms so".

much, that no gen - tler theme the world will deem a

sol - dier's heart... can touch, a sol - dier's

pp
rall. *tempo.*

heart,..... a sol - dier's heart can touch; the

pp
colla voce. *tempo.*

world will deem no gen - tler theme a

cresc.

sol - dier's heart can touch, a sol - dier's heart can touch, a sol -

f *stringendo.* *cresc.*

ad lib.

- - dier's heart can touch.

* In performing the Opera the last bar is to be omitted.

CHORUS OF HUNTERS. *Sopran.*

Tenori. Away to the hill and glen,

Bassi. Away to the hill and glen,

Allegro.

f

a-way to the hill and glen, where the hun-ter's

a-way to the hill and glen, where the hun-ter's

a-way to the hill and glen, where the hun-ter's

f

belt - ed men with bu - gles shake the air!

belt - ed men with bu - gles shake the air!

belt - ed men with bu - gles shake the air!

f

Counr.

Ah, who can tell, save he who feels, the care a

pa - rent's love re - veals; how dear, fond thing, thou art to

this lone wi - dow'd heart, to this lone heart! ah, who can

tell the care, the care a pa - rent's love re - veals;..... how

dear, fond thing, thou art to this lone wi - dow'd

rall.

COUNT.

heart!

CHORUS OF HUNTERS AND NOBLES.

Soprani e Contralti.

A - way to the hills,

A-way to hill and glen,

where the hun - ter's

Tenori.
A - - way to hill and glen,

Bassi.

A-way to hill and glen, *8va*..... where the hun - ter's

f

ff

a - way to the hills,

belt - ed men

with bu - gles shake the air,

where the hun - ter's belt - - ed men

belt - ed men

with bu - gles shake the air,

ff

f

ff

a - way to the glen,

a - way,.....

with bu - gles shake the air, the air; hail

with bu - gles shake the air; hail

with bu - gles shake the air, the air; hail

8va.....

8va.....

ff

p

..... a - way, ... to the hills, a - way, a - way, .. to the hills,

to the Lord of our soil, hail, hail to our

to the Lord of our soil, hail, hail to our

to the Lord of our soil, hail, hail to our

away, to the hills, .. away, to the hills, ... where bugles

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

shake the air!

hail, hail!

hail, hail!

hail, hail!

f

f *pe* .

A - way to the hills,

A-way to hill and glen, where the hunt-er's belt - ed

A - - way to hill and glen, where the

A-way to hill and glen, *8va*..... where the hunt-er's belt - ed

ff

f *pe* .

a - way to the hills, a -

men with bu - gles shake the air,

hunt - - er's belt - - ed men with

men with hu - gles shake the air, *8va*.....

ff *f* *ff*

- way to the glen! a - way,.. a -

with bu - gles shake the air, the air! a - - way,

hu - - gles shake the air! a - - way,

with bu - gles shake the air, the air! a - - way,

8va.....

ff *ff*

way,.. a - way, a -
 a - way, now to hill and glen, a - way, a -
 a - way, now to hill and glen, a - way, a -
 a - way, now to hill and glen, a - way, a -

The first system of the musical score for 'The Bohemian Girl'. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'way,.. a - way, a -', 'a - way, now to hill and glen, a - way, a -', 'a - way, now to hill and glen, a - way, a -', and 'a - way, now to hill and glen, a - way, a -'. The piano part consists of a right-hand melody and a left-hand accompaniment.

- way!
 - way!
 - way!
 - way!

The second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: '- way!', '- way!', '- way!', and '- way!'. The piano part continues with a right-hand melody and a left-hand accompaniment.

- way!
decresc.

The third system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: '- way!'. The piano part includes a *decresc.* (decrescendo) marking. The right-hand melody is more active, and the left-hand accompaniment is also more prominent.

p

The fourth system of the musical score. It features a piano accompaniment. The dynamic marking *p* (piano) is present. The right-hand melody is more active, and the left-hand accompaniment is also more prominent.

p *pp*

The fifth system of the musical score. It features a piano accompaniment. The dynamic markings *p* (piano) and *pp* (pianissimo) are present. The right-hand melody is more active, and the left-hand accompaniment is also more prominent.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Third system of musical notation, consisting of two staves (treble and bass clef). Includes dynamic markings *pp* and *pp*, and the instruction *segue.*

MELODRAMATIC MUSIC.

Fourth system of musical notation, consisting of two staves (treble and bass clef). Includes the tempo marking *Allegro agitato.* and dynamic marking *p*.

Fifth system of musical notation, consisting of two staves (treble and bass clef). Includes dynamic marking *cresc.*

Sixth system of musical notation, consisting of two staves (treble and bass clef). Includes dynamic marking *f*.

Seventh system of musical notation, consisting of two staves (treble and bass clef).

Here, on the very threshold of my enemies

RECITATIVE AND AIR.

THADDEUS.

Allegro maestoso. With-out

PIANO. *f*

friends, and with-out a home, my coun-try, too! yes, I'm ex-il'd from thee; what fate, what

lento.

fate a-waits me here, now pi-ty, Heav'n! oh calm my de-spair!

colla voce. *p*

dolce assai.

Moderato. *p* *f* *p*

f *p* *f* *rall.* *p* *f*

p

'Tis sad to leave our Fa-ther-land, and friends we there lov'd

well,..... to wan-der on a stran-ger strand, where friends but sel-dom

dwel; yet hard as are such ills to bear, and deep-ly though they

accel.

cresc. *cresc.*

smart, their pang's are light to those who are the or-phans of the

f *pp*

heart!.. 'tis sad to leave our Fa-ther-land, and friends we there lov'd

well,..... to wan-der on a stran-ger strand, where friends but sel-dom

pp

accel. il tempo.

dwell, where friends, where friends, where friends but sel - dom dwell, but seldom

f

f *cresc.* *f*

Allegro. *agitato.*

dwell. Oh! if there were one gen - tle

f *meno mosso.* *p* *pp*

eye to weep when I might grieve, one bo - som to re - ceive the sigh which

sor - row oft will heave, one heart the ways of life to cheer, tho' rug - ged, tho' rug - ged they might

pp

be, no lan - guage, no lan - guage can express how dear that

f

rall. *pp* *a tempo.*

heart would be to me, would be to me. O Heav'n, O Heav'n, 'tis sad to leave our

tempo primo.

Fa - ther - land, and friends we there lov'd well;..... to wan - der on a

stran - ger strand, where friends but sel - dom dwell; yet hard as are such

ills to bear, and deep - ly though they smart, their pangs are light to

cresc. *pp*

those who are 'he or - phans of the heart!.... 'tis hard to leave our

On the stage the 16 bars from * to * are omitted.

fa-ther-land and friends we there lov'd well,..... to wan-der on a

Piu mosso.
stran-ger strand, where friends but sel-dom dwell, where friends but sel-dom

stringendo.
dwell, where friends but sel-dom dwell, where friends but sel-dom dwell, where

f friends, where..... friends but sel-dom dwell!
trascendo la voce.

GIPSY CHORUS.

PIANO.

Allegro.

f

f Moderato.

Soprani.

Alti e Tenori.

DEVILSHOOF and Bassi.

In the gip-sy's life you

In the gip-sy's life you

In the gip-sy's life you

cresc. *pp dolce.*

read..... the life that all would like to lead,..... in the gip - sy's life you

read..... the life that all would like to lead,..... in the gip - sy's life you

read..... the life that all would like to lead,..... in the gip - sy's life you

read the life that all would like to lead; some-times un - der

read the life that all would like to lead; some-times un - der

read the life that all would like to lead; some-times un - der

cresc. *p* *f* *p* *p*

roof, and some-times thrown where the wild wolf makes his lair, where the wolf makes his

roof, and some-times thrown where the wild wolf makes his lair, where the wolf

roof, and some-times thrown where the wild wolf makes his lair, where the wolf

cresc. *p* *cresc.* *cresc.* *p* *cresc.* *p*

lair, where the wolf makes his lair; for he who's no home to call his

makes his lair, where the wolf makes his lair; for he who's no home to call his

makes his lair, where the wolf makes his lair; for he who's no home to call his

rall. *tempo.* *pp* *rall.* *pp* *rall.* *tempo.* *pp*

own..... will find, will find a home some-where,.... for he who's no home to

own..... will find, will find a home some-where,.... for he who's no home to

own..... will find, will find a home some-where,.... for he who's no home to

call his own will find a home some-where, ah!.....

call his own will find a home some-where, will find a

call his own will find a home some-where, will find home, find a

..... for he who's no home, no home to call his

home some-where, for he who's no home, no home to call his

home some-where for he who's no home, no home to call his

own.... will find a home some-where, ah! ah!

own.... will find a home some-where, ah! ah!

own.... will find a home some-where, ah! ah!

p *cresc.* *fff* *8va.....*

f *cresc.*

pp *pp* *pp* *dolce.*

'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....

'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....

'Tis the max-im hold of man,..... what's an-o-ther's prize to claim,.....

then to keep, then to keep all he can, we gip-sies do the same; thus a ha-bit

then to keep, then to keep all he can, we gip-sies do the same; thus a ha-bit

then to keep, then to keep all he can, we gip-sies do the same; thus a ha-bit

once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev-ry man will take

once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev-ry man

once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev-ry man

care, ev-ry man will take care..... if he has no home to call his

will take care, will take care if he has no home to call his

will take care, will take care if he has no home to call his

own..... to find, to find a home some-where,.... if he has no home to

own..... to find, to find a home some-where,.... if he has no home to

own..... to find, to find a home some-where,.... if he has no home to

call his own to find a home some-where, ah!..... to find a home some-where, to find a home, find a

call his own to find a home some-where, to find a home, find a

call his own to find a home some-where, to find a home, find a

..... yes, if he has no home to call his home some-where, yes, if he has no home to call his home some-where, yes, if he has no home to call his

home some-where, yes, if he has no home to call his home some-where, yes, if he has no home to call his

home some-where, yes, if he has no home to call his

own.... to find a home some-where, ah! ah!

own.... to find a home some-where, ah! ah!

own.... to find a home some-where, ah! ah!

Sva.....

"They'll be cunning if they find you."

MARCH OF THE AUSTRIAN SOLDIERS.

Allegro.

PIANO.

D.C. pp till Soldiers go off, then segue Duet.

DUET WITH CHORUS.

DEVILSHOOF.

Com-rade, your hand, we un-der-stand, we un-der-

f *Allegro moderato.*

- stand each o - ther in... a... breath. this grasp se - cures its ow - ner

vours in life, in life and..... un - til..... death, this grasp se - cures its

ow - ner yours in life and un - til death, this grasp..... se - cures its

ow - ner yours in life and un - til death, in life, in life, and un - til

al. lib. ³ ³ ³ THADDEUS. *dolce.* *p*

death, yes, un - til death. The scenes and days to

me which seem'd so blest to be, no time can e'er re -

dolce.

- store, no time can e'er re - store; the scenes and days to

days to me, which seem'd so blest, so blest to be, no time..... can e'er re -

p

- store,..... no time can e'er re - store, no time..... can e'er re -

cresc. *cresc.*

- store,..... no time.... can e'er re - store.

Soprano.

Alti e Tenori.

Bassi.

In the gip-sy's life you read..... the

In the gip-sy's life you read..... the

In the gip-sy's life you read..... the

life that all would like to lead,..... in the gip-sy's life you read the life that

life that all would like to lead,..... in the gip-sy's life you read the life that

life that all would like to lead,..... in the gip-sy's life you read the life that

THADDEUS.

all would like to lead. My wants are few.

all would like to lead.

DEVILSHOOF.

all would like to lead. Want we ne'er

THADDEUS.

knew but what, but what we could sup - ply. Then, what is

DEVILSHOOF.

worse. have no purse! We nothing,

THADDEUS.

no - thing have to buy. My heart, my heart 'twill

DEVILSHOOF.

wring. That is the thing in which we nev - er deal.

THADDEUS.

But all I

DEVILSHOOF.

need, but all I need. 'Twere but in - deed to bor - row, beg, or

cresc.

THADDEUS.

steal. My heart 'twill wring, my

heart 'twill wring.....

DEVILSHOOF.

That is a thing.... in..... which, in which we nev - er

deal!
Sopran. In the gip-sy's life you read..... the life that all would like to *cresc.*

Alti. In the gip-sy's life you read..... the life that all would like to *cresc.*

Tenori. In the gip-sy's life you read..... the life that all would like to *cresc.*

Bassi. In the gip-sy's life you read..... the life that all would like to *cresc.*

THADDEUS.

The....

lead,..... that all would lead, that all would lead.

lead,..... that all would lead, that all would lead.

lead,..... that all would lead, that all would lead. Comrade, your

DEVILSHOOF.

scenes and days to me which seem'd so blest to

hand, we un-der - stand, we un-der - stand each o-ther in a

be, no..... time can e'er re - store, no

breath, this grasp se - cures its ow-ner yours in

time can e'er re-store; the scenes and days to
 life, and un-til death; then rest you here while we ex-

pp

me..... which seem'd so blest to be,..... no
 -plore and see what luck, what luck there is in store;.....

time can e'er re-store,..... no time can
 then rest you here while we ex-plore, and see what luck there is in

e'er re-store,..... no time.....

cresc. *ad lib.*

store;

cresc. *f* *colla voce.*

rall.

..... can.... e'er..... re - store;

then rest you here while we ex -

Soprano. *p*

In the gip - sy's life you

Alti e Tenori. *p*

In the gip - sy's life you

Basso. *p*

In the gip - sy's life you

rall. *pp*

no..... time

- plore what luck, what luck there is in store; now rest you here while we ex -

read..... the life that all would like to

read..... the life that all would like to

read..... the life that all would like to

cre - - - - *scen* - -

can e'er re-store, no time can e'er re-store, no time can e'er re -

- plore what luck, what luck there is in store, yes, rest here,

lead,..... the life, the life,

lead,..... the life, the life,

lead,..... the life, the life,

do. f > >

- store, no, no time, no time,..... no time can

rest here while we ex-plore what luck, what luck there

the life, the life that all would like to lead, to

the life, the life that all would like to lead, to

the life, the life that all would like to lead, to

f > > f

ff più mosso.

e'er re - store, can e'er re -

is in store, what luck, what
lead, yes, all would like to

lead, yes, all would like to
lead, yes, all would like to

ff più mosso.

- store, can e'er re - - store, no time, no

luck there is in store, now rest you here while we ex -
lead, would like to lead, yes, all would

lead, would like to lead, yes, all would

time can e'er re - store, can e'er re -

- plore what luck, what luck there is in store, what luck's in

like, would like to lead, would like to

like, would like to lead, would like to

like, would like to lead, would like to

like, would like to lead, would like to

ff

- store.

store.

lead.

lead.

lead.

Segue.

MELODRAMATIC MUSIC.

Allegro vivace.

PIANO.

f p *p*

ff *Segue*

A I R.

Original Key B Minor.

PIANO

p *Allegro agitato.* *cresc.*

FLORESTIEN.

Is no

f

suc-cour near at hand? for my in - - tel - lect so reels I am

doubt-ful if I stand on my head..... or on my heels; no

gen-tle-man it's ve - ry clear..... such a shock should ev - er know, when I

once be - come a peer..... they shall not treat me so; no,

gen - tle-man, it's ve - ry clear, such a shock..... should ev - er know, and when

once I be-come a peer they shall..... not treat me so, no,...

..... they shall not treat me so, no,..... they shall not

treat me so; then let

ev - e - ry vas - sal arm, for my thanks..... he well de - serves who from

this state, this state of a - larm will pro - tect..... my shat-ter'd nerves: to

think that one un-us'd to fear, such a fright should ev - er know! when I

once be - come a peer, they shall not treat me so, no

gen - tle-man, its ve - ry dear, such a shock, should ev - er know; and when

once I be - come a peer, they shall, not treat me so, no,

. they shall not treat me so, no, they shall not

treat me so.

f *Segue.*

MELODRAMATIC MUSIC.

Allegro vivace.

PIANO.

f p *p*

f

ff *Segue*

Allegro.

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat major or D minor) and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes with accents (>) over several notes.

The second system of piano accompaniment continues the rhythmic pattern from the first system, maintaining the same key signature and time signature.

The third system of piano accompaniment continues the rhythmic pattern from the first system, maintaining the same key signature and time signature.

The fourth system of piano accompaniment continues the rhythmic pattern from the first system, maintaining the same key signature and time signature.

The fifth system of piano accompaniment includes vocal lyrics. The lyrics are: *cre - sen - do.* The music continues with the same rhythmic pattern.

The sixth system of piano accompaniment includes a forte dynamic marking (*ff*) and continues the rhythmic pattern. The system concludes with a double bar line.

"And where is my darling child."

MELODRAMATIC MUSIC.

Andante. *dolce assai.*

PIANO.

fp

accelerando. *cresc.* *fp*

p *cresc.* *fp*

stentate. *rall.*

WALTZ.

"let the fête begin." *tempo di Valse.*

PIANO.

f *p*

First system of musical notation. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat. The music begins with a *cresc.* marking in the bass staff. The bass staff contains dense chordal textures, while the treble staff has a more melodic line.

Second system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music continues with similar textures to the first system.

Third system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music features a *ff* marking in the bass staff and a *p* marking in the treble staff.

Fourth system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music includes a *cresc.* marking in the bass staff.

Fifth system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music features a *f* marking in the bass staff and a *ff* marking in the treble staff.

Sixth system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music continues with similar textures.

Seventh system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music features a *p* marking in the bass staff.

Eighth system of musical notation. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The music concludes with similar textures.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords. A dynamic marking of *f* (forte) is present at the beginning.

Second system of the piano score. The right hand continues its melodic line. The left hand accompaniment includes a section marked *ff* (fortissimo) and another section marked *pp* (pianissimo). A tempo marking *pù mosso.* (more motion) is placed above the right hand.

Third system of the piano score, showing the continuation of the melodic and accompanimental parts.

Fourth system of the piano score, featuring a long melodic phrase in the right hand with a hairpin crescendo.

Fifth system of the piano score, continuing the melodic and accompanimental lines.

Sixth system of the piano score. The right hand has a melodic line with a hairpin crescendo. A dynamic marking of *cresc.* (crescendo) is placed below the right hand.

Seventh system of the piano score, concluding the page with melodic and accompanimental parts.

This musical score is for the song "The Bohemian Girl" (59) from "The Royal Edition." It is a piano accompaniment in G major, 2/4 time. The score consists of 11 systems of two staves each (treble and bass clef). The first system includes a *cresc.* marking. The second system includes *cresc.* and *tr* markings. The third system includes *cresc.* and *>* markings. The fourth system includes *f* markings. The fifth system includes *f* markings. The sixth system includes *f* markings. The seventh system includes *f* markings. The eighth system includes *f* markings. The ninth system includes *f* markings. The tenth system includes *f* markings. The eleventh system includes *f* markings. The score features a variety of musical notations, including eighth and sixteenth notes, chords, and dynamic markings.

"And thus I empty the goblet"

FINALE TO ACT I

Soprani e Contralti.

Tenors.

Bassi.

Allegro vivace.

p

PIANO.

f

Down with the da - ring slave who dis -

f

Down with the da - ring slave who dis -

f

Down with the da - ring slave who dis -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

light, and would their an - ger

light, and would their an - ger

light, and would their an - ger

brave.

brave.

COUNT.

brave Al-though 'tis vain to mask the

rage such act de - mands, for - give me if I ask his

par - don at your hands, if from your wrath I

ven - ture to have craved the life of... one my more than life who

saved: stran - ger, I an - swer not one mo - ment for your

f *pp*

life; quit, while you may, a spot where you have rais'd a

strife: your lon - ger pre - sence will more ex -

(throwing a purse of gold to Thaddeus.)

- cite, and this will the ser - vice you did me re - quite!

DEVILSHOOF.

Where's the hand will dare to touch a hair of him I prize so much? the

pulse of pride you boast, with - in, with - in me beats as high;

you and your ti - tled host, proud lord, proud lord, I do de - fy.

FLORESTEIN.

Up - on my life 'tis most un - plea - sant, just as one had at-tack'd a

THADDEUS. (throwing the purse at the Count's feet.)

pheasant. Take back your gold, and learn to

know one a-bove aught you can be - stow.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "know one a-bove aught you can be - stow." The piano accompaniment is written in two staves, with the right hand playing a complex, flowing melody and the left hand providing harmonic support with chords and bass notes.

CHORUS.

Down with the da - ring slave who would our

Down with the da - ring slave who would our

Down with the da - ring slave who would our

The chorus section begins with the word "CHORUS." in all caps. It features three vocal lines and piano accompaniment. The lyrics for all three lines are "Down with the da - ring slave who would our". The first two lines are marked with a forte (*f*) dynamic. The piano accompaniment includes a prominent melodic line in the right hand, marked with a forte (*f*) dynamic, and a bass line in the left hand.

fu - - ry brave, down with the

fu - - ry brave, down with the

fu - - ry brave, down with the slave, down with the

The second part of the chorus continues with three vocal lines and piano accompaniment. The lyrics are "fu - - ry brave, down with the" for the first two lines, and "fu - - ry brave, down with the slave, down with the" for the third line. The first two lines are marked with a forte (*f*) dynamic, and the third line is marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a melodic line in the right hand, marked with a forte (*f*) dynamic, and a bass line in the left hand.

slave who would, who would our fu - ry brave.

slave who would, who would our fu - ry brave. DEVILSHOOF.

slave who would, who would our fu - ry brave. Stand back, ye cra - ven

f

things! he who ob - structs our path up -

Sua.....

- on his rash - ness brings the ven - geance of my

Sua.....

CHORUS.

Down with the slave! down with the slave! seize him and bind him, and there let him

Down with the slave! down with the slave! seize him and bind him, and there let him

wrath. Down with the slave! down with the slave! seize him and bind him, and there let him

p *pp*

find es - cape from those walls bet - ter men have con - fin'd, there let him
 find es - cape from those walls bet - ter men have con - fin'd, there let him
 find es - cape from those walls bet - ter men have con - fin'd, there let him

find an escape from those walls better men have con-fin'd!
 find an escape from those walls better men have con-fin'd. **DEVILSHOOF.**
 find an escape from those walls better men have confin'd! Tho' mesh'd by num - bers in the

yoke of one by all ab - hor'd, yet trem - ble, worth - less

CHORUS.
 Down with the slave, down with the slave, down
 Down with the slave, down with the slave, down
 lord, at the ven - geance you pro - voke. Down with the slave, down

più mosso.

with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who

ff più mosso.

would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the

slave who would our fu - ry brave,

slave who would our fu - ry brave,

slave who would our fu - ry brave,

8va.....

down with the slave, down with the

down with the slave, down with the

down with the slave, down with the

8va.....

slave, down with the slave, down

slave, down with the slave, down

slave, down with the slave, down

8va.....

with the slave!.....

with the slave!.....

with the slave!.....

8va.....

Segue

GALOP.

Allegro vivace.

PIANO.

ff *p* *f* *p* *v* *p* *f* *v*

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes. The bass clef part contains a dense accompaniment of chords. A dynamic marking of *p* (piano) is present in the bass clef. A fermata is placed over the final note of the treble clef.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and a chordal accompaniment in the bass. A fermata is placed over the final note of the treble clef.

Third system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth notes. The bass clef part contains a dense accompaniment of chords. A dynamic marking of *p* (piano) is present in the bass clef. A fermata is placed over the final note of the treble clef.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth notes. The bass clef part contains a dense accompaniment of chords. A dynamic marking of *f* (forte) is present in the bass clef. A fermata is placed over the final note of the treble clef.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth notes. The bass clef part contains a dense accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the bass clef. A fermata is placed over the final note of the treble clef.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth notes. The bass clef part contains a dense accompaniment of chords. A fermata is placed over the final note of the treble clef.

Seventh system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth notes. The bass clef part contains a dense accompaniment of chords. A dynamic marking of *f* (forte) is present in the bass clef. A fermata is placed over the final note of the treble clef. The word *Segue.* is written at the end of the system.

FINALE CONTINUED.

Soprani e Contralti.

Tenori.

Bassi.

Allegro.

PIANO.

What sounds break on the

What sounds break on the

What sounds break on the

COUNT.

My child! my child! that word a - lone with

a - go - ni - zing tone, my child! that word a -

CHORUS.

- lone bursts in up - on my soul. Be ev - 'ry
Be ev - 'ry
- lone bursts in up - on my soul. Be ev - 'ry

hand pre - par'd their liege lord's halls to guard, and
hand pre - par'd their liege lord's halls to guard, and
hand pre - par'd their liege lord's halls to guard, and

with de - vo - tion's bond, all ties, all ties be - yond—

with de - vo - tion's bond, all ties, all ties be - yond—

with de - vo - tion's bond, all ties, all ties be - yond—

f

FLORESTEIN.

Ah! what with dan - cing, scream - ing, fight - ing, ono real - ly

is a shock - ing plight in, it puz - zles

quite one's wit to find a place to pick a bit.

COUNT.

Wretch, mon - ster, give me back the trea - sure of my

soul, the trea - sure of my soul, go, all! the spoil - er's

foot - steps track, that tre - sur'd prize who stole;

go, all the spoil - er's foot - steps track, the trea-sur'd prize.....

RECIT.

.... who stole. But no, vain hope, un-less we pray to him who heal-eth all

Andante Religioso.

sor - row, with sup - pliant limb. Thou, who in might su - preme,

COUNT.

thou who in might su - preme, o'er the fate of all reign - est, o'er the fate of all
 Thou, who in might su - preme, o'er the fate of all
 Thou, who in might su - preme, o'er the fate of all
 Thou, who in might su - preme, o'er the fate of all

reign - est, thou who hope's pa - lest beam in the mourn - er sus - tain - est,
 reign - est, thou who hope's pa - lest beam in the mourn - er sus - tain - est,
 reign - est, thou who hope's pa - lest beam in the mourn - er sus - tain - est,
 reign - est, in the mourn - er sus - tain - est,

* On the stage this prayer is sung without Instrumental Accompaniments.

pp

vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
 vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
 vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
 vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -

- reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;
 - reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;
 - reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;
 - reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;

f cut short the dark ca - *f* reer, . . the dark ca - reer of the ruth-less as - sail - er,
f cut short the dark ca - reer of the ruth-less as - sail - er,
f cut short the dark ca - reer of the ruth-less as - sail - er.
 cut short the dark ca - reer of the ruthless as - sail - er,

ff

cut short the dark ca - reer of the ruth-less as - sail - - er.

of the ruth-less as - sail - - er.

of the ruth-less as - sail - - er.

cut short the dark ca - reer of the ruth-less as - sail - - er.

Allegro.

f

ff

ff

Allegro vivace.

mf

Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

Allegro vivace.

fp

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

pp

f

line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

line, fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

cresc.

f

- twine, fol - low, fol - low, fol - low, fol - low,

- twine, fol - low, fol - low, fol - low, fol - low, fol - low

- twine, fol - low, fol - low, fol - low, fol - low, fol - low

ff

ff

fol - low, fol-low, fol - low!

fol - low, fol-low, fol - low!

fol - low, fol-low, fol - low!

ff

Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
 Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
 Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and

ff

shel - ter from harm.... the pride of Arn - heim's line, where all its
 shel - ter from harm.... the pride of Arn - heim's line, where all its
 shel - ter from harm.... the pride of Arn - heim's line, where all its

cresc.
cresc.
cres.
Sva.....
cresc.

hopes en - - twine, fol - low, fol - low, fol - low with
 2nd time. line
 hopes en - - twine, fol - low, fol - low, fol - low with
 2nd time. line
 hopes en - - twine, fol - low, fol - low, fol - low with
 2nd time. line
Sva.....

f *Più mosso.*
ff *Più mosso.*

heart, fol - low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

Solo.....

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

Solo.....

f

INTRODUCTION

Moderato.

PIANO *pp*

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef contains a rhythmic accompaniment of eighth and sixteenth notes. The dynamic marking is *pp*.

cres - cen - do. *pp*

The second system continues the piano introduction. The treble clef has a melodic line that begins to rise, marked with *cres - cen - do.* and *pp*. The bass clef accompaniment remains consistent.

The third system shows the piano introduction continuing with more complex rhythmic patterns in the bass clef and a melodic line in the treble clef.

pp

The fourth system of the piano introduction features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic marking is *pp*.

The fifth system of the piano introduction continues with a treble clef and a bass clef. The melodic line in the treble clef is more active, and the bass clef accompaniment is rhythmic.

CHORUS.
Alti.

Si - - lence, si - lence, the La - dy moon, the La - dy

Tenori.

Si - - lence, si - lence, the La - dy moon, the La - dy

Bassi.

Si - - lence, si - lence, the La - dy moon, the La - dy

sotto voce.

The piano accompaniment for the chorus, marked *sotto voce.*, features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic marking is *sotto voce.*

sempre p

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch - ing,
sempre p

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch - ing,
sempre p

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch - ing,

chance she soon to sleep will her-self be - take!..... silence,
sempre p

chance she soon to sleep will her-self be - take!..... silence,
sempre p

chance she soon to sleep will her-self be - take!..... silence,

si - lence, from her throne in air she may look on for aught we care....

si - lence, from her throne in air she may look on for aught we care....

si - lence, from her throne in air she may look on for aught we care....

but if she at-tend un - to our be - hest she will go to rest,...

but if she at-tend un - to our be - hest she will go to rest,...

but if she at-tend un - to our be - hest she will go to rest,...

yes, she will qui - et - ly go to her rest, qui - et -

yes, she will qui - et - ly go to her rest, qui - et -

yes, she will qui - et - ly go to her rest, qui - et -

- ly go to her rest.

- ly go to her rest.

- ly go to her rest. **DEVILSHOOF** There's a deed to

steep: watch here, till each to his home shall reel on his doubtful

way, watch here watch here, and the gob - let's foam will make

each an ea - sy prey. Si - lence! this way, this way, this way this

way, silence, this way, this way,
 Si - - lence, si - lence, this way, this way, si - -
 Si - - lence, si - lence, this way, this way, si - -
 Si - - lence, si - lence, this way, this way, si - -

si - lence, this way, this way,
 - lence, si - lence,
 - lence, si - lence,
 - lence, si - lence,

si - - - - lence!
 si - - - - lence!
 si - - - - lence!
 si - - - - lence!

Allegro.

FLORESTEIN. (*Drunk.*) *quasi parlando.*

Wine! wine! if I am

quasi parlando.

heir to the Count, my un - cle's line,



wine! wine! where's the



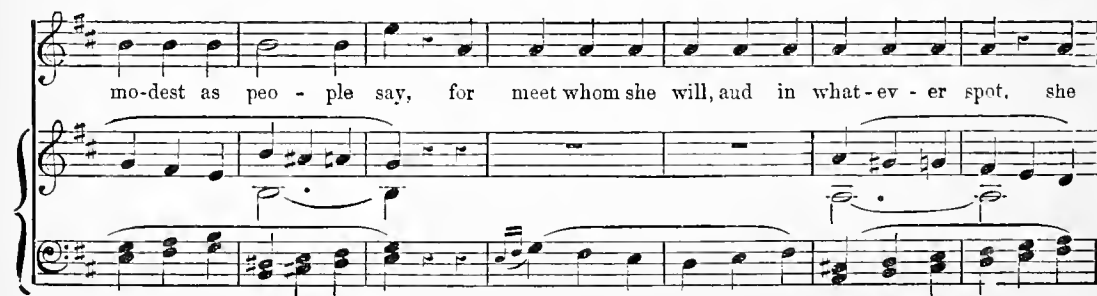
fel - low will dare to re - fuse his ne - phew wine, to re -



- fuse his nephew wine? That moon there sta-ring me on my way can't be so



mo - dest as peo - ple say, for meet whom she will, and in what - ev - er spot, she



DEVILSHOOF. (to Florestein bowing.)

oft - en looks on at what she cught not. My ear caught

not the clock's last chime, and might I beg to ask the time?

FLORESTEIN. (aside.)

If the but - tle has pre - vail'd, yet when - ev - er I m as - sail'd, though there

(to Devilshoof.)

may be nothing in it, I am so - ber'd in a miu - ute. You are

(looking at his watch.)

real - ly so po - lite that— 'tis late in - to the night,

(Devilshoof snatches the watch from Florestein and puts it in his job.)

DEVILSHOOF.

might I beg to ask— I am real - ly griev'd to see a - ny -

- one in such a state, and glad - ly will take the great - est care of the

FLORESTEIN.

ring and chains you chance to wear. What I thought was po - lite - ness is

down - right theft, and at this rate I soon shall have no - thing left.

CHORUS. *p*

Ad - vance with cau - tion, let ev - ry man

Ad - vance with cau - tion, let ev - ry man

Ad - vance with cau - tion, let ev - ry man

seize on and keep what - ev - er he can, what - ev - er he

seize on and keep what - ev - er he can, what - ev - er he

seize on and keep what - ev - er he can, what - ev - er he

(The Queen appears.)

can, what - ev - er he can.

can, what - ev - er he can.

can, what - ev - er he can.

f

QUEEN. RECIT.

To him, from whom you stole, surrender back the whole.

FLORESTEIN.

Thanks, ma-dam, la - dy, but

Tempo primo.

pp *staccato.*

might I re - quest a me - dal-lic in di - a-monds worth all the rest.

On our

On our

On our

chief - tain's share we ne'er en - croach, and he fled with the prize at

chief - tain's share we ne'er en - croach, and he fled with the prize at

chief - tain's share we ne'er en - croach, and he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach.

your ap - proach.

your ap - proach.

QUEEN.

Be your safe - ty my

Tempo primo.

FLORESTEIN.

care. I'm in pre-cious hands.

QUEEN.

Fol - low and list to your Queen's.. com -

- mands. *pp* We fol - low, yes, and list, and list un - to our Queen's com-mands,

pp We fol - low, yes, and list, and list un - to our Queen's com - mands,

pp We fol - low, yes, and list, and list un - to our Queen's com - mands,

yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands, yes, we

yes, we list, we list un - to our Queen's com - mands, yes, we

yes, we list, we list un - to our Queen's com - mands, yes, we

cresc.

QUEEN.

come, come, come.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

Piano accompaniment for the first system, featuring a right-hand melody with triplets and a left-hand bass line. Dynamics include *sf* and *pp*.

Piano accompaniment for the second system, continuing the right-hand melody with triplets and the left-hand bass line.

Piano accompaniment for the third system, ending with a *(Segue.)* marking.

Moderato.

Piano accompaniment for the fourth system, marked *Moderato.*, featuring a right-hand melody and a left-hand bass line with chords. Dynamics include *p*.

Piano accompaniment for the fifth system, continuing the *Moderato.* section with a right-hand melody and a left-hand bass line.

THE DREAM.

PIANO. *dolce assai.*

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes with accents and slurs, while the left hand plays a steady eighth-note accompaniment. The key signature is two flats and the time signature is 3/8.

The second system continues the piano introduction with similar melodic and accompanimental patterns in the right and left hands.

ARLINE.

I dreamt that I

The first system of the vocal and piano accompaniment. The vocal line begins with a rest followed by the lyrics "I dreamt that I". The piano accompaniment features a steady eighth-note pattern in the left hand and a more active right hand.

dwelt in mar - ble halls, with vas - sals and serfs at my

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "dwelt in mar - ble halls, with vas - sals and serfs at my". The piano accompaniment maintains its rhythmic accompaniment.

side,..... and of all who as - sem - bled with - in.... those

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "side,..... and of all who as - sem - bled with - in.... those". The piano accompaniment continues with the same accompanimental style.

walls that I was the hope and the pride,..... I had

rich-es too great to count—could boast of a high an - ces - tral

name;..... but I al - so dreamt, which pleas'd me most, that you

lov'd me still the same, that you lov'd me, you lov'd me

still the same, that you lov'd me, you lov'd me still the

same.

I dreamt that sui - tors sought my hand, that

knight - s up - on bend - ed knee, and with vows no

maid - en heart could with - stand, they pledg'd their faith to

me, and I dreamt that one of that no - ble

host came forth my hand to claim;..... but I

pp
al - so dreamt, which charm'd me most, that you lov'd me

still the same, that you lov'd me, you lov'd me still the

same, that you lov'd me, you lov'd me still the same.

(By the love you say you bear me, solve it.)

DUET.

Moderato.

PIANO.

THADDEUS.

The wound. . . . up - on thine arm whose

mark. . . . through life 'twill be, in sa-ving thee from great - er harm was

ARLINE. THADDEUS.

there trans-fix'd by me. By thee? Ere on thy gen-tle head thy sixth

sun had its radiance shed, a wild deer who had lain at bay, pursued by

hunt - ers cross'd the way. Well? By slaying him I res - cued thee. Yes! And in his

death-throe's a - go - ny, thy gen - tle form by his ant - ler

gor'd, this hum - ble arm to thy home re - stor'd. Strange

feel - ings move this breast it nev - er knew be - fore, and bid me

here im - plore that you re - veal, that you re - veal the

rest.

f

Larghetto Cantabile. a mezza voce.

THADDEUS.

The se-cret of her birth to me is on - ly known, the

f *ad lib.* *pp*

se - cret of a life whose worth I prize be - yond mine own, be - yond mine

p *pp* *f*

ARLINE.

own. The se-cret of my birth to him is on - ly known, the

se - cret of a life whose worth per-chance he will dis - own,..... dis -

a tempo.

own, the se-cret of..... my birth to him is on - - - ly

The se-cret of..... her birth to me is on - - - ly

pp

known, the se - cret of a life whose worth per-chance he will dis -

known, the se - cret of a life whose worth I prize be - yond mine

- own,.... he will dis-own, the se-cret of..... my birth, to him is

- own,.... be-yond mine own, the se - cret of..... her birth, to me is

a tempo.

col canto.

on - - - ly known, the se-cret of a life whose worth perchance he will dis -

on - - - ly known, the se-cret of a life whose worth I prize be - yond mine

- own, . . . he will dis - own, perchance he will, he will dis - own,

own, . beyond mine own, I prize be - yond, beyond mine own,

rallent. *f* *p* *f* *p* *f* *p*

he will dis - own, perchance he will, he will dis - own, he

be - yond mine own, I prize be - yond, be - yond mine own, he -

f *p* *f* *p* *f* *p*

will dis - own, he will dis - own.

- yond mine own, be - yond mine own.

pp

ARLINE.

Speak, tell me, ease my tor - tur'd

Allegro non troppo. *fp* *fp*

cresc.

heart, speak, and that se-cret, e-vil or good, e-vil or

cresc.

good, im - part.

deces.

THADDEUS.

I will tell thee, I will

pp

tell thee all..... though I lose thee, I lose thee for ev - -

cresc.

ARLINE.

- er. Speak, tell me, ease my tor - tur'd

p

cresc.

▲ HADDEUS.

cresc.

heart. I will tell thee all though I lose, though I lose thee for ev - er.

ARLINE. (*with great feeling.*)

Moderato.
pp stacc.
What is the spell hath yet ef - fac'd the first fond lines that

love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing

rall.
col canto.

breast? what is the spell hath yet ef - fac'd the first fond lines that

a tempo.

love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing

cresc. rall.
col canto.
a tempo.
rall.

meno mosso.

breast, more deep in..... love's con - fid - ing breast, more deep in.....

colla parte.

THADDEUS.

love's con - fid - ing breast? And yet few spells have e'er ef-fac'd the

pp stacc.

first fond lines that love hath trac'd, and af - ter years have but im - prest more

rall.

a tempo.

deep in love's con - fid - ing breast! and yet few spells have e'er ef-fac'd the

col canto. *a tempo.*

> rall. >

a tempo.

first fond lines that love hath trac'd, and af - ter years have but im - prest more

col canto. *a tempo.*

rall. *meno mosso.*

deep in love's con - fid - ing breast, more deep in love's con - fid - ing

breast, more deep in love's con - fid - ing breast. **ARLINE.** Speak,

pp più mosso.

THADDEUS.

ease my tor - tur'd breast. I'll tell thee

cresc.

ARLINE.

all though I lose thee for e - ver. Speak, speak,

f *ff*

speak, **THADDEUS.** I will tell thee all. Ah!...

Ah!... *Tempo lmo.* *ff* *pp stacc.*

dolce.

What is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

What is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

af-ter years have but im-prest more deep in lov's con-fid-ing breast?

af-ter years have but im-prest more deep in love's con-fid-ing breast?

what is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

what is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

cresc.

col canto.

af-ter years have but im-prest more deep in love's con-fid-ing breast, more deep in

af-ter years have but im-prest more deep in love's con-fid-ing breast, more deep in

meno mosso.

love's con - fid - ing breast, more deep in love's con - fid - ing

love's con - fid - ing breast, more deep in love's con - fid - ing

più mosso.

breast, more deep in love's..... con - fid - ing breast,..... more deep in

breast, more deep in love's..... con - fid - ing breast,..... more deep in

love's con - fid - ing breast,..... con - fid - - ing breast, more deep in love's.....

love's con - fid - ing breast,..... con - fid - - ing breast, more deep in love's.....

.... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -

.... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -

- fid - - ing breast, more.... deep.... in..... love's con -

- fid - - ing breast, more.... deep.... in..... love's con -

- fid - ing.... breast, in love's..... con - fid - - ing breast, in

- fid - ing.... breast, in love's..... con - fid - - ing breast, in

love's con - fid - ing breast!

love's con - fid - ing breast!

ff

"Summon our comrades hither." (Trumpet sounds twice, then 'égue.)

RECITATIVE AND CHORUS.

ARLINE. *ad lib.*

Allegro moderato. Lis-ten while I re-late the hope of a gip-sy's fate; I am

PIANO. *f pp ad lib.*

lov'd by one, by one I love all o - ther hearts a - bove, and the

pp Allegro.

sole de-light to me is with him u - ni - ted to be, yes!

pp
Hap - py and light of heart be those who in each bo - som one faith re - pose, who

pp
Hap - py and light of hear. be those who in each bo - som one faith re - pose, who

pp
Hap - py and light of heart be those who in each bo - som one faith re - pose, who

DEVILSHOOF. (aria.)

in each bo - som one faith, one faith re - pose. (A ri - val's
in each bo - som one faith, one faith re - pose.
in each bo - som one faith, one faith re - pose.

pp

Detailed description: This system contains the first three vocal lines and the piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "in each bo - som one faith, one faith re - pose. (A ri - val's in each bo - som one faith, one faith re - pose. in each bo - som one faith, one faith re - pose.)"

hate you may bet - ter tell by her rage than by her tears, and it perchance may

Detailed description: This system continues the vocal and piano parts. The lyrics are: "hate you may bet - ter tell by her rage than by her tears, and it perchance may"

be as well to • set them both, to set them both by the ears.) As

Detailed description: This system continues the vocal and piano parts. The lyrics are: "be as well to • set them both, to set them both by the ears.) As"

Queen of our tribe 'tis yours by right the hands of those you rule to n -

Detailed description: This system concludes the vocal and piano parts. The lyrics are: "Queen of our tribe 'tis yours by right the hands of those you rule to n -"

p

In love and truth by thee their hands u - ni - ted be.

In love and truth by thee their hands u - ni - ted be.

- nite. In love and truth by thee their hands u - ni - ted be.

QUEEN. *quasi a piacere.*

Hand to hand, heart to heart, who shall those I've u -

Meno mosso, quasi a piacere.

- ni - ted part? who shall those I have ma - ted part? by the

Allegretto.

spell of my sway, part them who may.

pp

Hap - py and light of heart are those, yes,

pp

Hap - py and light of heart are those, yes,

pp

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

f * hap - py and light, and light of heart are those who.. faith re -

f hap - py and light, and light of heart are those who.. faith re -

f hap - py and light, and light of heart are those who.. faith re -

f * *f*

* This is sung on the Stage without accompaniment

pose,.... in each o - ther faith re - pose, ah! hap - py and light of

pose,.... in each o - ther faith re - pose, ah! hap - py and light of

pose,.... in each o - ther faith re - pose, ah! hap - py and light of

pp

pp

pp

heart are those who in each o - ther faith re - pose, hap - py and light of

heart are those who in each o - ther faith re - pose, hap - py and light of

heart are those who in each o - ther faith re - pose, hap - py and light of

pp

p

p

p

heart are those who in each o - ther faith re - pose, who in each o - ther

heart are those who in each o - ther faith re - pose, who in each o - ther

heart are those who in each o - ther faith re - pose, who in each o - ther

cresc.

cresc.

cresc.

cresc.

p

p

p

pp
 faith, one faith re - pose, hap - py and light of
pp
 faith, one faith re - pose, hap - py and light of
pp
 faith, one faith re - pose, hap - py, yes, hap - py and light of
f *pp* *no.*

heart..... are those who... in each o - ther faith.... re -
 heart.... are those who... in each o - ther faith.... re -
 heart.... are those who... in each o - ther faith.... re -

cresc. *f*
 - pose, hap - py and light who faith re - pose,
cresc. *f*
 - pose, hap - py and light who faith re - pose,
cresc. *f*
 - pose, hap - py and light who faith re - pose,
cresc. *f*

f who in each o - - - ther faith re - pose, *ff* who faith re -
f who in each o - - - ther faith re - pose, *ff* who faith re -
f who in each o - - - ther faith re - pose, *ff* who faith re

- pose.
 - pose.
 - pose.

"to bear my further orders."

CHORUS.

Sopran. *f*

Tenori. *f*

Bass. *f*

Moderato.

PIANO. *p*

In the gip - sy's life you read..... the

In the gip - sy's life you read..... the

In the gip - sy's life you read..... the

life that all would like to lead,..... in the gip-sy's life you

life that all would like to lead,..... in the gip-sy's life you

life that all would like to lead,..... in the gip-sy's life you

read the life that all would like to lead,

read the life that all would like to lead,

read the life that all would like to lead,

dim.
 in the gip - sy's life you read the life that all would like to

dim.
 in the gip - sy's life you read the life that all would like to

dim.
 in the gip - sy's life you read the life that all would like to

dim.
 lead, in the gip - sy's life you read the life that all would

dim.
 lead, in the gip - sy's life you read the life that all would

dim.
 lead, in the gip - sy's life you read the life that all would

like to lead.....

like to lead.....

like to lead.....

tr *tr* *tr*

Segue Duet.

DUET.

Allegro ma non troppo.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) has a whole rest. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The music is in common time (C).

QUEEN.

This is thy deed— seek not t' assuage

The Queen's vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a dense texture of chords and arpeggiated figures, marked with piano (*p*) dynamics.

DEVILSHOOF.

my jeal-ous fear; a ri-val's rage— I nei-ther

The Devilshoof's vocal line is on a single staff with a treble clef. The piano accompaniment continues with the same dense chordal texture as in the previous section.

QUEEN.

fear, I nei-ther fear nor seek to calm. Re-

The Queen's vocal line continues on a single staff. The piano accompaniment remains consistent in style and dynamics.

-venge is the wounded ho-som's balm. That jew-el with which thou hast

The Devilshoof's vocal line continues on a single staff. The piano accompaniment concludes the scene with the same dense chordal texture.

dared to deck thy fore-doom'd neck, answer me— where didst thou

DEVILSHOOF. QUEEN.
 get it? where? 'Twas en-trust-ed to my care. This ve-ry
Sra......

night, on this ve-ry spot, thy soul for once its fears for -
Sra......

- got, a drunk - en gal - liard who cross'd thy way be - came thy
Sra......

DEVILSHOOF.
 prey. Fiend - born! 'twere vain to fly the glance of her

search - - - ing eye.

QUEEN.

Down on thy knees the gem re-store, e'en in thy shame a - maz'd,

or long years of sin shall de-plore the storm which thou hast

DEVILSHOOF.

rais'd. (It best might be the prize to restore, much as I seem a -

- maz'd, or here - af - ter..... I may de-plore the

QUEEN.

storm which I have rais'd:) Queen I o - bey. 'Tis....

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *p*, and *pp*.

..... the wi - sest thing thy mis-creant heart could do.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking.

DEVILSHOOF.

(Who from my grasp such prize could wring the do - ing it may

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a *cresc.* marking.

QUEEN.

DEVILSHOOF.

rue.) De - part, and join the rest. I will

Musical score for the fourth system, featuring two vocal lines and piano accompaniment.

do thy high be - hest. The

Musical score for the fifth system, featuring two vocal lines and piano accompaniment. The piano part includes a *f* dynamic marking.

Now de - part, and join the rest,

wrongs we forgive not, and can - not for - get, will ven - geance more sharply whet, the

f p p f p p

now de - part and join the

wrongs we for - give not, and can - not for - get, will ven - geance more sharp - ly

f p p

rest. The wrongs we forgive not, and can - not for - get, will ven - geance more sharp - ly

whet, the wrongs we forgive not, and can - not for - get, will ven - geance more sharp - ly

cresc. f p p f p

whet, the wrongs we forgive not, and can - not for - get will vengeance more sharp - ly

whet, the wrongs we forgive not, and can - not for - get will vengeance more sharp - ly

f p p

p *piu mosso.* *f* *res.*

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

p *piu mosso.* *fp*

cresc. *fp*

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

cresc. *fp*

cres. *fp*

whet.....

whet, will ven - geance more sharp - ly whet,..... will

f *cresc.* *ff*

Be gone!

sharp - - - ly whet.

rall. *Segue when scene changes.)*

SONG WITH CHORUS.

N.B. If sung without the Chorus the small notes in the Accompaniment should be played as a substitute for the Voices.
(Behind the Scenes.)

ARLINE and Soprano.

Alti e Tenori. In the gip-sy's life you read..... the life that all would like to

Bassi. In the gip-sy's life you read..... the life that all would like to

In the gip-sy's life you read..... the life that all would like to

PIANO.

lead,..... in the gip-sy's life you read the life that all would like to

lead,..... in the gip-sy's life you read the life that all would like to

lead,..... in the gip-sy's life you read the life that all would like to

lead.

lead.

lead.

Allegretto.

f

* On the Stage the first and the last eight bars of Chorus are sung without Accompaniment.

ARLINE.

Come.... with the gip - sy bride,..... and re - pair.....

f *pp*

..... to the fair, where.... the ma - zy dance..... will the hours en - trance.

Come..... with the gip - sy bride,..... and re - pair..... to the fair,

Come..... with the gip - sy bride, and re - pair to the fair,

Come..... with the gip - sy bride, and re - pair to the fair,

f

where..... the ma - zy dance..... will the hours en - trance..

where..... the ma - zy dance will the hours en - trance..

where..... the ma - zy dance will the hours en - trance..

f

ARLINE.

pp

Come with the gip - sy bride, where..... souls as light pre - side,.....

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'Come with the gip - sy bride, where..... souls as light pre - side,.....'. The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The dynamic marking *pp* is placed above the first measure of the piano accompaniment.

life can give no-thing be - yond one heart... .. you know to be fond,.....

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics 'life can give no-thing be - yond one heart... .. you know to be fond,.....'. The middle staff is the piano accompaniment. The bottom staff is the piano accompaniment.

pp

wealth with its hoards can-not buy..... the peace con-tent can sup - ply,.....

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and the lyrics 'wealth with its hoards can-not buy..... the peace con-tent can sup - ply,.....'. The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The dynamic marking *pp* is placed above the first measure of the piano accompaniment.

wealth with its hoards cannot buy..... the peace con-tent can sup - ply, and

The fourth system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics 'wealth with its hoards cannot buy..... the peace con-tent can sup - ply, and'. The middle staff is the piano accompaniment. The bottom staff is the piano accompaniment.

rallent. a piacere.

rank in its halls cannot find... the calm of a hap-py mind, and rank in its halls cannot

colla voce.

The fifth system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and the lyrics 'rank in its halls cannot find... the calm of a hap-py mind, and rank in its halls cannot'. The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The tempo marking *rallent. a piacere.* is placed above the first measure of the vocal line, and *colla voce.* is placed above the first measure of the piano accompaniment.

rall. find.. the calm of a hap - py mind. *pp* Come.... with the gip - sy bride.... *a tempo.*

..... and repair..... to the fair, where.... the ma - zy dance.... will the hours entrance.

Come.... with the gip - sy bride,..... and re - pair..... to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

f

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

ff

ARLINE.

Love is the first thing to clasp, but if..... he es - cape your grasp

pp

friend-ship will then be at hand in the young..... rogue's place to

stand, hope will then be no - thing loath..... to

point out the way to both, hope will then be no - thing

loath..... to point out the way to both.....

Come..... with the gip - sy bride,..... and re - pair..... to the fair,

where..... the ma - zy dance..... will the hours en - trance.

Come.... with the gip - sy bride,..... and re - pair..... to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

a tempo.
ff

In the gip-sy's life you read..... the life that all would like to lead,.....

ff

In the gip-sy's life you read..... the life that all would like to lead,.....

ff

In the gip-sy's life you read..... the life that all would like to lead,.....

a tempo.

ff

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

rall.

ff Allegretto.

MARCH.

(When the Scene changes.)

Allegro moderato e marziale.

PIANO.

A

ff

tr

mf

tr

cresc. f

ff

B *Molto marcato.*

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and a dynamic marking of *sf*.

First system of piano music, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a bass line with triplets and chords.

Second system of piano music, continuing the piece with similar melodic and bass line patterns.

Third system of piano music. The treble clef has a melodic line with triplets. The bass clef has a bass line with chords. The text "D. C. from A to B, *ff* then the following." is written above the bass line.

Fourth system of piano music, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a bass line with chords.

Fifth system of piano music, featuring a treble and bass clef. The treble clef contains a melodic line with triplets. The bass clef contains a bass line with chords.

Sixth system of piano music, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a bass line with chords. The text "(Segue Fair Scene.)" is written at the end of the system.

THE FAIR SCENE

PIANO.

Allegro.

First system of piano accompaniment, featuring a treble and bass clef with a 4/4 time signature and a forte dynamic marking.

Second system of piano accompaniment, continuing the musical texture.

Soprani e Contralti.

Life it - self is at the best one scene in

Tenori.

Life it - self is at the best one scene in

Bassi.

Third system of piano accompaniment, including vocal line staves.

mask of fol - ly drest, and there is no

mask of fol - ly drest, and there is no

Fourth system of piano accompaniment, concluding the piece.

part of its wild ca - reer but you will meet with

part of its wild ca - reer but you will meet with

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

here, and there is no part of its wild ca -

here, and there is no part of its wild ca -

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic pattern while the vocal line progresses through the lyrics.

- reer but you will meet with here!

- reer but you will meet with here!

To these

The third system concludes the vocal line with the lyrics '- reer but you will meet with here!' and includes a piano accompaniment ending with a forte (f) dynamic marking. The piano part features a final flourish in the treble clef.

sym-bols of life your voi - ces swell, vive la masque, et vive la ba - ga - telle,

vive la masque, vive la masque, vive la masque, et vive la ba - ga - telle.

ff Life it - self is at the best one scene in

ff Life it - self is at the best one scene in

ff Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, lite it - self is

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

is no part of its wild ca - reer but you will

is no part of its wild ca - reer but you will

is no part of its wild ca - reer but you will

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

here, you'll find it here, you'll find it here !.....

here, you'll find it here, you'll find it here !.....

here, you'll find it here, you'll find it here !.....

* *Allegro assai.*

f
(Quack Doctor's Horn; numbers rush towards him.)

Allegro assai.

pp

cresc.

f

• These 11 bars are now omitted in performance.

QUARTET.*

sotto voce.

ARLINE.

From the val - - leys and hills where the sweet - est buds grow,

QUEEN.

From the val - leys and hills where the sweet - est buds grow,

THADDEUS.

From the val - leys and hills where the sweet - est buds grow,

DEVILSHOOF.

From the val - leys and hills where the sweet - est buds grow,

Allegro assai.

PIANO.

Piano accompaniment for the first system, including bass and treble clefs.

and are wa - - ter'd by rills which are pu - rest that flow..

and are wa - ter'd by rills which are pu - rest that flow..

and are wa - ter'd by rills which are pu - rest that flow..

and are wa - ter'd by rills which are pu - rest that flow..

Piano accompaniment for the second system, including bass and treble clefs.

cresc.

adagio.

ff

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,

Piano accompaniment for the third system, including bass and treble clefs.

* On the Stage this Quartet is sung without Accompaniment.

tempo lmo.

p from the val - - leys and hills where the sweet - est buds grow,
p from the val - leys and hills where the sweet - est buds grow,
p from the val - leys and hills where the sweet - est buds grow,
p from the val - leys and hills where the sweet - est buds grow,

tempo lmo.

and are wa - - ter'd by rills which are pu - rest that flow..
 and are wa - ter'd by rills which are pu - rest that flow..
 and are wa - ter'd by rills which are pu - rest that flow..
 and are wa - ter'd by rills which are pu - rest that flow..

p. come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,
p. come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,
p. come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,
p. come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,

come... we, come, come... come...

come... we, come, come... come...

come... we, come, come... come...

come... we, come, come... come...

f *cresc.* *ff*

f *p* *cresc.* *ff*

come... we, come, come... come...

come... we, come, come... come...

come... we, come, come... come...

come... we, come, come... come...

f *cresc.* *ff*

f *p* *cresc.* *ff*

CHORUS.

ff

In the gip-sy's life you read... the

ff

In the gip-sy's life you read... the

ff

In the gip-sy's life you read... the

ff

life that all would like to lead, in the

life that all would like to lead, in the

life that all would like to lead, in the

Ser.

ff

gip-sy's life you read..... the life that all would

gip-sy's life you read..... the life that all would

gip-sy's life you read..... the life that all would

3

like to lead.

like to lead.

like to lead.

f

dim.

Allegro ma non troppo.

PIANO.

pp

ARLINE.

(To a lady.)

Sir knight and la - dy, lis - ten! That bright eye seems to glist - en

as if his trust - ed tale did o'er thy sense pre - vail!

(To another, pointing to her heart.)

Pret - ty maid - en, pray, take care, take care,

love is ma - king ha - voc there,

(To a third pointing to ring on her finger.)

love is mak - ing ha - voc there. This to - ken which from love you

hor - row, the pre - lude is of ma - ny a sor - - row.

There are those have liv'd to know.

there are those have liv'd to know, the gip - sy's words are true,

the gip - sy's words are true.

ff

Life it - self is at the best one scene in

ff

Life it - self is at the best one scene in

ff

Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

ff

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part in its wild ca -
 drest, and there is no part in its wild ca -
 drest, and there is no part in its wild ca -

- reer but you will meet with here, and there
 - reer but you will meet with here, and there
 - reer but you will meet with here, and there

is no part in its wild ca - reer but you will
 is no part in its wild ca - reer but you will
 is no part in its wild ca - reer but you will

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

Detailed description: This system contains three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "meet with here, you'll find it". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords.

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

Detailed description: This system continues the vocal and piano parts. The lyrics are "here, you'll find it here, you'll find it here!.....". The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a left-hand part with chords.

Detailed description: This system shows the continuation of the vocal and piano parts. The vocal lines are mostly rests, indicating the end of the vocal phrase. The piano accompaniment continues with its characteristic rhythmic patterns.

and now let our tribe depart.

GIPSY MARCH.

PIANO.

The piano accompaniment for 'Gipsy March' is written in a grand staff with two systems. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte 'f' dynamic. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes a triplet in the first system. The left hand provides a rhythmic accompaniment with chords and eighth-note patterns. The piece concludes with a double bar line.

"her or her accomplices of having robbed me."

CHORUS.

Soprani e Contralti. *ff*

Tenori. *ff*

Bassi. *ff*

PIANO. *f* *ff*

Allegro vivace.

Shame! shame!

The chorus section features four vocal parts and piano accompaniment. The vocal parts are Soprani e Contralti, Tenori, and Bassi, all marked with a forte 'ff' dynamic. The lyrics 'Shame! shame!' are repeated in the final two measures. The piano accompaniment is in a grand staff, marked with a forte 'f' dynamic, and includes the tempo instruction 'Allegro vivace'. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piano part has a rhythmic accompaniment with eighth and sixteenth notes.

let us know the right, and shame on the guil - ty one a - light!

let us know the right, and shame on the guil - ty one a - light!

let us know the right, and shame on the guil - ty one a - light!

f pp

THADDEUS.

He who a hand on her would lay, through my

pp

heart must force his way.

Tear them a-sund-er, but still pro -

Tear them a-sund-er, but still pro -

Tear them a-sund-er, but still pro -

cresc.

ARLINE.

To
 tect un - til they can prove what they sus - pect!
 - tect un - til they can prove what they sus - pect!
 - tect un - til they can prove what they sus - pect!

cresc.
 all who their be - lief have lent, Heav'n can at -
8va
cresc.

FLORESTEIN.
 - test I'm in - no - ceut. There stands the cul-prit.
8va
f *p*

on you I call; con - duct her a - way to the hall!
p

CAPTAIN.

CHORUS. *uns.*

To the hall!

To the hall!

[Arline looks at him with

contempt; the Gipsies range themselves around her, but are driven back by the Guards.)

THADDEUS.

Free me, or else the law up -

FLORESTEIN.

They who would brave the law a -

CAPTAIN.

They who would brave the law a -

Soprani. (People.)

e Contr.

They who would brave the law a -

Tenori. (Gipsies.)

Why should we fear the law or

Bassi. (Guards.)

They who would brave the law a -

Sva.

cresc.

ARLINE.

THADDEUS.

I'm in - - no - cent!

FLORESTEIN.
CAPTAIN.

on your head you draw!

- gainst them - selves but draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

all the arms you draw? to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

Sua.....

poco più mosso.

FLORESTEIN.

hall, to the hall!..... yes, a - way, a - way,.....

CAPTAIN.

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, a - way!.....

- way, a - way!.....

- way, a - way!.....

- way, a - way!.....

- way, a - way!.....

ff

RECITATIVE AND AIR.

Larghetto cantabile.

PIANO.

pp

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a common time signature (C). The music is marked *pp* (pianissimo). The upper staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff provides a harmonic accompaniment with chords and moving lines.

dolce.

The second system continues the piece. The upper staff features a melodic line with a *dolce* (sweet) marking. The lower staff continues with a rhythmic accompaniment of eighth notes.

The third system shows further development of the melodic and accompaniment parts. The upper staff has a melodic line with some grace notes, and the lower staff maintains the eighth-note accompaniment.

The fourth system includes a *rall.* (rallentando) marking. The tempo slows down as the melodic line in the upper staff moves towards a cadence. The lower staff accompaniment also reflects this change in tempo.

The fifth system continues the melodic and accompaniment lines. The upper staff has a melodic line with some grace notes, and the lower staff maintains the eighth-note accompaniment.

The sixth system continues the melodic and accompaniment lines. The upper staff has a melodic line with some grace notes, and the lower staff maintains the eighth-note accompaniment.

The seventh system concludes the piece. The upper staff has a melodic line with some grace notes, and the lower staff maintains the eighth-note accompaniment.

rall.

Cadenza a piacere.

tr......
cresc. *f*

COUNT.

What-e'er the scenes the pre-sent hour calls forth be-fore... the sight, they lose their

f

2o.

splen-dor when com-par'd with scenes of past... de-light.

p

1. The heart bow'd down by weight of woe, to weak - est hopes will
 2. The mind will, in its worst de-spair, still pon - der o'er the

cling, to thought and im - pulse while they flow, that
 past, on mo - ments of de - light that were too

can no com - fort bring, that can, that can no com - fort
 beau - ti - ful..... to last, that were too beau - ti - ful, too beau - ti - ful to

rall.
stringendo. *colla parte.*

bring; with those ex - cit - ing scenes will blend, o'er
 last; to long de - part - ed years ex - tend its

pp.

con espressione di dolore.

plea - sure's path - way thrown; but mem - 'ry is the
vi - sions with... them flown; for mem - 'ry is the

p.

on - ly friend that grief can call... its own, that
on - ly friend that grief can call... its own, that

grief can call its own,..... that grief can call its
grief can call its own,..... that grief can call its

stringendo.

f

own.
own.

f

FINALE TO ACT II.

(Snatching the dagger from Arline.)
COUNT.

ad lib.

Hold, hold! we can-not give the life we

PIANO. *f*

a tempo.

take, nor re - u - nite the heart we break, nor re - u-nite the heart we break!

pp

(Seeing the mark on Arline's arm.)

What visions, what visions roud me rise, and

marcato.

cloud with the mists of the past mine eyes? that mark! those

cresc. *f*

fea-tures! and thy youth, my ve - ry life hangs on thy truth; how came that

f

mark? how came that mark?

f *f* *p*

(Arline tries to recollect the words of Thaddeus.)

ARLINE.

Ere on my

head my sixth sun had its ra-diance shed, a wild deer, who had

(almost forgetting.)

lain at bay, pur-sued by hunt-ers, cross'd my way, a wild deer

(recollects again and smiles.)

cross'd my way, my ten-der form by his ant-ler gored an hum-ble

youth to my home, to my home re-stor'd. The

tale he but this day confess'd, and is near at

(Thaddeus rushes into the room.)

hand to re-late the rest, to re-late the rest.

COUNT.

With the force of fear and hope my

ARLINE.

feelings have to cope! 'Tis he... the danger brav'd, 'tis he my life who

COUNT. (*Clasping Arline in his arms.*)

saved, my life who saved. Mine own, my long lost

child! oh seek not to con - trol this fran - tic

joy, this wild de - li - rium of my soul,

bound in a fa - ther's arms, and pil - low'd on his

breast; bid all..... those wild a-larms that as-sail'd thy feel-ings

rest! mine own my long - - - lost child! ch, seek not

to con - trol the fran-tic joy, this

wild de - li - rium of my soul, this wild de-li-rium of..... my

soul, this wild de - li-rium of my soul, of my soul. Speak,

ARLINE.

speak, this shaken frame,..... this doubt, this tor - ture, see..... my

marcato.

hopes, my ve-ry life,..... my fame de-pend on thee!

(Thaddeus taking her hand very agitated.)

Dear as thou long hast been, dear as thou long wilt be,

Meno mosso.
pp *p*

mourn'd as this pas-sing scene will be through life to me, tho' this

stringendo.

heart, and none o - ther like mine can a - dore thee, yet thou art not de -

stringendo. *ff*

- ceiv'd— 'tis thy fa - ther, 'tis thy fa - ther, 'tis thy fa - ther, be -

ARLINE.

Andante mosso.

Oh Heav'n! Prais-ed be..... the will of Hea ven, whose

THADDEUS

- fore.... thee! Prais-ed be..... the will of Hea - ven, whose

FLORESTEIN.

Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose

COUNT.

Oh, Heav'n! Prais - ed be the will of Hea - ven,

DEVILSHOOF.

All's o'er! Bet - ter to go now ere driv - en,

Soprani e Contralti.

Oh, Heav'n!

Tenori.

Oh, Heav'n! Prais - - ed,

Bassi.

Oh, Heav'n! Prais - ed be the will of Hea - ven,

p

Andante mosso.

light..... o'er me smil - ed, and whose boun - ty has giv - en a
THADDEUS AND FLORESTEIN.
 light..... o'er thee smil - ed, and whose boun - ty has giv - en a
 whose pure light up - on me smil - ed, and whose boun - ty thus hath giv - en
 than for ev - er be re - vil - ed, for heav'n's boun - ty thus hath giv - en
 prais - ed be the
 whose pure light up - on them smil - ed, and whose boun - ty thus hath giv - en

fa - ther his child, prais - ed be..... the will of Hea - ven, whose
 fa - ther his child, prais - ed be..... the will of Hea - ven, whose
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
 to a fa - ther fond his child! yes, bet - ter to go now ere driv - en,
 Prais - ed be Heav'n,
 will of Hea - ven, prais - ed be
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

light o'er me smil-ed, and whose boun - - ty has giv - en a
 light o'er thee smil-ed, and whose boun - - ty has giv - en a
 prais-ed be the will of Hea-ven, and whose boun - ty thus hath giv - en
 than for ev - er be re - vil - ed, for Heav'n's bonn - ty thus hath giv - en
 prais'd be Heav'n, prais-ed be Heav'n,
 Heav'n, Heav'n thus hath giv - en
 prais-ed be the will of Hea-ven, and whose bonn - ty thus hath giv - en

father, a fa - ther his child,..... a fa - ther his
 father, a fa - ther his child,..... a fa - ther his
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
 to a fa - ther fond his child! yes, bet - ter to go now ere driv - en
 prais'd be Hea - ven, prais - ed, prais - ed be the will of Hea - ven,
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
 cre - scen - do.

child..... a fa - ther his child!

child,..... a fa - ther his child!

who hath giv - en to a fa - ther fond his child!

than for ev - er, than for ev - er be re - vil'd! better be off at

who hath giv - en to a fa - ther fond his child!

who hath giv - en to a fa - ther fond his child!

who hath giv - en to a fa - ther fond his child!

p *cresc.* *f* *ff*

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

once than remain to be re - vil'd, re - vil'd,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

who hath giv - en to a fa -

who hath giv - en to a fa - ther,...

who hath giv - en to a fa - ther fond his

bet - ter go at once than here re - main, than

who hath giv - en to a fa - ther fond his

who hath giv - en to a fa - ther fond his

who hath giv - en to a fa - ther fond his

who hat' giv - en to a fa - ther fond his

Sea.....

Più mosso. *Stringendo.*

- - - - - ther fond his child! prais -

to a fa - ther fond his child! prais -

child, prais - ed be Hea - - ven! prais - ed be

here re - main to be re - vil'd! bet - ter to

child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

Smz......

Più mosso. *Stringendo sempre.*

Heav'n, prais - ed be Heav'n, be
 go at once, to go at
 Heav'n, prais - ed be Heav'n, be
 Heav'n, prais - ed be Heav'n, be
 Heav'n, prais - ed be Heav'n, be
 8va.....

Heav'n, prais - ed
 Heav'n, prais - ed
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
 once, bet - ter to go at once than be
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
 8va.....

ARLINE.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

THADDEUS.

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

FLORESTEIN.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

re - - vil'd, come, come, come, come, come, come, come!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

8va.....

END OF ACT II

INTRODUCTION.

PIANO.

ff *p*

Andantino. *dolce.*

rall. *f* *f* *p a tempo.*

accelerando.

Calenza a piacere.

Adagio.

Musical score for the Adagio section. It consists of two systems of grand staff notation. The first system features a treble clef with a melodic line and a bass clef with a piano accompaniment of triplets. The second system continues the melody and accompaniment, with a *pp* dynamic marking in the bass line.

MELODRAMATIC MUSIC.

Played when Arline takes out her Gipsy Dress.

Allegro moderato.

PIANO.

Musical score for the Allegro moderato section, marked "PIANO." It consists of six systems of grand staff notation. The first system includes a treble clef with a melodic line and a bass clef with a piano accompaniment starting with a forte (*f*) dynamic. The second system continues the accompaniment with triplets and a *pp* dynamic marking. The third system features a melodic line in the treble and a piano accompaniment with triplets. The fourth system continues the piano accompaniment with triplets. The fifth system includes a melodic line in the treble and a piano accompaniment with a *cresc.* (crescendo) marking. The sixth system concludes the piece with a melodic line in the treble and a piano accompaniment that ends with a *pp* dynamic marking and a *dim.* (diminuendo) marking.

"that you will sometimes think upon me."

AIR.

PIANO. *Andante cantabile. dolce.* *p*

cresc. *rallent.*

THADDEUS. *pp*

p tempo.

When o - ther lips and o - ther hearts their tales of love shall

tell in lan - guage whose ex - cess im - parts the pow'r they feel so

well: there may per - haps in such a..... scene some

re - col - lec - - tion be of days that have as

hap - py been, and you'll re - mem - ber me,..... and you'll re -

- - mem-ber, you'll re-mem - ber me!

When cold-ness or de -

- - ceit shall slight the beau - ty now they prize, and deem it but a

fa - ded light which burns with-in your eyes; when

hol - low hearts shall wear a mask, 'twill break your own..... to

see: in such a mo - ment I but ask that you'll re - mem - ber

me,..... that you'll re - mem-ber, you'll re - mem - ber me.

cresc.

“Your kindred all, and follow me.”

TRIO.

Legato. THADDEUS. *p*

Through the world wilt thou fly, . . . love, from tho

Andantino con moto

PLANO *f* *pp*

world with me, . . . wilt thou for - tune's frowns de - fy,

ARLINE.

love, as I will for thee? Through the world I would

fly,..... love, from the world with thee,..... could I

From the world wilt thou fly, from the world with me,

hush a fa-ther's sigh, love, that would heave for me,
 wilt fly from the world with me, wilt fly, fly, love, with
 DEVILSHOOF.
 Come, come,

through the world I would fly, from the world with thee,
 me? Come, my love, come, fly with me,
 all the world hi-ther fly..... now, come a - way with me.....

ah yes, for
 come, wilt thou for - tune's frowns de - fy,..... love, as I..... will, as I will, love, for
 ne - ver let a lo - ver's sigh..... ru - in bring... on thee, ru - in bring on

thee; could I
 thee? come a -
 thee! come a - way,.... come a - way,.... come a - way, come a - way, come a -

pp *cres.*

hush, could I hush a fa - ther's sigh
 - way, come a - way, come fly, love, with me,
 - way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -

f *cresc.*

that would heave, that would heave, that would heave for me,
 come a - way, come a - way, come ly, love, with me,
 - way, come a - way, come a - way, come a - way, come, come, come a - way,

pp

f ah, ... yes, ... that would heave, my love, ... *smorzando.* *pp*

come... come... fly, fly, love, fly, love, ... *smorzando.* *pp*

come come..... come..... come, come a - way,

Adagio.

..... for me!

..... with me!

..... a - way! A mo - ment

pp

more and your doom is cast! *ARLINE.* The hopes that were bright - est, the

dreams of the past, in the ful - ness of pro - mise re - cede, and

* These ten bars are sung on the stage without accompaniment.

ren - der the pros - pect dark in - deed. En-ter

Es-cape is hope - less!

here, where de - tec - tion we need not fear, where de -

cresc.

- tec - - tion we need not fear.....

cresc. *f*

ff Through the world I would fly,..... love, from the world with thee
ff Through the world wilt thou fly,..... love, from the world with me,
ff All the world hi - ther fly..... now, come a - way with me,

..... could I hush a fa - ther's sigh that would heave for me, that would
 wilt thou for - tune's frowns de - fy, . . as I will for thee, as I
 ne - ver let a lo - ver's sigh . . ru - in bring on thee, ru - in

heave for me, for me, for
 will for thee, for thee, for
 bring on thee, on thee, on

me, yes, for me!
 thee, yes, for thee?

thee, come, a - - - way!

FINALE.

Allegretto.

PIANO.

The piano accompaniment consists of four systems of grand staff notation. The first system is marked *f* and *p*. The second system is marked *p*. The third system is marked *pp* and features a fermata over the right-hand part. The fourth system is a dense chordal texture.

CHORUS.

Sop. e Contralti.

Wel-come the pres-ent, oh pon-der not on the days de-part-ed now,
Tenori.

Wel-come the pres-ent, oh pon-der not on the days de-part-ed now,
Bassi.

Wel-come the pres-ent, oh pon-der not on the days de-part-ed now,

pp dolce.

wel-come the pre-sent, oh pon-der n't on the days de-part-ed now,
 wel-come the pre-sent, oh pon-der not on the days de-part-ed now,
 wel-come the pre-sent, oh pon-der not on the days de-part-ed now,

pp

let the cares that were theirs be for-got, and 'ras'd from pleasure's, from plea-sure's brow;
 let the cares that were theirs be for-got, and 'ras'd from pleasure's, from plea-sure's brow;
 let the cares that were theirs be for-got, and 'ras'd from pleasre's, from plea-sure's brow;

cresc.

p
 ne-ver mind Time nor what he has done, if he the pre-sent will smile up-on.
p
 ne-ver mind Time nor what he has done, if he the pre-sent will smile up-on.
p
 ne-ver mind Time nor what he has done, if he the pre-sent will smile up-on.

pp

FLORESTEIN.

This gar - ment is not fit to grace at such a

mo - ment, such a place; and 'twere

best to hide the prize in this re - cess from his lord-ship's eyes. *ARLINE* That

room and its trea - sure be - long to me, and from all in -

rall. - tru - ders..... must sa - cred be.

rall. *a tempo.* *p*

p Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...

p Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...

p Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...

pp

wel-come the pre-sent, oh pon-der not on the days de-part-ed now. *(a confused murmur is heard.)*

wel-come the pre-sent, oh pon-der not on the days de-part-ed now.

wel-come the pre-sent, oh pon-der not on the days de-part-ed now.

pp *fp*

What sound breaks in - on the ear, check-ing young joy's ca - reer?

What sound breaks in - on the ear, check-ing young joy's ca - reer?

What sound breaks in - on the ear, check-ing young joy's ca - reer?

cresc.

QUEEN.

Heed the warn - ing voice, wail, and not re - joice, the foe to thy

COUNT.

rest is one thou lov'st best. Who, and what art thou? let me know,

RECIT.

QUEEN.

whom dost thou deem my foe? Think not my warn - ing wild, 'tis thy re-found

a tempo.

child! she loves a youth of the tribe I sway, and braves the world's re - proof:

list to the words I say, he is now con - ceal'd be - neath thy roof!

QUEEN.

COUNT. Thy faith I be-grudge, o - pen the door, and thy-self be judge

Base wretch, thou li - est !

(Arline interposes.)

ARLINE.

Thrown thus a-cross thy path,

Stand not a-cross my path ! brave not a fa - ther's

Allegro.

let me a-bide thy wrath, thy wrath

wrath ! brave not a fa - ther's wrath !

pp

(Segue.)

QUINTET WITH CHORUS.

Andantino con moto.

THADDEUS.

PIANO.

(Arpa.)

p

Though ev - 'ry hope be fled which seem'd so

bright, which seem'd so bright be - fore,.....

the ven-geance I would

scorn to dread, which they on me can pour,

which they on

me can pour,

can pour,

COUNT.

To shame and feel-ing

f > > > p

though hope be fled, for e - ver
 dead, to feel - ing dead, now hope-less to de - plore,.....

fled, which seem'd so
 the thun - der burst - ing on my head had not sur - pris'd me

bright, which seem'd so bright be - fore, which seem'd so
 more, had not sur - pris'd, sur - pris'd me

ARLINE.

To all but ven - geance dead, she stands mine
 bright, which seem'd so bright, the ven - - - geance
 more, to

eyes, she stands mine eyes be - fore,..... its thunders wait - ing

I would scorn, yes, I would scorn, the

feel - - ing dead, to feel-ing dead,

on my head, in all her hate to pour,

ven - geance, yes, I would scorn, which they on

now hope - less to de - plore, now

f in all her hate to pour, to pour,

f me can pour, on me can pour, yes, I would

hope - - less to de - plore, now hope-less to de -

ARLINE.

in all her

QUEEN.

All o - ther fee' - ings dead, re - venge can hope, re - venge can hope re -

THADDEUS.

scorn the ven - - geance which on

FLORESTEIN.

And this is why she said, I must not touch, I must not touch the

COUNT.

- plore, to feeling dead, to feeling dead,

p

hate vengeance to pour,

- store,..... its thun - ders on her dar - ing head I

me, yes, they can pour, which they on

door,..... it clear - ly would have been ill - bred, for

'twere hopeless now. yes, to de - plore,

p

to all but ven - geance dead, she stands mine
 on - ly live to pour. I on - ly
 me can pour, which they on me can
 ri - vals are a bore, for ri - vals
 'twere hope-less now, the thou - der had not sur -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The music features various dynamics including *f* (forte) and *fp* (fortissimo piano), and accents (>). The piano accompaniment includes a prominent sixteenth-note pattern in the right hand.

eyes be - - fore, be - fore, yes,
 live to pour, 'o pour, yes,
 pour, on..... me can pour, tho' hope, yes,
 are a bore, a bore, a great bore,
 - pris'd, sur - pris'd me more, great pow - er!

The second system of the musical score continues the vocal and piano parts. It features similar dynamics and accents as the first system. The piano accompaniment continues with the sixteenth-note pattern and includes a *f* dynamic marking. The lyrics are written below the vocal staves.

to all but vengeance dead, she stands mine eyes, she stands mine eyes be - fore,.....

all o - ther feel - ings dead, re - venge can hope, revenge can hope re - store,

tho' ev' - ry hope be fled, which seem'd so bright, which seem'd so bright be - fore,.....

and this is why she said, I must not touch, I must not touch the door,.....

to shame and feel - ing dead, now hopeless, hope .. less, hope - less to de - plore,.....

CHORUS.

At length to feel - ing dead, her sor - row we de - plore, yes, we de - plore,.....

At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore,.....

At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore,

its thunders wait - ing on my head she on - - ly lives to pour,

its thunders on her da - ring head I on - - ly live to pour,

the vengeance I would scorn to dread which they on me can pour,

it clear - ly would have been ill bred, for ri - - vals are a bore,

the thun - der burst - ing on my head had not surpris'd me more,

the thun - der burst - ing on our head had not surpris'd us more,

the thun - der burst - ing on our head had not surpris'd us more,

the thun - der burst - ing on our head had not surpris'd us more,

ff
 she on - ly lives, she lives to pour,
ff
 I on - ly live to pour, to pour,
ff
 which they on me can pour, can pour,.....
ff
 for ri - vals are a bore, a bore,.....
ff
 had not sur - pris'd, sur - pris'd me more,
ff
 had not sur - pris'd, sur - pris'd us more,
ff
 had not sur - pris'd, sur pris'd us more,.....
ff
 had not sur - pris'd, sur - pris'd us more,
cres - cen - - - do

Poco più mosso

Musical staff with treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *p*. The melody consists of quarter and eighth notes.

she on - ly lives, she lives to pour, its thunders

Musical staff with treble clef, key signature of two sharps, and dynamic markings of *p* and *pp*. The melody continues with quarter and eighth notes.

I on - ly live,.... I..... live to pour, its thunders

Musical staff with treble clef, key signature of two sharps, and dynamic markings of *p* and *pp*. The melody continues with quarter and eighth notes.

which they on me can pour, can pour, the vengeance

Musical staff with treble clef, key signature of two sharps, and dynamic markings of *p* and *pp*. The melody continues with quarter and eighth notes.

for ri - vals are a bore, a bore, it clear - ly

Musical staff with bass clef, key signature of two sharps, and dynamic markings of *p* and *pp*. The bass line consists of quarter and eighth notes.

had not sur - pris'd, sur - pris'd me more, the thun-der

Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. The melody continues with quarter and eighth notes.

had not sur - pris'd, sur - pris'd us more,

Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. The melody continues with quarter and eighth notes.

had not sur - pris'd, sur - pris'd as more,

Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *p*. The bass line consists of quarter and eighth notes.

had not sur - pris'd, sur - pris'd us more,

Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. The melody continues with quarter and eighth notes.

Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *p*. The bass line features a complex rhythmic pattern with many beamed notes.

wait - ing, wait-ing on my head, in all her hate to pour, in all her hate to
 on her dar - ing head to pour, its thun-ders on her dar - ing head I live to
 I would scorn, yes, I would scorn, which they on me can pour, which they on me can
 would have been, have been ill-bred, for ri - vals are a bore, yes, ri - vals are a
 burst - ing, burst-ing on my head, had not sur-pris'd, had not sur-pris'd. sur-pris'd me

pour, its thun - ders wait - ing, wait-ing on my head, in all her hate to
 pour, its thun - ders on her dar-ing head to pour, its thun-ders on her
 pour, the ven - geance I would scorn, yes, I would scorn, which they on me can
 bore, it clear - ly would have been, have been ill - bred, for ri - vals are a
 more, the thun - der burst - ing, burst-ing on my head, had not sur-pris'd, had

f... *ff*
 pour, in all her nate to pour, in all her nate, in all her
f... *ff*
 da - ring head I live to pour, I live to pour, I live to
f... *ff*
 pour, which they on me can pour, which they can pour, which they can
f... *ff*
 bore, yes, ri - vals are a bore, they are a bore, they are a
f... *ff*
 not sur - pris'd, sur - pris'd me more, sur - pris'd me more, sur - pris'd me
ff
 sur - pris'd, sur - pris'd, sur - pris'd us
ff
 sur - pris'd, sur - pris'd, sur - pris'd us
ff
 sur - pris'd, sur - pris'd, sur - pris'd us
cresc.
f

hate to pour, to..... pour.
 pour, I live to..... pour.
 pour, which they can..... pour.
 bore, they are a..... bore.
 more, sur - pris'd me..... more.
 more, sur - pris'd us..... more.
 more, sur - pris'd us..... more.
 more, sur - pris'd us..... more.

ff

(Segue.)

Allegro vivace.

COUNT (to Thaddeus.)

Leave the place thy pol-lut - ing step hath

fp

cross'd, de - part, or thou art

THADDEUS.
lost! To threats I should con-temn, for thy dear sake I

ARLINE.
yield. The burst - ing tor - rent I will stem, and

(taking Thaddeus to the Count.)
him I live for shield. Break not the on - ly tie, the ou - ly

tie that bids my heart, my heart re - joice, for

whom con - tent - ed I would die, the hus - band of my

ad lib. energico. COUNT (*rushing between them to Thaddeus.*)
 choice, the hus - band of my choice. De - part, ere my thirs - ty

wea - pon stains these walls with the blood of thy re - creant

RECIT. (*to Arline.*)
 veins ! False thing ! be - lov'd too long, too

well, brave not the madness thou canst not quell.

QUEEN (to Thaddeus).

List' to the warn - ing voice who calls thee! fly from the pe - ril which en - thralls thee!

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "List' to the warn - ing voice who calls thee! fly from the pe - ril which en - thralls thee!". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

(to Arline.)

Lento assai.

Weep ri - vers! weep ri - vers! for a - ges pine! he shall ne - ver, ne - ver be

p *pp*

col canto.

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "Weep ri - vers! weep ri - vers! for a - ges pine! he shall ne - ver, ne - ver be". The piano accompaniment features a slow, expressive melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*. The piece concludes with the instruction *col canto.*

ARLINE (to the assembly).

thine. Your par - don, if I seek with my fa - ther a - lone to

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "thine. Your par - don, if I seek with my fa - ther a - lone to". The piano accompaniment is mostly silent, with some light accompaniment in the left hand.

Allegro.

(the guests retire.)

speak.

fp *p*

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "speak.". The piano accompaniment features a lively, rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *fp* and *p*.

(Segue.)

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time. The piano accompaniment features a lively, rhythmic pattern in the right hand and a bass line in the left hand. The piece concludes with the instruction *(Segue.)*

SCENE.

ARLINE (falling at the Count's feet).

VOICE

Larghetto con gran espress.
See at your feet a sup - pliant one,

PIANO.

whose place should be..... your heart— be - hold the on - ly

liv - ing thing to which she had to cling, who sav'd her life,

cres. *f* *p*

watch'd o'er her years, with all the fond ness faith en - dears,

deces. *deces.*

and her af - fec - tions won : rend not such ties..... a -

p *OV*

COUNT

- part. Child! Ar - line! wilt thou? darest thou heap a stain thine af - ter -

pp

life will e'er weep on these hairs, by thee and sor-row

bleach'd, on this heart dis - ho - nour. ne-ver reach'd. What - e - ver the

ARLINE (rising).

cresc.

dan-ger, the ra-in, the strife, it must fall; u - ni - ted we are for life! U - ni - ted!

COUNT.

u-ni-ted! and would'st thou link my name in a chain of such... dis-grace?

tempo primo.

pp

my rank, my ve - ry blood de - fame, with a blot no time can ef - face? The

f

cresc.

child of my heart of my house the pride, an out - cast, an out - cast gip - sy's

fp

bride! the child of my heart, of my house the pride, an out - cast gip - sy's

ritard.

> > f >

ritard.

Poco più mosso. THADDEUS.

bride! Proud lord, al-though this head pro-scrib'd should

fall by the wea - pons tay wealth hath brib'd; al - tho' in re - veal - ing the

name I bear, the home I shall see no more. the land which to thee in its

deep des-pair, the dead - liest ha - tred here; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

bet - ter like them to die, and in ho - nor'd earth to lie, than

hear nn - re-sent-ed re - proaches like these. Start not, but lis - ten!

(Segue.)

AIR.

Allegro marziale grandioso.

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

THADDEUS.

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "When the fair land of Po - land was plough'd by the hoof of the". The piano part includes dynamic markings of *ff* (fortissimo) and *p* (piano).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ruth - less in - va - der, when might with steel to the bo - som, and". The piano part includes dynamic markings of *f* and *p*.

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "flame to the roof, com - plet - ed her tri - umph o'er right; in that mo - ment of dan - ger when". The piano part includes dynamic markings of *f* and *p*.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "ee - dom in - vok'd all the fet - ter - less sons of her pride, in a". The piano part includes dynamic markings of *f* and *p*.

pha - lanx as daunt - less as free - dom e'er yok'd. I fought and I bled by her

poco meno. *f*
side. My birth is no - ble, un-stain'd my crest

ff
as is thine own, let this at-test, my birth is no - ble, un -

rall. *adagio assai.* (*handing his commission to the Count.*)
- stain'd my crest as is thine own, as is thine own, let this at - test.

Larghetto cantabile.

p e dolce.

Pi - ty for one in child-hood torn from

kin - dred with whom she dwelt, ri - pen'd in af - ter

years to love, the foud - est that heart hath felt, has

made..... me, thus far, faith re-new with out - laws chance first link'd me

to . as a foe on this head let your ha-tred be pil'd, but des

- pise not one who hath so lov'd your child;..... as a foe..... on this head let your

ha-tred be pil'd, but des-pise... not one who hath so lov'd your child,.....

..... des-pise not one who hath so lov'd your child. The feuds of a

cresc. *Count.* *Poco più mosso.*

na-tion's strife, the par-ty storms of

life,..... should never their sor-rows im-part to the

calm - er scenes of the heart. By this hand let thine...

hold till the blood of its veins be cold. Not at

(to Thaddeus,

who is about to kneel to him.)

mine..... be that ho - mage paid at hers who the firm - est af - fec - tion on

thee confers, who the firm - est af - fec - tion on thee con - fers, who the

rall. e piacere.

firm - est af - fec - tion on thee con - fers.

TRIO.

ARLINE.
 Let not the heart for sor - - rows grieve, with which the

THADDEUS
 Let not the heart for sor - - rows grieve, with which the

COUNT.
 Let not the heart for sor - - rows grieve, with which the

PIANO.
p

bo - som hath ceas'd to... heave, let us not think of the tem - pest

bo - som hath ceas'd to... heave, let us not think of the tem - pest

bo - som hath ceas'd to... heave, let us not think of the tem - pest

past, if we reach the ha - ven at last,..... let not the

past, if we reach the ha - ven at last,..... let not the

past, if we reach the ha - ven at last,..... let not the

heart for sor - rows grieve, with which the bo - som hath ceas'd to.....

heart for sor - rows grieve, with which the bo - som hath ceas'd to.....

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heave, if we reach the ha - ven, the ha - ven..... at last, if we

heave, if we reach the ha - ven, the ha - ven..... at last, if we

heave, if we reach the ha - ven, the ha - - ven at last, if we

reach the ha - - ven at last,..... the..... ha - - - ven at

reach the ha - - ven at last,..... the..... ha - - - ven at

reach the ha - ven at last,..... the..... ha - - - ven at

*
last.
last.
last
8va.....
ff f f

* In performing the Opera these 8 bars are to be omitted.

*
last.
last.
last.
last.
ff

PIANO.
Allegro pesante.
f

cresc.

cres.

ff (Seque.)

FINAL AIR.

Allegro.

PIANO. *ff* *

ff *pp*

ARLINE.

Oh, what full de - light through my bo - som thrills,

f *p*

and a wild - er glow in my heart in - - stils !.....

f *f*

* Original Key D ♭.

oh what full de - light through my bo - som thrills, and a wild - er

glow my heart in - stils! bliss un - felt, un - felt be - fore,

hope with - out, with - out al - loy, speaks with rap - tur'd, rap - tur'd tone,

of my heart the joy! Ah

CHORUS. Oh bliss, oh bliss un - felt, un - felt be - fore,
Oh bliss, oh bliss un - felt, un - felt be - fore,
Oh bliss, oh bliss un - felt, un - felt be - fore,

colla voce.

f oh what full de - light through my bo - som thrills, and a wild - er

f oh what full de - light through my bo - som thrills, and a wild - er

f oh what full de - light through my bo - som thrills, and a wild - er

f oh what full de - light through my bo - som thrills, and a wild - er

glow my heart,..... my heart..... in -

glow my heart in - stils!

glow my heart in - stils!

glow my heart in - stils!

cresc *ff*

-stils!

p oh what full de - light through my be - - som

p oh what full de - light through my bo - - som

p oh what full de - light through my bo - - som

più mosso.

cresc.

thrills, and a wild - - er glow in my heart in -

thrills, and a wild - - er glow in my heart in -

thrills, and a wild - - er glow in my heart lu -

cresc.

-stils, bliss un - felt be - - fore, hope with - -

-stils, bliss un - felt be - - fore, hope with - -

-stils, bliss un - felt be - - fore, hope with - -

cresc.

- out al - - - loy, with - - - - - out al - - - - - loy!..
 - out al - - - loy, with - - - - - out al - - - - - loy!.....
 - out al - - - loy, with - - - - - out al - - - - - loy!.....
ff

ARLINE.

Ah!.....

.....

.....

.....

.....

.....

tempo primo.

oh what full de - light thro' my bo - som thrills,

pp

and a wild - er glow in my heart in stils!.....

oh, what full de - light thro' my bo - som thrills,

pp

and a wild - er glow my heart..... in - stils!

bliss un - felt, un - felt be - fore, hope with - out, with - out al - loy,

pp

speaks with rap - tur'd, rap-tur'd tone, of my heart the joy!

rall. *tempo.*

colla voce

f ah..... oh what full de -

f Oh bliss, oh bliss un - felt, un - felt be - fore, *f* oh what full de -

f Oh bliss, oh bliss un - felt, un - felt be - fore, *f* oh what full de -

f Oh bliss, oh bliss un - felt, un - felt be - fore, *f* oh what full de -

- light thro' my bo - som thrills, and a wild - er

- light thro' my bo - som thrills, and a wild - er

- light thro' my bo - som thrills, and a wild - er

- light thro' my bo - som thrills, and a wild - er

glow my heart,..... my heart..... in -

glow my heart in - stils!

glow my heart in - stils!

glow my heart in - stils!

cresc. *ff*

- stils!

bliss un - felt be - fore, hope with - out al - loy, hope with -

bliss un - felt be - fore, hope with - out al - loy, hope with -

bliss un - felt be - fore, hope with - out al - loy, hope with -

f più mosso.

ah, bliss!

- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

8va.....

oh,.....

- out al - loy, hope with - out, yes, with - out al -

- out al - loy, hope with - out, yes, with - out al -

- out al - loy, hope with - out, yes, with - out al -

8va.....

what, oh what de - light, oh what de - light,
 - loy, oh what de - light, oh what de - light,
 - loy, oh what de - light, oh what de - light,
 - loy, oh what de - light, oh what de - light,
 - loy, oh what de - light, oh what de - light,
 Sca.....

oh what..... de - light! -
 oh what de - - light!
 oh what de - - light!
 oh what de - - light!
 Sca.....

Sca.....

FINE.