

AMILIE



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THEATRE ROYAL, COVENT-GARDEN.

This Evening, **THURSDAY, December 7, 1837,**

Will be presented (*Fifth Time*) A NEW ROMANTIC OPERA called

AMILIE; OR, **THE LOVE TEST.**

COMPOSED by Mr. W. M. ROOKE.

Six Months is supposed to elapse between each Act.

The SCENERY by Mr. MARSHALL.

General Count der Tiemar.	(<i>in the Austrian Service</i>)	Mr. H. PHILLIPS,
Gervaise Grenadot.	(<i>his Valet</i>)	Mr. W. J. HAMMOND,
Jose Speckbacher,	} (<i>Chamois Hunters</i>)	Mr. WILSON,
Jean Piednoir.		Mr. BEDFORD,
Paul Pesta.		Mr. STREITON.
Hans Meyer,	(<i>a Young Farmer</i>)	Mr. ROBERTS,
Pierre,	} (<i>Gypsies</i>)	Mr. MANVERS,
Michel.		Mr. AYLIFFE,
Wilhelm.		Mr. SMYTHSON,
	Courier,	Mr. BENDER,

Hunters.—Messrs Ashton, Lewis, Giffin, Benetti, Collett, F. Price, Williamson, Gardener, Gledhill, Debouchet, Ludford, Lloyd, Mills, Hammond, Morgan, Piusent, Young.
Officers.—Messrs. Sharpe, Becket, Brady, Kirk, Thorne, Paulo, &c.
Peasants, Gypsies, Vine Dressers, Guards, &c. &c.

Amilie Vernet,	(<i>a Young Orphan</i>)	Miss SHIRREFF,
Lelia,	(<i>Hostess of the Golden Grapes</i>)	Miss P. HORTON,
Barbet,	(<i>Servant to the Inn</i>)	Miss GARRICK.

During the Evening, the Band will perform Rossini's Overture to "Guillaume Tell."

After which, will be performed, for the 9th Time,

A NEW GRAND HISTORICAL AND LEGENDARY ROMANCE,

CALLED

JOAN of ARC THE Maid of Orleans.

THE SCENERY by Mr. MARSHALL.

The MUSIC selected from the works of Weber, Rossini & Spohr, by Mr. G. H. RODWELL.

French.

Charles the Seventh, King of France,	Mr. SERLE,
Dunois, (the Bastard of Orleans)	Mr. PRITCHARD, La Hire, Mr. ROBERTS,
Arnaud,	Mr. TILBURY, Montfort, Mr. HOWE,
Thibaut, (Father of Joan and Madelon)	Mr. G. BENNETT,
Raimond,	Mr. DIDDEAR, Colbert, Mr. YARNOLD,
Graville,	Mr. C. J. SMITH, The Abbot of St. Denis, Mr. HOLMES,
	The Wizard Colambert, Mr. MEADOWS,
The Fiend Knight,	Mr. W. H. PAYNE,

NOBLES.—Messrs. Ashton, Lewis, Giffin, Benetti, Brown, Price, Williamson, Gardener, Gledhill, Dubochet, Smithson, Ludford, &c.
KNIGHTS.—Messrs. Becket, Paulo, Sharpe, Brady, Thorne, Kirke, &c. &c.
Officers, Guards, Pioneers, Attendants, &c.

Queen Isabel,	Mrs. W. CLIFFORD,
Jean of Arc,	Miss HUDDART,
Madelon,	} Sisters to Jean {
Louise,	
	Miss GARRICK,

(*Ladies of the Court.*)—Mesdames Payne, Valanduke, Hunt, Mathews, Corder, Mew, &c.
PEASANTS.—Mesdames Salway, Cronin, Browne, Ramsay, Byers, M. Byers, Deither, Goodwin, Seymour, Barnett, Morgan, Bassano, &c.
 English.

Sir Lionel,	Mr. ANDERSON,
Lord Talbot,	Mr. WALDRON, Sir Thomas Gargrave, Mr. AYLIFFE,
Maurice,	Mr. COLLET, Roland, Mr. BENDER.

KNIGHTS.—Messrs. Boulanger, Willis, Barnes, Jones, Butler, Partridge, &c.
Staff-officers, Guards, Fanner-bearers, Sappers and Miners, Attendants, &c.

Brought out at the
National Theatre Leonard St N.Y.

July 4. 1839

First time in Boston.

Tremont Theatre Nov. 5. 1839

Allen S. Parsons

A M I L I E,

D.R.

THE LOVE TEST,

Grand Romantic Opera, in three Acts.

Performed at the

Theatre Royal Covent Garden,

THE WORDS BY

A. T. HAINES,

The Music Composed by

W. M. ROOKE.

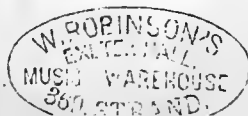
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Allen A. Brown
Aug 14, 1894

To
Her Most Gracious Majesty
Queen Victoria

This Opera is
(with special permission)
most respectfully inscribed
Her Majesty's
Most devoted Subject & Servant,

W. M. Rooker.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
RESEARCH REPORT

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Date: [Faint text]

Submitted to: [Faint text]
By: [Faint text]

ABSTRACT

[Faint abstract text]

INTRODUCTION

[Faint introduction text]

EXPERIMENTAL

[Faint experimental text]

A M I L I E ,
OR
THE LOVE TEST ,
A GRAND ROMANTIC OPERA in 3 ACTS .

D R A M A T I S P E R S O N Æ .

T E N O R I .

Jose Speckbacher *Mr. Wilson.*
 Pierre *Mr. Manvers.*
 Hans Meyer *Mr. Roberts.*
 Officers, Hunters, Peasants, Gypsies, &c.

B A S S I .

General Count der Tiemar *Mr. H. Phillips.*
 Jean Piednoir *Mr. P. Bedford.*
 Paul Pesta *Mr. Stretton.*
 Gervaise Grenadot *Mr. W. Hammond*
 Wilhelm *Mr. Smythson.*

S O P R A N I .

Amilie Vernet *Miss Shirreff.*
 Lelia *Miss P. Horton.*

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1. $\frac{1}{x^2} = x^{-2}$
 $\frac{d}{dx} x^{-2} = -2x^{-3} = -\frac{2}{x^3}$

2. $\frac{1}{x^3} = x^{-3}$
 $\frac{d}{dx} x^{-3} = -3x^{-4} = -\frac{3}{x^4}$

3. $\frac{1}{x^4} = x^{-4}$
 $\frac{d}{dx} x^{-4} = -4x^{-5} = -\frac{4}{x^5}$

4. $\frac{1}{x^5} = x^{-5}$
 $\frac{d}{dx} x^{-5} = -5x^{-6} = -\frac{5}{x^6}$

5. $\frac{1}{x^6} = x^{-6}$
 $\frac{d}{dx} x^{-6} = -6x^{-7} = -\frac{6}{x^7}$

6. $\frac{1}{x^7} = x^{-7}$
 $\frac{d}{dx} x^{-7} = -7x^{-8} = -\frac{7}{x^8}$

O V E R T U R E

1

$\text{♩} = 68.$
MODERATO

Solo Horn
mf *p* *pp* Galando *ppp*

$\text{♩} = 76.$

f *p* *ff* Galando
Viole e Corni
fp *f* *fp*

Oboe

fp *mf*

$\text{♩} = 76.$
ALLEGRETTO

Galando
f *p*

f *p*

Galando

♩ = 72.

GRAVE

Corni, Tromboni &c

Violoncelli

♩ = 84.

ALLEGRO

Agitato p

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

Maestoso $\text{♩} = 108.$
ppp
Soft Ped

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

Gres:

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

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

$\text{♩} = 76.$
rit.

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

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

$\text{♩} = 116.$

Allegro Agitato.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes, marked with a piano (*p*) dynamic.

The second system continues the piece. The upper staff features more complex melodic patterns with slurs and accents. The lower staff provides a steady accompaniment with chords and moving lines.

The third system includes a *Gres.* marking above the upper staff and a forte (*f*) dynamic in the lower staff. The melodic line in the upper staff has a *V* marking above it. The accompaniment in the lower staff consists of chords and moving lines.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment.

The fifth system features a *Gre - - - scen* marking above the upper staff. The melodic line is highly active with many slurs and accents. The lower staff continues with a rhythmic accompaniment.

The sixth system includes the markings *do poco Gre - - - scen - - - do* above the upper staff. The melodic line continues with slurs and accents. The lower staff provides a rhythmic accompaniment.

ff *Risoluto*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of sixteenth-note chords and single notes, some with accents. The lower staff is in bass clef and features a steady eighth-note accompaniment. The dynamic marking *ff* and the tempo marking *Risoluto* are placed at the beginning of the system.

The second system continues the musical piece with similar rhythmic complexity. The upper staff has dense sixteenth-note textures, while the lower staff maintains a consistent eighth-note accompaniment. The key signature remains one flat.

The third system features more intricate rhythmic patterns, including some triplet-like figures in the upper staff. The lower staff continues with eighth-note accompaniment. The overall texture is dense and rhythmic.

The fourth system shows a continuation of the complex rhythmic patterns. The upper staff has a mix of sixteenth-note chords and single notes, while the lower staff provides a steady eighth-note accompaniment. The dynamic remains *ff*.

The fifth system continues the piece with similar rhythmic complexity. The upper staff has dense sixteenth-note textures, while the lower staff maintains a consistent eighth-note accompaniment. The key signature remains one flat.

The sixth system concludes the piece. The upper staff has a mix of sixteenth-note chords and single notes, while the lower staff provides a steady eighth-note accompaniment. The dynamic marking *pp* is placed at the end of the system.

1 + 3 + 1 + 3 + Gre-----scen-----do poco a poco ff

2 2 1 +

This system shows the beginning of a musical piece. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music features a melodic line in the upper staff with some triplets and a bass line with fingerings. The lyrics 'Gre-----scen-----do poco a poco ff' are written across the staves.

Solo Clarionette

pp ff Dolce

This system continues the musical score. It includes the instruction 'Solo Clarionette' above the upper staff. The dynamics 'pp' and 'ff' are marked, along with the instruction 'Dolce' in the lower staff. The music continues with various articulations and dynamics.

This system continues the musical score with a focus on melodic development in the upper staff and harmonic support in the lower staff. The music features various articulations and dynamics.

This system continues the musical score with a focus on melodic development in the upper staff and harmonic support in the lower staff. The music features various articulations and dynamics.

Gres

This system continues the musical score. The instruction 'Gres' is written above the lower staff. The music continues with various articulations and dynamics.

425

This system continues the musical score. The number '425' is written below the lower staff. The music concludes with various articulations and dynamics.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble with slurs and accents, and a bass line with chords and some melodic movement.

Second system of musical notation, featuring the word *Dolce* written in the treble staff. The music continues with a melodic line in the treble and a bass line with chords.

Third system of musical notation, continuing the piece with melodic lines in both staves and various articulations.

Fourth system of musical notation, featuring the dynamic marking *ff* (fortissimo) in the bass staff. The music shows a transition in the bass line with more active rhythmic patterns.

Fifth system of musical notation, characterized by dense chordal textures and complex rhythmic patterns in both staves.

Sixth system of musical notation, featuring a complex texture with many notes and chords, particularly in the bass line.

8a

8a

Sciolto

Gre - scen do ff

p *Cres: poco a poco*

f *p*

ff *p Dolce*

ff

f **ALLEGRO**

Dim poco a poco

Tempo Primo

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a piano accompaniment of chords, marked with a piano (*p*) dynamic.

Second system of musical notation. The treble clef staff continues the melodic line with more complex rhythmic patterns. The bass clef staff continues the piano accompaniment with some chordal changes.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active, rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a piano accompaniment. The instruction *Silence f con Spirito* is written above the bass staff.

Fifth system of musical notation. The key signature changes to two sharps (F# and C#). The treble clef staff has a melodic line. The bass clef staff has a piano accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a piano accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings such as *p*, *pp*, and *ff*. The instruction *Con Spirito* is written above the treble staff. The music continues with complex rhythmic patterns in both staves.

Third system of musical notation, showing a continuation of the melodic and harmonic lines from the previous systems. The treble staff features more intricate melodic passages, and the bass staff maintains a steady accompaniment.

Fourth system of musical notation. A dynamic marking of *sf* (sforzando) is present in the bass staff. The musical texture remains dense with many notes in both staves.

Fifth system of musical notation. The instruction *Grescen* is written above the treble staff. The notation continues with complex rhythmic and melodic figures.

Sixth system of musical notation. It includes dynamic markings *f* and *ff*, and the instruction *do* in the bass staff. The music is highly rhythmic and detailed.

Seventh system of musical notation. The instruction *8a* is written above the treble staff. This system concludes the piece with a final cadence in both staves.

12
INTRODUCTION.

Andantino. $\text{♩} = 50.$ Scene — Night. ACT. 1st $\text{♩} = 84.$ *più mosso.*

Wind Inst's

calando. $\text{♩} = 50$ (Curtain rises) *tem. mo.*

RECIT:
Solo PAUL.

$\text{♩} = 84.$ *più mosso.* RECIT.

tempo. hour ere darkness flies. *tempo.*

RECIT:

tempo.

'tis now the hour ere darkness flies drow-sy hounds a - rise

RECIT:

$\text{♩} = 69$
tempo.

drow-sy hounds a - rise the game will fly the foe will scoff the game will

calando. tempo *Imo*

fly the foe will scoff night's e-bon hosts retire be - - fore the

più lento.

ritar:

p RECIT:

sun re - - tire be-fore the sun 'tis now the hour ere darkness

più lento.

RECIT:

$\text{♩} = 88$ *più* presto.

flies and yet they lin-ger and yet they lin-ger a-rise a - rise ere darkness

più presto.

Cres.

tempo

flies 'tis now the hour and yet they linger 'tis now the hour and yet they linger

fp *fp* *fp* *fp*

p

Segue.

f *p*

$\text{♩} = 116.$

PAUL. *f* Come gather come gather the night star wanes

ALTI. *f*

TENORE. Ah yough ah yough ah yough.

BASSO. Ah yough the night star wanes

the night star wanes

f

the night star wanes come gather brave hunters come

yough... ah yough!... ah yough

ah yough... the night star wanes

the night star wanes

gather come gather the night star wanes the night star wanes come

Cres. *f*

gather come gather the night star wanes come ga-ther come ga-ther come

come ga-ther come ga-ther come ga-ther come

come gather brave hunters come ga-ther come ga-ther come

come gather brave hunters come ga-ther come ga-ther come

gva

ga - - - ther come gather come gather brave com - rades the night star

ga - - - ther come ga - - ther

ga - - - ther come ga - - ther

ga - - - ther come gather come gather brave com - rades the night star

wanes . . . the night star wanes . . . and the peak of the hill must be

the night star wanes . . .

the night star wanes . . . and the peak of the hill must be

wanes . . . the night star wanes . . . and the peak of the hill must be

won must be won and the peak of the hill must be won . . come gather come gather brave

and the peak of the hill must be won . .

won must be won and the peak of the hill must be won . . come gather come gather brave

won must be won and the peak of the hill must be won . . come gather come gather brave

hunters come gather the peak of the hill must be won to the mists leave the sons of the

and the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the

sleeping plains to the mists leave the sons of the sleeping plains of the sleeping plains for the

sleeping plains to the mists leave the sons of the sleeping plains for the

sleeping plains to the mists leave the sons of the sleeping plains for the

sleeping plains to the mists leave the sons of the sleeping plains of the sleeping plains for the

eagle is up with the sun with the sun the eagle is up with the sun with the sun and the

eagle is up with the sun. for the eagle is up with the sun. and the

eagle is up with the sun with the sun the eagle is up with the sun with the sun and the

eagle is up with the sun with the sun the eagle is up with the sun with the sun and the

peak of the hill must be won must be won . . . must be won and the peak of the hill must be
 peak of the hill must be won . . . must be won . . . and the peak of the hill must be
 peak of the hill must be won must be won . . . must be won and the peak of the hill must be
 peak of the hill must be won must be won . . . must be won and the peak of the hill must be

The first system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "peak of the hill must be won must be won . . . must be won and the peak of the hill must be". The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

won to the hills and a - way ere we're sham'd by the
 won to the hills to the hills let's a - way . . . ere we're sham'd we're sham'd by the
 won to the hills let's a - way . . . ere we're sham'd we're sham'd by the
 won to the hills and a - way ere we're sham'd by the

The second system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "won to the hills and a - way ere we're sham'd by the". The piano part includes dynamic markings such as *f* and *p*.

day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the
 day . . . to the hills let's a - way ere we're sham'd we're sham'd by the
 day . . . to the hills let's a - way ere we're sham'd by the day to the hills let's a -
 day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the

The third system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the". The piano part includes dynamic markings such as *f* and *gva*.

day to the hills let's away ere we're sham'd by the day to the hills ere we're sham'd by the

day to the hills let's a-way ere we're sham'd we're sham'd by the

way, let's away to the hills let's a-way ere we're sham'd by the day to the hills let's a-

day *gva* to the hills let's away ere we're sham'd by the day to the hills ere we're sham'd by the

day come gather brave comrades come gather come gather

day come gather come gather ah yough ah

way let's a-way come gather come gather

day *gva* come gather brave comrades come gather come gather

come ga-ther brave comrades come

yough . . . ah yough come

ah yough come

come ga-ther brave comrades come

gather come gather
gather come gather ah yough... ah yough... ah yough... ah
gather come gather ah yough... ah
gather come gather

come gather come gather brave comrades the night star
yough... come ga-ther
yough... come ga-ther
come gather come gather brave comrades the night star

wanes... the night star wanes and the peak of the hill must be
the night star wanes
the night star wanes and the peak of the hill must be
wan... the night star wanes and the peak of the hill must be

pp *f* *p* *ff* *ppp* *ff* *gva*

won must be won and the peak of the hill must be won... come gather come gather brave
 and the peak of the hill must be won...

won must be won and the peak of the hill must be won... come gather come gather brave
 won must be won and the peak of the hill must be won... come gather come gather brave

gva

hunters come gather the peak of the hill must be won to the mists leave the sons of the
 and the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the
 hunters come gather the peak of the hill must be won to the mists leave the sons of the

gva *loco* *ff*

sleeping plains the eagle is up with the sun... the eagle is up with the
 sleeping plains the eagle is up with the sun... the eagle is up with the

sleeping plains the eagle is up with the sun... with the
 sleeping plains the eagle is up with the

sun... let's a - way. . . . let's a - way. . . . ere we're sham'd. . . . by the
 sun... let's a - way. . . . let's a - way. . . . ere we're sham'd. . . . by the
 sun... let's a - way let's a - way let's a - way. . . . ere we're sham'd ere we're sham'd by the
 sun... let's a - way. . . . to the hills ere we're sham'd by the day. . . . let's a -

day let's a - way for the ea - gle is up with the sun to the hills let's a - way. . . . let's a -
 day. . . . for the ea - gle is up with the sun. . . . for the eagle is up with the
 day. . . . for the ea - gle is up with the sun to the hills let's a - way. . . . let's a -
 way let's a - way for the ea - gle is up with the sun to the hills let's a - way. . . . let's a -

way to the hills let's a - way to the hills for the peak of the hill must be
 sun. . . . and the peak. . . . of the hill. . . . must be
 way to the hills let's a - way to the hills for the peak of the hill must be
 way to the hills let's a - way to the hills for the peak of the hill must be

ff

won let's a way to the hills let's away to the hills to the hills let's a way . . .

won let's a way to the hills to the hills to the hills let's a way . . .

won let's a way let's a way to the hillsto the hills to the hills let's a way . . .

won let's a way let's a way to thehillsto the hills to the hills let's a way . . .

ff

let's a way . . .

let's a way . . .

let's a way . . .

let's a way . . .

let's a way . . .

Dim

Dim

Dim

Dim

Dim

Molto Presto

gva ----- *loco*

ff

Wind Inst?

MODERATO.

$\text{♩} = 116.$

Corni. *p* *Cres.* *f*

PAUL. *mf*

Say where is he... who was first in the chase still ab-sent still ab-sent tho'

col voce.

bugles tho' bugles have sound-ed Say shall the

ff still absent tho' bugles have sound-ed

ff still absent tho' bugles have sound-ed

ff still absent tho' bugles have sound-ed

ff *mf*

sun break his sleep of dis-grace when by friends when by friends he might

p

here he might here be sur-round-ed.

bold

When by friends he might here be sur-round-ed.

When by friends he might here be sur-round-ed.

When by friends he might here be sur-round-ed.

sons... of the hill tho' the night's dark still... we'll rouse him we'll

Cres. f rouse him we'll rouse him we'll rouse him the hour has come the

we'll rouse him we'll rouse him. the

we'll rouse him we'll rouse him. the

we'll rouse him we'll rouse him. the

hour has come we'll rouse him we'll rouse him tho' the night's dark

hour has come we'll rouse him we'll rouse him

hour has come we'll rouse him we'll rouse him

hour has come we'll rouse him we'll rouse him

still tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

loco

o a-i o *f*

know its glad sound to the hills to the hills ere we're

a-i o a-i o to the hills to the hills ere we're

know its glad sound to the hills to the hills and a-way ere we're

know its glad sound to the hills to the hills ere we're

ff

sham'd . . . by the day let's away to the hills to the hills let's a-way let's away.

sham'd ere we're sham'd by the day ere we're sham'd . . by the day let's away.

sham'd ere we're sham'd by the day to the hills let's a-way let's a-way let's a-way to the hills.

sham'd . . . by the day let's away. to the hills to the hills let's away let's away.

ff

(JOSE enters.)

MODERATO. ♩ = 126.

mf

Hush hush hush the slugs of the plain at your noise might complain at your noise might complain

MODERATO.

hush hush hush the slugs of the plain at your noise might complain at your

Hush hush hush the slugs of the plain at your noise at your noise at your

Hush hush hush the slugs of the plain at your noise might complain at your

Hush hush hush the slugs of the plain at your noise might complain at your

Hush hush hush the slugs of the plain at your noise at your noise at your

noise might complain so let your brave bugles be dumb so let your brave bugles be dumb

noise might complain hush hush

noise might complain hush hush

noise might complain hush hush

noise might complain hush hush

Cres. Hush hush hush the slugs of the plain at your noise might complain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

Cres.

p
Hush hush hush the slugs of the plain at your noise mightcomplain at your noisemightcomplain

p
Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

p
Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

p
Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the .

p
Hushhushhush the slugs of the plain at your noisemightcomplain at your noisemightcomplain to the

Cres. - - - - - *cen* - - - - - *do*

to the hills to the hills

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

Cres. - - - - - *cen* - - - - - *do*

32 *poco* - - - *f* - - - *a* - - - *poco*

to the hills and a - - way to the hills

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

poco - - - - - *a* - - - - - *poco*

poco - - - - - *a* - - - - - *poco*

let's away to the hills let's a - way to the hills to the hills and a - way a - - way.

hills to the hills to the hills to the hills and a - way a - - way.

hills to the hills to the hills to the hills and a - way a - - way.

hills to the hills to the hills to the hills and a - way a - - way.

hills to the hills to the hills to the hills and a - way a - - way.

f *ff* *gva*

f *ff*

JOSE.

33

$\text{♩} = 76.$

mf

The bold hunters mirth the bold hunters mirth the poor tiller of earth cannot

feel cannot feel he toils but to sleep he toils but to sleep Ours ours the

health giving breeze the health giving breeze Ours ours the health giving breeze to the

hills to the hills in the mists let him creep *ff* to the hills to the hills in the

let him creep let him creep *Dim*

let him creep *f* let him creep *p*

let him creep *ff* let him creep *Dim*

let him creep *f* let him creep *Dim*

mists let him creep *mf* The bold hunters mirth the

let him creep *Dim* let him creep

let him creep *Dim* let him creep

let him creep *Dim* let him creep

let him creep let him creep

bold hunters mirth the poor tiller of earth cannot feel cannot feel he toils but to sleep he

toils but to sleep Ours ours the health giving breeze His his the

Cres. drones bale-ful ease Ours the health giving breeze . . . To the

To the

516

hills. to the hills ere we're sham'd. by the
 to the hills and a - way ere we're sham'd. by the
 hills to the hills ere we're sham'd. by the
 to the hills to the hills and a - way ere we're sham'd ere we're sham'd by the
 to the hills and a - way ere we're sham'd. by the

day to the hills to the hills and a - way to the hills let's a -
 day to the hills and a - way ere we're sham'd by the day to the hills let's a -
 day to the hills to the hills and a - way to the hills let's a -
 day to the hills to the hills to the hills and a - way to the hills let's a -
 day to the hills and a - way ere we're sham'd by the day to the hills let's a -

way come gather brave comrades the night star wanes the night star
 way ere we're sham'd by the day brave comrades the night star wanes the night star

way come gather brave comrades the night star wanes the night star
 way ere we're sham'd by the day brave comrades the night star wanes the night star

wanes the night star wanes come gather brave comrades come
 wanes the night star wanes come gather brave comrades come
 wanes the night star wanes come gather brave comrades come
 wanes the night star wanes come gather brave comrades the
 wanes the night star wanes come gather brave comrades come

510 Cres.

poco - - *a* - - - *poco*

gather come gather the night star wanes ah yough ah yough ah

gather come gather the peak of the hill must be won

poco - - *a* - - - *poco*

gather come gather the night star wanes ah yough ah yough ah

night star wanes the night star wanes ah

poco - - *a* - - - *poco*

gather come gather the peak of the hill must be won

poco - - *a* - - - *poco* *f*

yough. come ga-ther come gather ah yough ah

come ga-ther brave comrades come gather come gather

yough. come gather come gather ah yough ah

yough. come gather come gather

come ga-ther brave comrades come gather come gather

f *p*

38

pp *ff*

yough ah yough ah yough come

f *pp* *ff*

come gather come gather brave

yough ah yough ah yough come

pp *ff*

ah yough ah yough come

f *ff*

come gather come gather brave

ga - ther the night star wanes

comrades the night star wanes the night star wanes and the

ga - ther the night star wanes

ga - ther the night star wanes and the

comrades the night star wanes the night star wanes and the

gva

and the peak of the hill must be won
 peak of the hill must be won must be won and the peak of the hill must be won come gather come
 and the peak of the hill must be won
 peak of the hill must be won must be won and the peak of the hill must be won come gather come
 peak of the hill must be won must be won and the peak of the hill must be won come gather come

gva

and the peak of the hill must be won to the mists leave the sons of the
 gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the
 and the peak of the hill must be won to the mists leave the sons of the
 gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the
 gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the

gva *loco* *ff*

40

sleeping plains the eagle is up with the sun. . . . the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun. . . . the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun. . . . with the sun.. let's a -

sleeping plains. the eagle is up with the sun.. let's a -

way. . . . let's a - - way. . . . ere were sham'd. . . . by the day. . . . for the

way. . . . let's a - - way. . . . ere were sham'd. . . . by the day let's a way for the

way. . . . let's a - - way. . . . ere were sham'd. . . . by the day. . . . for the

way let's away let's a - - way. . . . ere weresham'dere weresham'dbythe day. . . . for the

way. . . . to the hills ere were sham'd by the day. . . . let's a-way let's a-way for the

eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -
 eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -

fff

peak. . . . of the hill. . . . must be won let's a - way to the
 way to the hills for the peak of the hill must be won let's a - way to the hills
 peak. . . . of the hill. . . . must be won let's a - way to the
 way to the hills for the peak of the hill must be won let's a - way let's a - way
 way to the hills for the peak of the hill must be won let's a - way let's a - way

ff

hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

let's a - - way to the hills to the hills let's a - - way. . . . let's a - - way. . .

hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

to the hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

to the hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

Dim.

Dim.

Dim.

Dim.

Dim.

Molto Presto.

gva

Dim *ff*

loco

Wind Inst?

THE ICE CLAD ALP.

JOSE.

$\text{♩} = 100.$

PIANO-FORTE.

ALLEGRO.

ff

ff

RECIT:

The Ice clad Alp no hun - - ter's heart ap -

f

tempo.

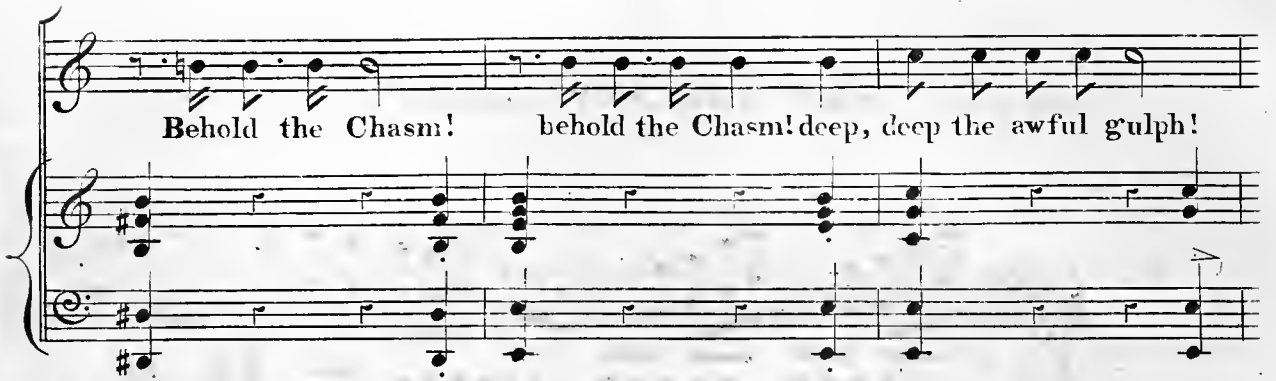
- pals, while he in mem'ry hears love's cheering voice.

f tempo.

Recit:

f

Behold the Chasm! behold the Chasm! deep, deep the awful gulph!



death howls be - low, death howls be - low; he fears not,



he fears not, he fears not, while love smiles, while love smiles, he



fears not, while love smiles, while love smiles, he fears not.



AIR.— WHO HAS NOT MARK'D.

$\text{♩} = 80\frac{1}{2}$

ANDANTE.

The piano introduction consists of two systems of grand staff notation. The first system features a treble clef with a 6/8 time signature and a bass clef with an 8/8 time signature. The music is marked *p* (piano) and includes dynamic markings *f* (forte) in the bass line. The tempo is indicated as *ANDANTE.* and the tempo marking is $\text{♩} = 80\frac{1}{2}$.

The piano accompaniment for the first system of the vocal line, consisting of two grand staff systems. The music is marked *p* (piano) and includes dynamic markings *f* (forte) in the bass line.

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

The first system of the vocal line and piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in grand staff notation with a 6/8 time signature. The music is marked *p* (piano) and includes dynamic markings *f* (forte) in the bass line.

lone cot by, With his rifle in hand, and his bu - gle slung, As if to that cottage his

The second system of the vocal line and piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in grand staff notation with a 6/8 time signature. The music is marked *p* (piano) and includes dynamic markings *f* (forte) in the bass line and *Cres* (Crescendo) in the bass line.

heart's hope clung As if to that cottage his, heart's hope clung his heart's hope

f *Dim* *p*

clung There he but waits for his young love's smile The dangers and toils of the

chase to be guile, There he but waits for his young love's smile. The

dan - - gers and toils of the chase of the chase to be - guile.

Ritard:

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

p

lone got by, With his ri - fle in hand, and his bu - gle slung, As

if to that cottage his heart's hope clung, As if to that cot - tage, as

p

Cres

if to that cottage his heart's..... hope clung.....

f

Who has not mark'd the lat_tice part, And a smile beam forth from the hunter's heart, When his

arm grown strong bore his ri_fle high; As he gaz'd on her laughing and sparkling eye, As he

gaz'd on her laughing and sparkling eye, Loud his bu_gle rends the air..... From

rock to rock he's bound - ing, His leap with the Chamois may compare, Tho'

death his steps sur-rounding; Tho' death his steps sur-round-ing..... Bold....

..... is his heart for he knows her truth, Strong are his limbs with the

hopes of youth, For the smile from her glow-ing face a-bove Told a

tale..... a tale..... of love re-turnd for love.

p Ritard.

p tempo.
Who has not mark'd, when the sun was high, The hun - ter lin - ger the

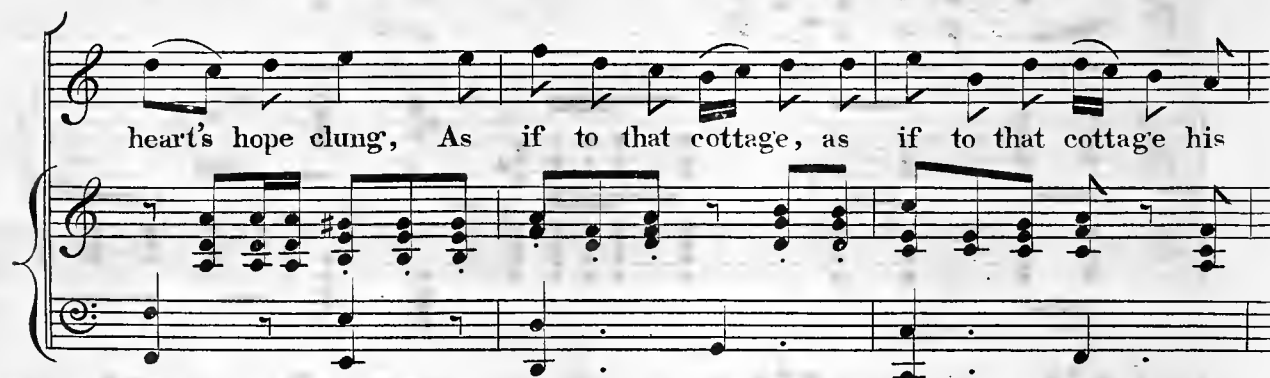


lone cot by, With his rifle in hand, and his bu - gle slung, As if to that cottage his

Cres



heart's hope clung, As if to that cottage, as if to that cottage his



heart's..... hope clung..... Then a - rouse thee, brave Jager, and a -

f *ff*



- way to the hills! a - rouse! a - rouse! a - rouse! a - rouse! and a -

- way A - way, a - way, a - way, to the hills! a -

- way, a - way, a - way a - way to the hills!

Piu Mosso.

3

REST, SPIRIT, REST.

♩ = 72.
LARGO.
p Religioso.

SOPRANO.
ALTO or 2d SOPRANO.

Rest, rest, rest, spi - rit,

TENORE.

Rest, rest, rest spi - rit

BASSO.

Rest rest rest spi - rit

Dim. ppp *p*

rest, In heaven blest, Rest, rest, spi - rit rest,

rest, In heaven blest, Rest, rest, spi - rit rest,

rest, rest; In heaven blest, Rest, rest, spi - rit rest, rest,

p *Dim. ppp*

SOLO. AMILIE.

Rest, spi - rit, rest; Thou . . . art fled, To

realms of end - less days In Hea - ven blest, By

warb - - - ling choirs of se - - - raphs led,

Soar spi - rit soar a - way Rest, spi - rit, rest;

C H O R U S .

Rest, rest, rest, spirit rest, In Heaven blest; rest,
 Rest, rest, rest spirit rest, In Heaven blest; rest,
 Rest, rest, rest spirit rest; rest, In Heaven blest; rest,

p

AMILIE.
 rest spirit rest! Soar spi-rit, soar . . . spirit soar,
 rest spirit rest! Soar spi-rit soar! soar, spirit,
 rest spirit rest, rest. Soar spi-rit soar! soar, spirit,

SOPRANO.
 ALTO or 2^d SOP.
 TENORE.
 BASSO.

Dim pp

In Heaven blest. . . spi-rit, rest, rest, rest, spi-rit,
soar, In Heaven blest, soar, spi-rit, soar, spirit, soar!
soar, In Heaven blest, soar, spi-rit, soar, spirit, soar;

rest, In Heaven blest, rest, rest, spi-rit, rest.
Rest spi-rit, rest, rest, rest, blest spi-rit, rest.
Rest spi-rit, rest, rest, rest, blest spi-rit, rest.

THOU ART GONE.

SCENA AMILIE.

$\text{♩} = 66.$ *ALLEGRO MODERATO. ♩ = 66.*

PIANO -
FORTE.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with a > symbol. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic starts at *pp* (pianissimo).

AMILIE. RECIT:

Oh Love art thou true?

p *Tempo 1^{mo}*

The recitativo section is written on a single staff. It begins with a piano (*p*) dynamic and a tempo marking of *Tempo 1^{mo}*. The melody is simple and direct, typical of recitativo.

a piacere.

the echoes answer yes, they heard my vows, but most but most my heart re-plies;

mf *cres*

This section is marked *a piacere* and *mf* (mezzo-forte). The piano accompaniment features a *cres* (crescendo) dynamic. The melody is more expressive than the recitativo.

now mem'ry brings the song you lov'd so well you lov'd so well; you lov'd so

tempo. *cres* *poco*

This section is marked *tempo.* and includes dynamics of *cres* (crescendo) and *poco* (poco). The piano accompaniment has a steady, rhythmic accompaniment.

well; As tri - bute, tri - bute, tri - bute to my thrilling hopes.

ritard: tempo. $\text{♩} = 60.$

Colla Voce. *pp*

ritard: *pp* dolce espress:

Tempo.

ritard:

ANDANTE CON MOTO. $\text{♩} = 180.$ **AIR.**

molto espress: Thou art gone, thou art gone, and no

pp *L.H.*

Ped: *Ped:*

voice in thy lov'd tone sings; But my heart, needs no voice, needs no

Ped: 429 *Ped:*

ritard:

voice to wake mem'ry's strings. Thou art gone, thou art

ritard:

p

Ped.

gone; but a love-ly a love-ly and pi-tying sprite, Now

whispers thy name, now whispers thy name, 'Tis the breath of the night, 'tis the

p

cres

calando.

breath of the night now whispers, now whis-pers thy name Thou art

calando.

3

gone, thou art gone, and no voice in thy lov'd tone

sings. But my heart, needs no voice, needs no

voice, to wake mem'ry's strings. Mine eyes see the turf where thy

feet have been, My cheek feels thy kiss which no eye hath seen, Thou art

L.H.

Ped:

Ped:

ritard:

ritard:

pp

Ped:

gone..... thou art gone, art gone, But a love-ly, a love-ly and

cres - - - - - *cen* - - - - - *do.*

pi - - - - - tyng sprite; Now whispers thy name, now whispers thy name, 'Tis the

dim *p*

breath 'tis the breath of the night. Thou art gone, thou art

p *L.F.*

Ped:

gone, and no voice in thy lov'd tone sings; But my

Ped: *Ped:*

heart, needs no voice, needs no voice, to wake mem'ry's

ritard:

Ped.

Tempo.

strings. Thou art gone, thou art gone, and no

pp

Ped.

voice in thy lov'd tone sings; Thou art gone, thou art

pp

gone, and no voice in thy lov'd tone sings.

ritard:

p

Tempo.

AIR — O LOVE THOU'RT NEAR ME.

AMILIE. $\text{♩} = 112.$ *RECIT:* *Tempo.*

Oh love thou'rt absent, yet thou'rt near, For the song you

PIANO-FORTE. *p* *cres* *Tempo.*

lov'd comes on mine ear, The song you lov'd, the song you lov'd comes on mine ear,

And the notes of thy lute, on the breezes play, All whispering thy

name, tho' thou'rt far a-way, far away tho' thou'rt far a -- way

Colla voce

ALLEGRETTO.

$\text{♩} = 116.$

Oh! love thou'rt near me, near me still, Tho'

waves divide, tho' dangers part, Oh love thou'rt near me, near me still, Tho'

waves divide, tho' dangers part, The waves di - vide, tho' dangers part, Oh

ritard: *Tempo.*

ritard: *p Tempo.*

love my heart, sweet mem'ry's fill, sweet mem' - - - ry fill, They

p sweet - - - ly sweetly sooth, tho' tears will start, tho' tears will

start, Oh love thou'rt near me, near me still, Tho' waves di -

-vide, tho' waves di - vide, Oh love thou'rt near me, near me
cres

still, Tho' waves di- vide, tho' dangers mind. Oh love thou'rt near me,

near me still, Tho' waves di- vide, tho' dangers part, Oh! love thou'rt near me,

near me still, tho' waves di- vide, tho' dangers part, Yes love thou'rt

near me, near me still; Thy smiling I- mage cheers my

mind. No fears shall shake, no doubts shall chill; E'en absence

ab - - sence clo-ser bind, shall closer bind, e'en ab - sence clo - - ser

bind, shall clo - ser bind; e'en ab - sence love shall clo-ser

bind. Yes love thou'rt near near me still; Tho' waves di -

f
- vide, tho' dangers part..... Tho' dangers
ff *stacc:*

part..... thourt near me still.
Colla Voce. *f*
Ped:

ff

gva..... loco
pp *ff*

TO THE VINE FEAST.

(♩ = 69.)

ALLEGRETTO.

Solo Corno.

pp

p

Ped

p Cres.

*

LELIA.

To the vine feast, the vine feast, come.

ff

p Sempre stacc.

come pretty maids, The vales of the Tyrol are stripp'd of the berry, The

green of the leaf in the Au-tumn sun fades So come to the vine feast come

maidens be merry, So come to the vine feast come maidens be merry

Ruby lips smiling Lovetalesbe - guiling Ruby lips smi - ling

Lovetalesbe - gui - ling Bold are the hearts of the youths of our hills For

truth and good faith ev'ry Tyrol heart fills For truth and good faith ev'ry

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "truth and good faith ev'ry Tyrol heart fills For truth and good faith ev'ry". The piano part includes a *pp* dynamic marking.

Tyrol breast fills So come to the vine feast come come pretty maids to the

The second system continues the vocal line and piano accompaniment. The lyrics are: "Tyrol breast fills So come to the vine feast come come pretty maids to the". The piano part continues with chords and moving lines.

ritard.
vine feast, the vine feast come come pretty maids, tra la la. . . . tra la

The third system includes a *ritard.* (ritardando) instruction above the vocal line. The lyrics are: "vine feast, the vine feast come come pretty maids, tra la la. . . . tra la". The piano accompaniment also features a *pp* dynamic and a *ritard.* marking, which then changes to *tempo 'lmo* (tempo primo).

la. . . . to the vine feast, to the vine feast come come pretty maids tra la

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "la. . . . to the vine feast, to the vine feast come come pretty maids tra la". The piano part provides harmonic support with chords and melodic fragments.

la tra la la la la la la la to the vine feast, to the vine feast come

come pretty maids, come come come to the vine feast, come come come to the

f *ff*

vine feast come come Leave the sheep in the fold, leave the

ff *p* *sost?*

kye in the field, E'en the milking pail now, to the vine feast must yield, For

merry, merry, ay mer-ry, the grapes pur-ple ber-ry, And sprightly yes

sprightly each foot dances light.ly And spright.ly yes sprightly each

mf

foot dan.ces light.ly Ere the Autumn Sun fades ere the Autumn Sun

fades come a..way pret.ty maids ere the Autumn Sun fades come a..

pp

way come a..way pret.ty maids come come come a..way come a..

p Cres. poco a poco

way come a..way. . . come pretty maids come come come away come come a..

f

way come a - way come a - - way to the vine feast, the

vine feast come come pret - ty maids, The vales of the Ty - rol are

stripp'd of the berry, The green of the leaf in the Autumn Sun

fades So come to the vine feast come come pretty maids tra lal

la tra lal la to the vine feast, to the vine feast come

74

come pretty maids tra la la tra la la la la la la la to the

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "come pretty maids tra la la tra la la la la la la la to the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

vine feast, to the vine feast come come pretty maids come come come to the

The second system continues the musical score. The vocal line has the lyrics "vine feast, to the vine feast come come pretty maids come come come to the". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

vine feast come come come to the vine feast come come.

ff

The third system concludes the vocal part with the lyrics "vine feast come come come to the vine feast come come.". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand.

f *Cres.*

The fourth system is a piano accompaniment system. It features a dynamic marking of *f* (forte) and a *Cres.* (crescendo) marking in the right hand, indicating a gradual increase in volume.

ff

The fifth system is a piano accompaniment system, concluding the piece. It features a dynamic marking of *ff* (fortissimo) in the right hand.

A HOMELESS ORPHAN MAID AM I.

VOICE.

PIANO
FORTE.

♩ = 88. ANDANTINO, MOLTO ESPRESSIVO.

The first system of the score features a voice line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piano part begins with a *p* dynamic, followed by *pp* and *p* markings. The tempo and mood are indicated as 'ANDANTINO, MOLTO ESPRESSIVO' with a metronome marking of 88.

The second system continues the piano accompaniment. It includes dynamic markings of *pp*, *p*, and *p*. Performance instructions include 'con espress: cres:' and 'rallentando.'.

AMILIE.
A home...less Or...phan maid am I, No

The third system introduces the vocal line with the lyrics 'A home...less Or...phan maid am I, No'. The piano accompaniment continues below. The key signature and time signature remain consistent with the previous systems.

friends or kin_dred near, no friends or kin_dred near, No

lips to soothe, no smi ling eye, My drooping heart, my drooping heart to

COUNT.
cheer..... to cheer. Poor flow'r so de_so_late and lone, So beau_tif-ful so

fair, I'll tend thee with a Fa...ther's care, With friend or Fa...ther's

AMILIE. 


COUNT. 

PIANO 

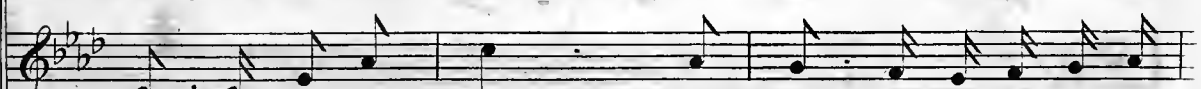
FORTE. 

A home-less Orphan maid, am I. No

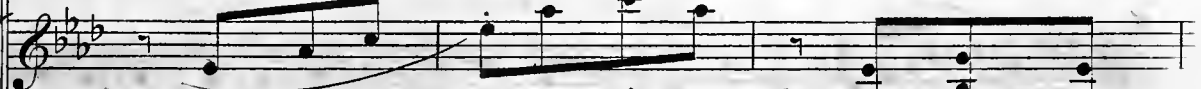
care. Poor flow'r so




friend, no friend or kin-dred near,



de-so-late and lone, Poor flow'r so de-so-late and







A home-less home-less maid am I. No



lone, so de-so-late and lone. . . . I'll





cres.

lips to soothe, no smi...ling eye, My doop...ing heart to
 tend thee as thou wert mine own, With friend or fa...ther's

cres.

cheer.... A home...less Or...phan maid am I, No
 care..... Poor flow'r so de...so...late and lone, so

col voce. *p*

friends or kin...dred near, No friends or kin...dred
 de...so...late and lone, So beau...ti...ful so

near, No lips to soothe, no smiling eye, My drooping heart to
 fair, Poor flow'r..... poor

cheer.... A home-less Orphan maid am I.... am
 flow'r.... so de...so...late and lone and lone... Poor
 cres.

I..... am I..... No friends or kindred near, A
 flow'r.... poor flow'r.... so, de...so...late and lone, I'll
 pp mf dim.

home...less Orphan maid... am I, A
tend... thee with a Fa...ther's care, Poor flow'r, poor

pp

homeless Orphan maid am I, A homeless Orphan maid am
flow'r... so de...solate and lone... Poor

I..... am I..... No friends or kindred near, A
flow'r, poor flow'r, poor flow'r....

p

stretto. *calando.*

home...less Or...phan maid am I, A

Poor flow'r, poor flow'r so de...so...late and

f stretto. *calando.*

home...less Or...phan maid am I, am I.

lone, so de...so...late and lone, poor flow'r.

8va loco

p

con espress: *p* *rallentando.*

MY BOYHOOD'S HOME.

♩ = 92.

ANDANTE.

Clar:

Trombe.

Flauto.

Trombe.

COUNT. Recit. Tempo.

My boyhood's home! ♩ = 108 Oh wel. come, wel. . . come

Ritard. Recit. Tempo più Allegro.

sight green spot in mem'ry e-ver dear in

Tempo.

ritard. Tempo.

youth my subject pray'r at night in age a joy no time can sear the

Recit. thunder of the battle neer could drown thy yellow corn fields song *tem.*

My boyhood's home! my boyhood's home! my heart had often dreams 'twas

tem. there tho' death came on the breeze a long, tho' death came on the breeze a. *Recit.*

tem. *long.* *ff tem. Allegro.*

MY BOYHOOD'S HOME.

AIR.

$\text{♩} = 96\frac{1}{2}$
MODERATO.

p

Cres. p

legato slentando. My boy-hood's home!

legato slentando.

I see thy hills, I see thy valley's changeful green... And

legato slentando.

man-hood's eye a tear-drop fills, Tho' years have roll'd since thee I've

seen. My boyhood's home! I see thy hills, I see thy valley's changeful

green... And manhood's eye a tear-drop fills, . . . a tear-drop fills, Tho'

years have roll'd. . . . since thee I've seen, Tho' years have roll'd since thee I've

ritard.

seen . . . My boy-hood's home, my na - - tive home, my

boy-hoods, boy-hoods home. *ritard.* I

mf ritard. *Cres.* *Dim.*

Più Presto.

come to thee from war's dread school. . . A warrior stern o'er thee to

f *p* *f > p* *f > p*

Più Presto.

ritard. *accel?*

rule; . . . But while I gaze on each lov'd plain, . . . I

f *p* *ritard.* *accel? e cres: poco*

tempo I^{mo}

feel I feel I am a boy a - - gain, To the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *p*.

tempo I^{mo}

war - steed adieu, to the trumpet farewell, To the pomp of the palace, the

The second system continues the vocal and piano parts. The vocal line has a *pp* dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *pp* and *ch*.

proud gild - ed dome; For the green scenes of child - hood I

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a *f* dynamic marking. The vocal line continues with quarter and eighth notes.

bid ye farewell, The warrior re - turns to his boyhood's lov'd home, For the

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment has a *p* dynamic marking. The vocal line ends with a long note.

ritard.

green scenes of childhood I bid ye farewell, The warrior returns to his

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo marking is *ritard.* The lyrics are "green scenes of childhood I bid ye farewell, The warrior returns to his". The piano part includes dynamic markings like *p* and *col voce.*

ad lib.

boyhood's lov'd home, to his boyhood's lov'd home, his lov'd native home, to his

The second system continues the vocal line and piano accompaniment. The tempo marking is *ad lib.* The lyrics are "boyhood's lov'd home, to his boyhood's lov'd home, his lov'd native home, to his". The piano part includes dynamic markings like *p* and *col voce.* and a *Tempo.* marking.

lov'd native home, re- turns to his lov'd na- tive home. My

The third system continues the vocal line and piano accompaniment. The lyrics are "lov'd native home, re- turns to his lov'd na- tive home. My". The piano part includes dynamic markings like *p*, *f*, and *mf*.

boy- hood's home! I see thy hills, I see thy valley's changeful

The fourth system continues the vocal line and piano accompaniment. The lyrics are "boy- hood's home! I see thy hills, I see thy valley's changeful". The piano part includes dynamic markings like *p*.

green... And manhood's eye a tear-drop fills... a tear-drop fills, Tho'

years have roll'd... since thee I've seen, Tho' years have roll'd since thee I've

ritard.

ritard.

seen... My boy-hood's home! my na-tive home! my

boy-hood's, boy-hood's home.

mf ritard. *Cres.* *Dim.* *ritard.*

FINALE. — ACT 1st

Metronome ♩ = 88.

ALLEGRO.

PIANO-
FORTE.

AMILIE. *mf*

JOSÉ. Oh fatal chance! again to meet!

Dearest Ami-lie!

Cres — — — — — *do.* *f*

Oh terror! fear-ful thought! oh ter-ror! fear — — — ful

dear-est A-mi-lie!

ff *Dim* *poco* *a poco*

thought! away, away, lest I re-veal lest I re-veal — a-way, a-

Dare she re-veal? dare she be-tray? dare she be-tray,

Cres - - - - - *cen* - - - - - *do* *Dim*

- way, lest I re-veal oh fear - - - - - ful

dare she be-tray? dare she be - - - - - tray?

Cres *f*

$\text{♩} = 92$ *ALLEGRO Tempo.* *mf*

thought! Should I re-veal, should I re-veal, what

mf Nay, fly me not,

ALLEGRO. *p*

Cres - - - - - *cen* -

shame, what scorn! what shame, what scorn, will then, will then at-

Nay, spurn me not, Oh

- *do* *f*

- tend thy steps! oh leave me to my sor - - - - - row!

fly me not, nor think I e'er could harm thee.

Count. *mf*

Hence with this

Cres *p*

mf
Hence with this sad - - - ness, this sad_ness; ba_nish
sad - - - ness, this sad_ness; ba - - nish, banish grief..... my child.....

Cres *poco* *a* *poco* *f*
grief, ba_nish grief, Hence with this sad_ness..... this sad_ness. I fondly
Cres *poco* *a* *poco* *f*
ba_nish grief! Hence with this sadness, hence with this sad_ness.

mf
No hope hast thou from me — 'Oh leave me to my sor_row! My
mf
love thee..... ne'er could de_ceive thee. Oh fly me not, I ne'er I ne'er could harm thee.
mf
He fondly loves thee. He fondly loves thee.

Cres *poco* *a poco* *f*
 love, thou canst not, canst not win! a - way..... Oh leave me! my
LELIA. *f*
JOSE. *f* Oh calm thy grief!
HANS. *f* Oh shun me not!
COUNT. *f* Why all this dread?
 Oh calm thy fear!

mf *Cres* *poco* *a poco*
 love, thou canst not, canst not win! A - way, a - way, oh leave me.
mf
 He fondly loves thee — he vows his
mf
 I fondly love thee — nay shun me
mf
 Why all this fear?..... why all this
mf
 He fondly loves thee — he vows his

ff Drive.... me not to mad-ness! leave, oh leave me! leave me! leave me!

heart will ne'er de-ceive. Oh spurn him not-nay, fly him not; he vows his

not-nay, fly me not-nay, this heart of mine will ne'er deceive. I fond-ly

dread? why all this fear? why all this fear? What mystery's this! quick, speak thy

heart will ne'er de-ceive, will ne'er de-ceive. Nay spurn him not; he vows his

f

ff drive... me not to mad-ness! no hope hast thou from me..... no hope hast thou, no

heart will ne'er de-ceive. Nay spurn him not, nay spurn him not, his heart will ne'er will

love, I fond-ly love; nay, this heart of mine will ne'er deceive, this heart of mine will

fear-what mystery's this? what mystery's this? what mystery's this? what

heart will ne'er de-ceive will ne'er de-ceive, nay, spurn him not, nay,

ff

poco a poco *f*

hope hast thou! away, a - way! Hence be - gone! Approach me not! thy love is
 ne'er de - ceive. Oh
 ne'er de - ceive. Oh
 mystery's this? Why

mf fly him not! *Coro Soprani.* What means my child, why,
Alti e Tenori. Why all this dread, why all this fear?
Bass. Why all this dread, why all this fear?
 Why all this dread, why all this fear?

poco a poco *mf*

Cres

death! despair's with thee... thy love is death! despair's with thee! Hence ere I re -
 calm all this grief! oh calm all this fear!
 speak not thus, nor blight my hopes of bliss; oh speak not thus, nor blight my hopes of bliss;
 why all this grief! why, why all this fear?
 why all this dread? what means my child? why, why all this dread what means what means my child?

Cres

ff. -veal..... the last night's out- rage Away ere scorn..... and
 dar'd he harm thee? dar'd he harm thee? Oh speak thy grief
 dares she be- tray? dares she be- tray? dares she re- veal?
 dar'd he harm thee? dar'd he harm thee? say, what mean'st thou!
 quick, speak thy fear! what mystery's this? quick, speak thy fear,
 Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak
 Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak
 Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak

hate..... make me re- veal..... make me re- veal! Approach me
 oh speak thy fear, oh speak thy fear..... oh speak thy fear? Dar'd he harm thee?
 dare she re- veal? dare she be- tray..... dare she be- tray..... why all this
 say, what mean'st thou! dar'd dar'd he harm thee? say, what
 what mystery's this? quick speak thy fear, thy fear, thy fear, quick speak thy fear, what mystery's
 quick speak thy wrong- dar'd he harm thee? oh speak thy wrong; approach her not,
 quick speak thy wrong- dar'd he harm thee? speak thy wrong; approach her not, hence hence a-
 quick speak thy wrong- dar'd he harm thee? speak thy wrong; approach her not, hence hence a-

not! hence, hence a - way! Approach me not!

oh speak thy fear, oh speak thy fear, Dar'd be harm thee? oh speak thy
dread?..... why all this fear?..... why all this dread? why all this
mean'st thou? say what mean'st thou? approach her not.....
this?..... what mystery's this? quick speak thy fear, what mystery's this?.....
hence, hence a - way! approach her not! approach her not.....
- way! approach her not! hence, hence a - way! approach her not! hence, hence a - way!.....
- way! approach her not! hence, hence a - way! approach her not! hence, hence a - way! approach her

g^{ra} *loco* *g^{ra}*

hence, hence a - way! hence a - way! hence a -

fear oh speak thy fear, Calm thy grief. Calm thy
fear, why all this fear! fly me not! fly me
..... approach her not! approach her not! hence, hence a - way! approach her not, hence, hence a -
..... quick speak thy fear, speak thy fear, speak thy
..... hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -
..... hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -
not, hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -

g^{ra}

- way! hence a - way! hence a - way! a - way a -
 grief! calm thy grief! calm thy fear! calm thy
 not! spurn me not! fly me not! spurn me not! fly me not! oh fly me
 - way, approach her not! hence, hence a - way, approach her not! hence, hence a - way hence, hence a -
 fear! calm thy fear! calm thy fear! calm thy
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -

- way!
 grief! Calm thy terror! calm thy terror!
 not! Thou worm, thou worm, be still! thou worm, thou worm, be still! back,
 - way! Calm thine anger! calm thine anger!
 fear! Calm thy terror! calm thy terror!
 - way! Calm thy terror! calm thy terror!
 - way! Why this anger? why this anger?
 - way! Why this anger? why this anger?

cease, cease, cease this anger; cease, cease, cease this anger;
 back! back! or I'll crush thee — Back! back! back! or I'll crush thee.
 thy threats are vain! Calm thine anger! I dare, I dare, I dare thy pow'r; thy threats are

cease, cease, cease this anger! cease, cease, cease this anger!
 hold! hold! cease this anger! hold! hold! cease this anger!
 hold! hold! cease this anger! hold! hold! cease this anger!

peace! peace! peace! prythee peace!
 Beware, be_ware! beware, be_ware! back!
 vain, thy threats are vain; I dare thy pow'r! I dare thy pow'r!

Peace! peace! peace! prythee peace!
 peace! prythee peace!
 peace! prythee peace!
 peace! prythee peace!

Peace! peace! peace! prythee peace! peace, prythee peace!
 back! back! of I'll crush thee. Thou worm, be still;
 Beware! beware! I dare thy pow'r! I dare thy pow'r! thy
 hold. peace.
 peace! peace! peace! prythee peace! peace, prythee peace!
 hold! hold! Down with the hunter's! down! Down with the
 hold! hold! Down with the hunter's! down! Down with the

Cres - - - cen - - - do.
 My Lord, my friends, oh speak, your aid, your
 peace, prythee peace! *cres* peace, *cen* prythee. peace! *- do.*
 thou worm be still Beware thou worm be still back
 threats are vain, thy threats are vain, Thy threats are vain, I
Cres - - - cen Calm thy fear! *cen* calm thy grief! *- do*
 peace! prythee peace! peace! prythee peace!
 hunters! down! Down with the hun - ter's down.
 hunters! down! down with the hunter's. Down! down! down with the hunter's

aid! my Lord, my friends, your aid.....

peace, oh prythee peace! oh peace prythee peace..... *Più lento.*

Back! back! back! back! be ware.....

dare thy pow'r, I dare, I dare thy pow'r.....

pry-thee peace! prythee peace! peace peace..... *Più lento.*

peace oh prythee peace oh peace prythee peace!.....

Down with the hunter's down! down! down! down!.....

Down! down! down! down. down!.....

gva.

ff

Più lento.

mf Oh calm thy terror! oh *Dim* calm *Ritar:* thy fear!

mf Oh calm thy grief! oh *Dim* calm *Ritar:* thy fear!

mf Oh calm thy terror! oh *Dim* calm, calm *Ritar:* thy fear!

mf Oh calm thy terror! oh *Ritar:* calm, calm thy fear!

loco Oh calm, calm thy fear thy fear!

Ritar:

Allegro.

COUNT.

Cease, cease this anger, cease! cease, cease this anger, cease!

CORO

Cease this anger! cease, oh cease, cease! this anger cease!

Cease this anger! cease, oh cease, cease! this anger cease!

Cease, cease this anger! cease, oh cease, cease! this anger cease!

Cease, cease this anger! cease, oh cease, cease! this anger cease!

Allegro.

LELIA.

Piu lento. $\text{♩} = 54.$

Calm, calm thy grief! oh calm thy fear! calm, calm thy fear!

JOSE.

Oh fa-tal, fa-tal hour! fa-tal hour!

HANS.

Calm, oh calm, calm thy grief. calm thy fear!

COUNT.

Calm, oh calm, calm thy grief. calm thy grief!

Soprani.

Calm, calm thy grief!

Alti e Tenor.

Calm thy grief!

Bass.

Calm, calm thy grief!

Piu lento.

Tempo Primo.

♩ = 69 Adagio Cantabile e Sostenuto.

Oh fatal hour! oh fatal day! oh fa - - - tal hour!

calm thy fear! calm thy grief! calm, calm thy fear!

oh fatal hour! oh fa - - - tal hour!

calm thy grief! oh calm calm thy fear!

calm thy grief! calm calm thy fear! Beware that hour! beware that

why this anger? why this anger? why, why this grief?

why this anger? why this anger? why, why this grief?

why this anger? why this anger? why, why this grief?

Celle. *p*

ff Tempo Primo.

pp *ritar.* Adagio Cantabile e Sostenuto.

Bassi.

hour..... when guilty passion's hand would pour..... her poi-son on this festive festive

day! Beware that hour! beware that hour, when crime with blood-stain'd hands, would turn to

Tempo.

p

grief.... would turn to grief..... hearts in - no - cent... and gay. Chil -

Tempo.

Ritar:

AMILIE.

mf

--- dren of earth..... let an - ger pass a - way. Beware that

Colla voce.

Tempo.

JOSE.

p

hour! beware that hour..... when guil - ty pas - sion's hand would

COURT.

p

Oh fatal hour! when passion's sway would lead to end - less woe,

That hour beware, that fa - tal hour, when guil ty pas - sions reign;

mf

Wind Instruments.

Tempo.

pour..... her poi - son on this fes - tive fes - - tive day! Beware that

ritar:

and drown in gloom hearts young, hearts young..... *ritar:* and gay;

that fa - tal hour of end - - - less end - - - - less care, when mercy

pp

Ritar:

Tempo.

hour, beware that hour, when crime, with blood-stain'd hand, would turn to
 Oh fatal deed! oh fearful blow! oh fa-tal, fa-tal deed! oh fearful blow!
 sues..... sues in vain..... when mercy sues in vain, sues in vain,

Ritard:

Ritard:

Ritard:

Ritard:

Tempo.
 grief, would turn to grief.... hearts in no-cent and gay. Chil-
 oh fatal hour! when passion's sway would lead to end-less woe;
 that hour beware, that fa-tal hour, when guil-ty passions reign,

Tempo.

Tempo.

Tempo. pp

.....dren of earth,..... let an-ger pass a-way.
 and drown in gloom..... hearts in-no-cent and gay.
 when mer-cy sues, sues..... in vain. Chil-

Ritard:

Ritard:

Ritard:

Tempo.

Tempo.

Ritard:

Tempo.

♩ = 135
Soprani.

Alti e Tenori.

Bass.

Allegro.

mf

Come, come, be

mf

Come, come, be

mf

friends; 'tis the vine-feast! come, come, be friends; 'tis the

friends; 'tis the vine-feast; 'tis the

Come, come, be friends! 'tis the vine-feast; come, come, be friends; 'tis the

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be friends;

JOSE.

mf

Here's my hand, here's my

friends! come, come, be friends! come be friends! passion hence! come, come, be

friends; come, come, be friends, 'tis the vine-feast; passion hence, come be

come, come, be friends, 'tis the vine-feast; 'tis the vine-feast; come, come, be friends, 'tis the

hand, here's my hand. I have news, if you will pardon, for a

friends; passion hence. he has news, if you will pardon,

friends; passion hence. he has news, if you will pardon,

vine-feast; 'tis the vine-feast. he has news, if you will pardon,

smile my prisoner's free.

See this let-ter!

for a smile his prisoner's free.

for a smile a smile his prisoner's free.

for a smile a smile his prisoner's free.

AMILIE.

Ah that letter! 'tis for me! 'tis for me!
 'tis for thee, 'tis for thee, 'tis for thee.

p > Mark her
 Mark her eyes!

p > Mark her eyes! 'tis love's message, 'tis love's message; the truant blood each feature
 eyes, mark her eyes, 'tis love's message mark her eyes, 'tis love's message!

'tis love's message mark her eyes, mark her eyes, mark her eyes, mark, mark her

Cres

p Ritard: I dare not
 flies. Mark her eyes, mark her eyes, the truant blood each feature flies, mark her eyes, mark her eyes,
 mark, mark her eyes! 'tis, 'tis of love; 'tis, 'tis of love, mark her eyes,
 eyes, mark her eyes, the truant blood each feature flies; mark her eyes, mark her eyes, mark mark her eyes,

Ritard.

poco poco ritard *mf*

break thee, ru-by seal..... I dare not break thee, ru-by seal, I dare not

p *poco* *poco* *ritard:*

Tempo Andante et Agitato.

break..... thee, ru-by seal..... I dare not meet..... what thou canst tell.

Tempo Andante et Agitato.

Staccato.

What scenes of woe..... may'st thou re-veal!.... Com'st thou from him, a last fare -

- well? I fear to read, I shrink from care, I hope for joy.....

yet dread des-pair — I hope for joy, yet dread des-pair,..... yet dread des -

f

- pair. *Soprani.* *mf*

Alti e Tenori. 'Tis of love it brings her joy, it brings her joy, now hope and

Bass. *mf* 'Tis of love it brings her joy, it brings her joy,

'Tis of love it brings her joy it brings her joy, now hope and love her thoughts em-

AMILIE. *ppp*

LELIA. 'Tis from him! oh blessed hour! he loves me

JOSE. 'Tis from him! 'tis from him!

HANS. Oh simple maid; thou art betray'd;

COUNT. 'Tis from him! 'tis from him!

love her thoughts em-ploy. 'tis from him! 'tis from him!

'tis of love, it brings her joy, it brings her joy. 'tis from him! 'tis from him!

joy her thoughts em-ploy. 'tis from him! 'tis from him!

still. Thanks, holy pow'r! he sends me wealth; he bids me dwell in the green
 he loves her still, he loves her still, he sends her wealth, he bids her dwell
 oh simple maid, thou art betray'd, yon faithless scroll deceives thy soul;
 he loves her still, he loves her still, he sends her wealth, he bids her dwell
 has thoughtless youth for gotten truth has he betray'd his promise made
 he loves her still he loves her still he sends her wealth he bids her dwell
 he loves her still he loves her still he sends her wealth he bids her dwell
 he loves her still he loves her still he sends her wealth he bids her dwell
 vale we lov'd so well. Oh joy..... oh joy..... my
 in the green vale they lov'd so well. Oh joy, oh joy, joy,
 the trick's believ'd, the trick's believ'd, and she's de_ceid'd yes, she's deceiv'd;
 in the green vale they lov'd so well. Oh joy, joy, joy, joy,
 has thoughtless youth for-gotten truth? has he for-gotten truth? has he be-
 in the green vale they lov'd so well. Oh joy, oh joy, joy,
 in the green vale they lov'd so well. Oh joy, joy, joy, joy,....
 in the green vale they lov'd so well. Oh joy, joy, joy, her love is true, joy,

cres *poco* *a*
cres *poco*
cres *poco* *a*
cres *poco* *a*
cres *poco* *a*
cres *poco* *a*
cres *poco* *a*
cres *poco* *a*
Cres *a* *poco*
poco *ff* *Piu stretto.*
poco *ff*
poco *ff*
poco *ff*
poco *ff*
poco *ff*
ff *Piu stretto.*

Allegro. $\text{♩} = 135$.

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AMILIE.

mf joy..... my love..... is true! Tho' dis- - - tance hides him

LELIA.

p Oh happy day! oh joyous hour. oh festive

JOSE.

p The trick's be-liev'd, the trick's be-liev'd, and she's de-

HANS.

p Oh happy day oh joyous hour oh festive

COUNT.

'Tis not his hand! 'tis not his hand!

GRENADO.

p Those joyful eyes speak love's gay prize; oh happy

Allegro.

from..... my view; oh joy..... joy..... my love..... is

day! oh hap-py hour! oh fes-tive day! oh hap-py hour! still woman's

-ceiv'd; the letter's mine, she knows it not; the letter's mine, the trick's be-

day! oh hap-py hour! oh fes-tive day! oh hap-py hour! still woman's

Am I de-ceiv'd? and yet, this wealth from whom re-

hours, enwreath'd with flow'rs! those eyes, those eyes, those joy-ful

true..... oh joy..... joy..... my love..... is true! Oh
 faith and love have pow'r; oh hap-py day! oh festive hour! oh hap-py day!
 - liev'd the letter's mine she knows it not the letter's mine the tricks be- liev'd.
 faith and love have pow'r oh hap-py day oh festive hour oh hap-py day.
 - ceiv'd and yet this wealth from whom re- ceiv'd?
 eyes speak love's gay prize; those eyes those eyes speak love's gay prize.
 hap-py, hap-py day..... of the fes-tive vine! oh hap-py day, that
 brings, that brings bright hope..... to this heart, to this heart of mine! Oh
CONT. mf
 Am I de -

joy. joy..... my love is true! oh joy, joy,

LELIA. *mf* Oh hap - py day! oh hap - py day! joy,

JOSÈ. *mf* The trick's be - liev'd, the trick's be - liev'd, and she's de - ceiv'd, the letter's

HANS. *Cres* Oh may such joy her thoughts em - ploy! oh may such joy her thoughts em - ploy!

COUNT. *Cres* - ceiv'd?..... 'tis not his hand, am I de - ceiv'd? 'tis not his

..... joy, joy..... my love is true. Oh joy.....

..... joy! joy!..... her love is true.

mine, she knows it not, she knows it not, the trick's be - liev'd.

oh may such joy her thoughts em - ploy, her thoughts em - ploy!

hand, 'tis not his hand, am I de - ceiv'd? am I de - ceiv'd?

my love..... is true! tho' dis - - - tance hides him

p stacc: Oh hap - py day! oh hap - py day! of the festive

The trick's be - leiv'd, the trick's be - leiv'd, and she's de -

p stacc: Oh hap - py day! oh hap - py day! of the festive

'Tis not his hand! 'tis not his hand!

Coro. p stacc: Oh hap - py day! oh hap - py day! of the festive

Coro. p stacc: Oh hap - py day! oh hap - py day! of the festive

Oh hap - py day! oh hap - py day! of the festive

from my view..... oh joy..... joy..... my love..... is

vine! oh happy! day! oh joy! oh hap - py hap - py

- ceiv'd; the letter's mine, she knows it not, the letter's mine, the trick's be -

vine! oh happy day! oh joy! oh hap - py, hap - py

am I de - ceiv'd and yet this wealth from whom re -

vine! oh happy day! oh joy! oh hap - py, hap - py

vine! oh happy day! oh joy! oh hap - py, hap - py

vine! oh happy day! oh joy! oh hap - py, hap - py

Cres true oh joy..... joy..... *poco* my love..... *p* is true! *ff*
 day! oh joy, joy, joy! oh hap-py, hap-py day! *ff*
 - liev'd, the letter's mine, she knows it not, the letter's mine, the trick's be- liev'd. *ff*
 day! oh joy, joy, joy! oh hap-py day! Oh hap-py
 - ceiv'd? *cres* and yet this wealth from whom re- ceiv'd? *ff*
 day! oh joy, joy, joy! oh hap-py, hap-py day! *ff*
 day! oh joy, joy, joy! oh hap-py day! Oh hap-py
 day! oh joy, joy, joy! oh hap-py, hap-py day! *ff*

oh hap-py day! Oh joyous hour, Oh hap-py day!
 joy-ous hour. joy-ous day! Oh hap-py day! oh joyous
 Oh simple maid, thou art be-tray'd. That faithless scroll, that
 day, hap-py hour! oh festive day! Still woman's faith and love have
 oh hap-py day, yet firm in truth! Still hap-py be the hours of
 oh happy day, oh joyous hour! still woman's faith and
 day! oh joyous joy-ous hour! oh happy day happy day still woman's faith and
 oh hap-py day! oh joyous hour! oh hap-py day! still woman's
gva

Oh hap - - py day..... of the
hour! oh hap - py hap - py day!
faith - - less scroll, deceives thy soul.
pow'r, have pow'r, still, still have pow'r.
youth oh hap - py, hap - py hour!
love have pow'r, still, still have pow'r.
love have pow'r, still, still have pow'r.
faith and love have pow'r, still, still have pow'r.
gta.
loco
fes - - tive vine, that brings bright hope to this heart of mine!....
pp e stac:
Oh hap - py day of the fes - - tive vine! happy
pp e stac:
Oh hap - py day of the fes - - tive vine! happy
pp e stac:
Oh hap - py day of the fes - - tive vine! happy

joy joy! oh joy.... my... love.....
mf
 oh hap-py day! oh joy-ous hour! oh hap-py
mf
 oh simple maid; thou art be-tray'd, that faithless
mf
 oh hap-py day! oh joyous hour! oh hap-py
mf
 oh joy, oh joy! yet firm in truth, still hap-py
mf
 day! oh joyous hour! oh happy day, oh joy-ous
mf
 day! oh joyous hour! oh happy day, oh joy-ous
mf
 day! oh joyous hour! oh happy day, oh joy-ous

..... is true..... is true *p* oh joy.....
p
 day, oh joyous hour! oh happy day, oh joyous hour!
p
 scroll deceives thy soul; oh happy maid, oh simple maid.
p
 day, oh joyous hour! oh happy day, oh joyous hour!
p
 be the hours of youth! oh joy, oh joy! yet firm in truth.
p
 hour! oh hap-py day, oh joyous hour! oh joyous
p
 hour! oh hap-py day, oh joyous hour! oh joyous
p
 hour! oh hap-py day, oh joyous hour! oh joyous

Cres

- cen - - - - do.

..... joy! oh joy! my love..... is
 oh hap - py day! oh hap - py hour! oh hap - py
 thou art be - tray'd, that faithless scroll, deceives thy
 oh hap - py day! oh hap - py hour, oh hap - py
 yet firm in truth, still hap - py be, hap - py
 hour! oh hap - py day, oh joy - ous hour! oh hap - py
 hour! oh hap - py day, oh joy - ous hour!
 hour! oh hap - py day, oh joy - ous hour! oh hap - py

ff Stretto.
 true! Oh hap - py day! Oh joy - ous hour!
 day, joy - - - ous hour! joy - - - ous day!
 soul. Oh joy, bright joy! oh fes - tive hour!
 day joy - - - ous hour! joy - - - ous day!
 be! oh joy - ous day! still firm in truth,
 day! oh hap - py day! oh joy - ous hour!
 oh hap - py day! oh joy - ous joy - - - ous hour! oh hap - py day, hap - py
 day! oh hap - py day, oh joy - ous hour!

Oh hap-py day..... my love is true! oh hap-py
 still woman's faith and love have
 oh festive day..... oh happy hour! oh joyous day! oh joy, bright
 day! still woman's faith and love have
 still firm in truth oh joy, oh joy! he's firm in truth, still hap-py
 still woman's faith and love have
 day, still woman's faith and love have
 oh hap-py day, oh joyous hour! oh hap-py day, oh joyous hour! oh hap-py

gva *Cres*

day..... that brings bright hope to this heart of
 pow'r have pow'r
 joy, ex-ert thy sway, ex-ert thy sway Oh sim-ple
 pow'r have pow'r, still woman's faith and love have
 be the hours of youth! still hap-py hap - - - py be the
 pow'r have pow'r
 pow'r have pow'r; still woman's faith and love have
 day, oh joy-ous hour! still woman's faith and

gva

mine..... bright hope to this heart of
 oh joy-ous
 maid, thou art be-tray'd..... that faithless scroll, deceives thy
 pow'r, have faith and pow'r; oh hap-py day, oh joy-ous hour! oh hap-py
 hours, the hours of youth! still hap-py be the hours of
 oh joy-ous
 pow'r, have faith and pow'r-oh hap-py day, oh joy-ous hour! oh hap-py
 love wo-man's faith, her faith and love have pow'r-oh hap-py

Stretto. *Cres- cen- do.* *ff*
 mine. Oh joy-ous day!
 hour! Oh joyous joy-ous day!
 soul. Oh joy-ous day!
 hour! Oh joyous joy-ous day!
 youth! Oh joy-ous day!
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py

gva. loco
Stretto. *ff*

mf > *Cres - - cen - - do. ff*

Oh joyous, joy - - - - - ous day.....

Oh joyous, joy - - - - - ous hour! oh hap - - py day, oh joyous.

Oh joy - - - - - ous hour! ex - - ert thy sway.....

Oh joyous, joy - - - - - ous hour! oh hap - - py day, oh joyous

Oh joy - - - - - ous day, yet firm in truth.....

day oh happy joy - - - - - ous hour! oh hap - - py day, oh joyous

day oh happy joy - - - - - ous hour! oh hap - - py day, oh joyous

day oh happy joy - - - - - ous hour! oh hap - - py day, oh joyous

Cres - - cen - - do. ff

..... joy - ous day! > joy - - - - -

hour! still woman's faith and love have pow'r, oh joyous joy - - - - - ous,

..... oh hap - py day, joy - ous hour! hap - py day, joy, joy, bright.

hour! still woman's faith and love have pow'r, oh joyous, joy - - - - - ous,

..... still hap - py be the hours of youth, the hours of youth! joy! joy - - - - -

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

g^{va}

TIME, THOU CHEAT OF HUMAN BLISS.

SCENA - JOSE ACT. 2^d

INTRODUCTION.

(♩ = 92.)
 ANDANTE. *p* *Calando.*

Wind Instruments. *Piu All^o*
p soft Ped *Calando.* *ff* (♩ = 152)

mf *Cres.*

poco f *Dim* *gva* *loco* *p* *pp* *Ped.*

ALLEGRO. (♩ = 160.)
p *Cres.* *ff*

JOSE. RECIT:
 Trombe. *Bypassion*

tost, by passion tost, likesome frail bark, the heart rides buoy-ant on hope's

waves! By passion tost, by passion tost, likesome frail

bark, the heart rides buoy-ant on hope's waves; or by fiercedoubt is

tempest struck, and sinks down to fell des- - pair, to fell des- - - pair...

ff Tremolo *ff*

... down down to fell des- - pair.

Piu lento. *Esp: Dol.*

ff *p* Ped

(♩. = 76.)

Al I R.

ANDANTE
CON MOTO.

Time, time, thou cheat of human bliss, Woe's soft

balm. . . is in thy kiss, thy kiss; Time, time, what bringest thou to me?

What - what is my heart's destiny? . . Time, time, thou cheat of human

bliss, Woe's soft balm. . . is in thy kiss, thy kiss; Time, time, what

bringest thou to me? what bringest thou to me? what - what is my heart's des - tiny?

Cres. *p* *col voce*

Thou hast dimm'd mine eye with tears, Thou hast torn my heart with

storms; Draw thy veil, reveal fate's form, Joy or sorrow, hopes and fears, Thou hast

torn my heart with storms, Thou hast dimm'd mine eye with tears, Draw thy

veil, reveal fate's form, Joy or sor-row, hopes and fears!

ritard.

col voce.

Time, time, thou cheat of human bliss, What bringest thou to me?

Time, what bringest thou to me? Time, time, thou

cheat of human bliss, Woe's soft balm. . . . is in thy kiss, thy kiss!

Time, time, what bringest thou to me? what bringest thou to me?

What - what is my heart's des - ti - ny? Time, what bringest thou to

me? What - what is my heart's des - ti - ny? . . .

Wind Instr.^s
p *Cres.*

poco *a* *poco* *f* *gva.* 6 6 6 6

RECIT:

gva. *loco* 6 Thou shrouded fiend! thou
 ALLEGRO. *ff* #

mystic dark deceit! pierce thro' thine e-bon cloud! Inspire, in -
 Tempo.

ritard. *Ande* (♩ = 92.)
 spire my brain, Thou shrouded fiend, inspire, inspire my brain!
ritard. *ff* Tempo giusto.
 AND^e

(José writes a letter.)

To wealth and beauty wedded, aye and

rank, rich bait for fools, that makes the lo-ver false.

RECIT: *con espres:*
Now for the name, his name, the name she

ANDANTE.
loves. *Wind Instruments.* Oh hap-py An- - - derl!

ALLEGRO. (♩ = 132.)
the name she loves 'Tis done! the snare is laid!

The deer may fly, may escape my rifle, but is thus my prize, but is thus my

prize. She cannot doubt, she can not doubt,

my hope re-vives, my hope revives, my hope re-vives

Yes, me thinks, me

thinks I see her smiling, Ev'ry anxious doubt and fear be-gui-ling.

AIR.

$\text{♩} = 198.$ *Con affetto.*

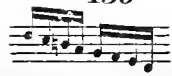
ALLEGRO MODERATO

Yes, me

thinks I see her smiling, smiling, Ev'ry anx-ious fear be-

guil-ing, Love thy wreaths entwine my soul, my soul,

Reign thou there with-out con-trol. Ev'ry breeze some love tale



bringing, O'er my heart fresh rap - - ture flinging; 'Till in fan - - cy I can

see. . . The maid I love alone love me. . . . Yes, me thinks, me

thinks I see her smiling; Ev'ry anxious doubt and fear be - - guiling. Yes, me

thinks I see her smiling, smiling, Ev'ry anxious fear be - guiling. Love thy

wreaths entwine my soul, my soul, Reign thou there with-out con -

troul. Yes, me thinks I see her smiling, smiling, Yes, me thinks I see her

colla voce.

smiling, smiling, Ev' - ry anxious doubt and fear be - guiling, Ev'ry

anxious doubt and fear be - - guil - - ing. Yes, me thinks I see her

smiling, smiling, Yes, me thinks I see her smiling, smiling,

Ev'ry anxious doubt and fear be - guil - - ing. . . . be - guil - - ing, Ev'ry

anxious doubt and fear. . . Ev'ry doubt and fear be - guil - ing.

Cres.

Dim.

p

pp ritard.

tempo.

Love thy wreaths entwine my soul, Reign thou there with - out. . .

pp col voce.

tempo.

piu mosso.

. . . con - trol. without con - trol, Reign thou there. Love, thy

Cres.

fp

fp

fp

wreaths entwine my soul, entwine my soul, Love, thy wreaths. . . en -

f

twine, entwine my soul, Reign thou there without controul, Love, thy wreaths entwine my

soul, Reign thou there without con- troul. . . . Reign thou there without con-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "soul, Reign thou there without con- troul. . . . Reign thou there without con-". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* (forte) appearing in the right hand.

troul, Reign thou there. . . reign. . . . thou there without con-

The second system continues the vocal line and piano accompaniment. The lyrics are "troul, Reign thou there. . . reign. . . . thou there without con-". The piano accompaniment features a prominent bass line with a dynamic marking of *f* (forte) in the left hand.

troul.

The third system shows the piano accompaniment continuing. The lyrics "troul." are written above the vocal staff, which is mostly empty. The piano accompaniment is marked with a dynamic of *ff* (fortissimo) in the left hand.

The fourth system continues the piano accompaniment with complex chordal textures and moving lines in both hands.

Ped.

The fifth system concludes the piano accompaniment. It includes a "Ped." (pedal) marking in the left hand and an asterisk (*) above the right hand, indicating a specific performance instruction.

WHEN THE RED STAR HATH RISEN

RECIT: JOSÈ.

$\text{♩} = 76$
ALLEGRO

What

Tempo

juggling fiend bows to thy pow'r? that thou should'st read another's heart;

fp Tremolo

$\text{♩} = 88$
molto Lento

PIERRE

What juggling fiend bows to thy power? Those born beneath the

p *Sempre staccato*

mys-tic hour, all hid-den secrets can im-part; those born beneath the

ff

I doubt, I
 mystic hour, all hid - den secrets all hidden secrets can im - part.

dim. *poco piu lento* *fp*

doubt thy truth, thy truth I doubt, yet shrink with awe, thy truth I doubt,
 list! list! list!

fp *fp* *p Tremolo*

thy truth I doubt, I shrink with awe I shrink with
 list! list! list! while thy future fate I draw, while thy future fate I

Dim.

Ac - - - cel - - - le - - - ran - - - do
 awe. I doubt thy truth, I doubt thy truth,
 draw, list! list! list! list! list! list! list! list! list!
Ac - - - cel - - - le - - - ran - - - do *f* *ff*

12/8 12/8 12/8

$\text{♩} = 69$
ANDANTINO

141

PIERRE

When the red star hath ri-sen, o'er lake and o'er lea, my

spi - rits will haste, on the night wind to thee. And there will be laughing, when

mid - night has toll'd; to think of the fate, the poor Gyp-sey foretold, to

think of the fate, the poor Gyp-sey foretold. What fate can be whisper'd by

cai - tiff like thee that can shake the bold heart of a hun-ter like me. let

Elf-sprites be laughing, I mock midnight's pow'r, In the arms of my love, I will

be, I will be at that hour; In the arms of my love, I will

p *f*

ad lib.
be, I will be at that hour. *Tempo* I

Mark the Gyp - - sey hath told thee, her

ff *Col voce* *Tempo*

dare thy worst threat, the maid is mine yet.

arms will ne'er fold thee. Thy

My hope will be lost, say'st thou
 hope like the deer, for a time thou'lt pur-sue, 'twill be slain thro'dark fear, and the

p

dark gypser seer? my heart - passion tost, is now trembling with fear.
 blow come from you. Thy hope like the deer, for a time thou'lt pursue, 'twill be

f

R H

I dare, I dare thy worst threat, for the maid is mine yet, is mine yet.
 lost, thro'dark fear. . . . and the blow come from you. mark.

I dare thy worst threat, the maid is mine
 ... the gypsey hath told thee, mark, her arms, her arms will

f/p *Gres.* *f*

yet; the maid is mine yet; I dare thy worst threat,
 ne'er. . . en - fold thee, will ne'er en-fold thee, mark; mark; will

I dare thy worst threat.
 ne'er en - fold thee, mark; mark; the gyp - - sey hath told thee, her

The maid is mine yet, I dare, I dare thy worst threat.
 arms will ne'er enfold thee. Thy

My hope will be lost, say'st thou
 hope like the deer, for a time thou't pursue; Thy hope like the deer, for a

dark gypsey seer? my heart passion tost, my heart passion tost, is now
 time thou't pursue; 'twill be slain thro' dark fear, 'twill be slain thro' dark fear, and the

trembling now trembling with fear. I
 blow, and the blow, come from you. Mark, the gyp - sey hath told thee,

ff

ad lib.
 dare, I dare thy worst threat; I dare, I dare thy worst
 Her arms will ne'er enfold thee, *Col voce*

ff

(♩ = 152)
ALLEGRO
 threat; thy threat I dare; thy threat I dare; thy threat; thy threat, I
 beware, beware, be - ware, be -

ALLEGRO

(♩ = 120)

dare. I'll drain a goblet deep, at the midnight hour to
 - ware.

ff *f* ALLEGRO MODERATO

night, and my love shall near me creep, and my love shall near me creep, as we

p

mock the el-fin sprite, as we mock the el-fin sprite; and my love shall near me

Ritard

Ritard

creep, as we mock the el-fin sprite. Thou may'st drain a gob-let

Tempo PIERRE

Tempo

deep, at the midnight hour to night; She thou lov'st in peace shall

sleep, She thou lov'st in peace shall sleep, thou shalt hear the mock-ing

sprite, thou shalt hear the mocking sprite; She thou lov'st, in peace shall

Ritard

sleep; thou shalt hear the mocking sprite. I'll fill, and fill a -

Tempo JOSÈ

- gain; Wine and love shall fire my brain: Fate I dare thee do thy

Tempo *f*

spite, She I love is mine to night, She I love is mine to

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "spite, She I love is mine to night, She I love is mine to". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

night I will fill, and fill a-gain, Wine and love shall fire my brain, Fate I
Thou may'st fill and fill a-gain, Wine and love shall fire thy brain; Fate doth

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "night I will fill, and fill a-gain, Wine and love shall fire my brain, Fate I" on the first line, and "Thou may'st fill and fill a-gain, Wine and love shall fire thy brain; Fate doth" on the second line. The piano accompaniment continues with similar rhythmic patterns.

dare thee do thy spite, She I love is mine to night.
bid thee hope re - - sign; She thou lov'st will ne'er be thine. Fate doth

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "dare thee do thy spite, She I love is mine to night." on the first line, and "bid thee hope re - - sign; She thou lov'st will ne'er be thine. Fate doth" on the second line. The piano accompaniment continues with similar rhythmic patterns.

Wine and love shall fire my brain, I will fill, and fill a - - gain. Fate I
bid thee hope re - - sign, She thou lov'st will ne'er be thine.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "Wine and love shall fire my brain, I will fill, and fill a - - gain. Fate I" on the first line, and "bid thee hope re - - sign, She thou lov'st will ne'er be thine." on the second line. The piano accompaniment continues with similar rhythmic patterns.

dare thee do thy spite, she I love is mine to night. I will
Thou may'st fill, and fill a-gain, Wine a-lone shall fire thy brain.

drain a gob-let deep, at the mid-night hour to night, and my
You may drain a gob-let deep, at the

love shall near me creep; and my love shall near me creep; as we
midnight hour, she thou lov'st in peace shall sleep; she thou lov'st in peace shall

mock the el--fin sprite, as we mock the el--fin sprite, and my
sleep thou shalt hear the mocking sprite, she thou

love shall near me creep, as we mock the el--fin sprite, as we
lov'st in peace shall sleep, thou shalt hear the mock-ing sprite, thou shalt

mock the el--fin sprite, as we mock the el--fin sprite, and my
hear the mock-ing sprite, thou shalt hear the mocking sprite,

Gres

Ritard

love shalt near me creep, and my love shalt near me creep, as we

she thou lov'st in peace shall sleep, thou shalt

p

Ritard

piu Lento

mock the el - fin sprite, and my love, my love shall near me

hear the mocking sprite, she thou lov'st thou lov'st in peace shall

Golla voce

Tempo 1mo

creep, shall near me creep, as we mock the el - fin sprite; as we

sleep, in peace shall sleep, shall sleep. thou shalt hear the mocking

Tempo 1mo *fp* *Gres:* *f*

Stretto

mock the el - fin sprite. Fate I dare thee do thy
 sprite, the mocking sprite. Fate doth bid thee hope re - sign, She thou

Stretto

spite, she I love is mine to night, she I love is mine to
 lov'st shall ne'er be thine; shall ne'er be thine, she thou lov'st shall ne'er be

night. Fate I dare thee do thy spite, she I
 thine. Fate doth bid thee hope re - sign, she thou lov'st shall ne'er be

love is mine to night, she I love is mine to night, fate I dare thee
 thine shall ne'er be thine, she thou lov'st shall ne'er be thine, fate doth bid thee

do thy spite, do thy spite, fate I dare thee, dare thee do thy
 hope re - sign, hope re - sign, fate doth bid thee hope re - sign.

piu Stretto

spite. She I love is mine to night, she I
 she thou lov'st will ne'er be thine, fate doth bid thee hope re-sign, she thou

piu Stretto

love is mine, is mine to night, fate I dare thee do thy spite, she I
lov'st shall ne'er, shall ne'er be thine, fate doth bid thee hope re - sign, she thou

love is mine to night, she I love is mine to night; she I
lov'st will ne'er be thine, she thou lov'st will ne'er be thine; she thou

love, she I love is mine. to night.
lov'st will ne'er be thine, will ne'er. be thine.

Ritard

Col voce

432

156
TO THE MOUNTAIN AWAY!

♩ = 88. ALLEGRO.
PIANO-FORTE.
pp Solo Corni.

ALTI or 1st SOPRANO.

TENORI or 2^d SOPRANO.

BASSI.

ff >

To the

ff >

To the mountain, to the

ff >

To the mountain, to the mountain, to the

Ped.

*

mountain a - - way, The sun beam is gilding the haunts of our

mountain a - - way, The sun beam is gilding the haunts of our

mountain a - - way, The sun beam is gilding the haunts of our

prey; now an - swers our cry, And

prey; Living e - cho now an - swers our cry, And

prey; Living e - cho, living e - cho now an - swers our cry, And

bids us be--gone or the chamois will fly. Now gird on each
 bids us be--gone or the chamois will fly. Now
 bids us be--gone or the chamois will fly. Now

ri-fle, each wal-let pre--pare, And a--way to the hill top, for the
 gird on, each wal-let pre--pare, And a--way to the hill top, for the
 gird on each ri-fle, each wal-let pre- pare, to the hill top, for the

ea-gle is there; Now mark we each staff points, the storm hurries on, The
 ea-gle is there; Now mark we each staff points, the storm hurries on, The
 ea-gle is there; Now mark we each staff points, the storm hurries on, The

snow must our bed be 'till ri-ses the sun, 'till ri-ses the
 snow must our bed be 'till ri-ses the sun, 'till ri-ses the
 snow must our bed be 'till ri-ses the sun, 'till ri-ses the

sun; Ne'er heed we the Ice cleft, the tor-rent may roll, But
 sun; Ne'er heed we, the tor-rent may roll, But
 sun; Ne'er heed we, ne'er heed we For

nought brings dis - - may to the brave hunter's soul. *ff*
 nought brings dis - - may to the brave hunter's soul. *ff* To the
 nought brings dis - - may to the brave hunter's soul. To the mountain, to the

ff

To the moun-tain a-way, The sun beam is gilding the
 mountain, to the moun-tain a-way, The sun beam is gilding the
 mountain, to the mountain a-way, The sun beam is gilding the

haunts of our prey; now an-swers our
 haunts of our prey; Living e-cho now an-swers our
 haunts of our prey; Living e-cho now answers, now answers our

cry, And bids us be-gone, or the chamois will fly. To the
 cry, And bids us be-gone, or the chamois will fly.
 cry, And bids us be-gone, or the chamois will fly.

mountain, to the mountain, to the mountain a - way! To the mountain, to the
 To the mountain, to the mountain a - way! To the
 To the mountain a - way!

mountain, to the mountain a - way To the mountain a - way, away, a -
 mountain, to the mountain a - way To the mountain a - way, away, a -
 To the mountain a - way To the mountain a - way, away, a -

way, away, a - way, away, a - way. . . . a - way.
 way, away, a - way, away, a - way. . . . a - way.
 way, away, a - way, away, a - way. . . . a - way.

f We heed not but
f We heed not but
f The av'lanche may fall, And bring death in its course, We heed not but

ff boldly e - vade its dread force; As down in the val - ley it
ff boldly e - vade its dread force; As down in the val - ley it
ff boldly e - vade its dread force; As down in the val - ley it

thunders be - low, We gather a - gain with a brave ai o. Now
 thunders be - low, We gather a - gain with a brave ai o. Now
 thunders be - low, As down in the val - ley it thunders be - - low. Now

mark we each staff points, the storm hur-ries on; The snow must our

mark we each staff points, the storm hur-ries on; The snow must our

mark we each staff points, the storm hur-ries on; The snow must our

bed be 'till ri-ses the sun, 'till ri-ses the sun. Ne'er

bed be 'till ri-ses the sun, 'till ri-ses the sun.

bed be 'till ri-ses the sun, 'till ri-ses the sun.

heed we the Ice cleft, the tor-rent may roll, But nought brings dis -

Ne'er heed we, the tor-rent may roll, But nought brings dis -

Ne'er heed we, ne'er heed we, For nought brings dis -

p

164

f >

may to the brave hunter's soul. To the mountain, to the

may to the brave hunter's soul. To the mountain, to the

may to the brave hunter's soul. To the mountain, to the

ff >

mountain a - way! To the mountain a -

mountain a - way! To the mountain, to the mountain a -

mountain a - way! To the mountain, to the mountain, to the mountain a -

Ped. *

way! The sun beam is gilding the haunts of our prey;

way! The sun beam is gilding the haunts of our prey;

way! The sun beam is gilding the haunts of our prey; Living

now answers our cry, And bids us be -
 Living e - cho now answers our cry, And bids us be -
 e - cho now answers, now answers our cry, And bids, us be -

gone or the chamois will fly. To the mountain, to the mountain, to the
 gone or the chamois will fly. To the mountain, to the
 gone or the chamois will fly. To the

mountain a - way! To the mountain, to the mountain, to the mountain a -
 mountain a - way! To the mountain, to the mountain a -
 mountain a - way! To the mountain a -

way! to the mountain a-way! away, a-way! away, a-way! away, a-way!
way! to the mountain a-way! away, a-way! away, a-way! away, a-way!
way! to the mountain a-way! away, a-way! away, a-way! away, a-way!

ppp *f* *ppp* *ff* *ppp* *f* *ppp* *ff* *ppp* *f* *ppp* *ff*

ppp *ff* *ppp*

way. . . . a-way!
way. . . . a-way!
way. . . . a-way!

ff

OH NATURE.

♩ = 96.

MODERATO.

RECIT:

COUNT.

PIANO-
FORTE.

Solo Violoncello.

Oh

Recit:

nature, wondrous mother! wondrous mother! Thou hast giv'n to man foretaste of

fp

Recit:

Heav'n in woman's love. Firm as the rock, yet meek and lovely

Violoncello.

Tempo 1^{mo}

Recit: f

pure, Nor joy nor sorrow change her truth, Nor joy nor sorrow change change her truth.

pp Tempo 1^{mo}

Cres. rit:

mf

THE SPELL IS WOMAN'S LOVE.

AIR.

♩ = 112½.

Solo Violoncello.

Andante.

The musical score is written for a solo cello. It begins with a tempo marking of *Andante* and a metronome marking of 112½. The key signature has one sharp (F#) and the time signature is common time (C). The score consists of four systems of piano accompaniment, each with a treble and bass clef staff. The first system includes a vocal line in the treble clef. The lyrics are: "What is the spell which in man-hood's dawn Spreads o'er the bold - est". The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The vocal line is a simple melody with some grace notes and a triplet in the final measure of the first system.

What is the spell which in man-hood's dawn Spreads o'er the bold - est

hearts? 'Tis a spell, 'tis a spell..... which

hal - - - lows life's young morn, And is sa - cred when life, when life de -

ad lib:

Cres *poco* *Dim* *Ritard:*

- parts. What is the spell - what is the spell

ten: *ten:*

p

spreads o'er the boldest hearts?... 'Tis woman's love; 'tis woman's love; it

Cres *f*

twines the brow with the hero's wreath of fame; it draws the sword, it

breathes the vow, The spell the spell is woman's

love is woman's love, the spell the

spell is woman's love, is wo - - - man's love; the

pp spell..... the spell is woman's love, is woman's love, the *cres*

ad lib: spell the spell is woman's love. *mf* *ritar:* 'Tis the bright green spot on the

ad lib: *p* *Dolce espress:* *Legato.* *p*

mf

cres de_sert of life; 'tis the foun_tain of life fresh gush-ing; 'tis the

cres

dim *3* *3* *cres* star of hope in the night of fate, 'tis the dawn of young joys blushing.

dim *cres* *fp*

ten: What is the spell, *ten:* what is the spell spreads o'er the bold - est

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "What is the spell, what is the spell spreads o'er the bold - est". The piano accompaniment is in the same key and time, with a bass line in the left hand and a treble line in the right hand. The word "ten:" is written above the vocal line at the beginning and middle of the phrase. A "Cres" marking is present in the piano accompaniment towards the end of the system.

hearts?..... *p* 'Tis wo - man's love, 'tis wo - man's love en -

The second system continues the vocal line with the lyrics "hearts?..... 'Tis wo - man's love, 'tis wo - man's love en -". The piano accompaniment includes a forte (*f*) dynamic marking at the start and a piano (*p*) dynamic marking later. The music features a mix of eighth and sixteenth notes in both parts.

cres twines the brow with the hero's wreath of fame; It draws the sword, it

The third system contains the lyrics "twines the brow with the hero's wreath of fame; It draws the sword, it". The piano accompaniment includes a crescendo (*cres*) marking and a triplet of eighth notes marked with a '3' and an accent (>). The vocal line also features a triplet of eighth notes with an accent.

breathes the vow. *mf* The spell..... the spell is woman's

The fourth system concludes with the lyrics "breathes the vow. The spell..... the spell is woman's". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The vocal line features a triplet of eighth notes with an accent (>) and a '3' above it.

pp love is woman's love; *mf* the spell the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a *pp* dynamic and includes a triplet of eighth notes. The piano accompaniment also starts with *pp* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a *mf* dynamic.

spell is woman's love, is wo - - - man's love; the

The second system continues the vocal line and piano accompaniment. The vocal line has a *mf* dynamic and includes a triplet of eighth notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a steady bass line in the left hand.

pp spell: the spell *cres* is woman's love, is woman's love, the

The third system features a vocal line starting with *pp* and a piano accompaniment starting with *pp*. Both parts include a *cres* (crescendo) marking. The vocal line has a triplet of eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a steady bass line in the left hand.

spell, the spell is woman's love.

ad lib: *p* *Dolce espress:* *mf* *ritard:* *Legato.* *mf*

The fourth system concludes the piece. The vocal line ends with a *mf* dynamic. The piano accompaniment includes markings for *ad lib:*, *p*, *Dolce espress:*, *mf*, *ritard:*, *Legato.*, and *mf*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a steady bass line in the left hand.

RECIT. — THO SUN THOU FLIEST.

AMILIE. *RECIT:*

ALLEGRETTO. (♩ = 132.) Tho' sun thou fliest, yet thou'rt constant

PIANO-FORTE.

still, Tho' sun thou fliest, yet thou'rt constant still; So shall my

Più mosso.

love return this heart to fill, A - gain we'll wander thro' our na - tive bow'rs, A

Più mosso. *Cres.*

gain, a - gain, we'll wander thro' our na - tive bow'rs. . .

f *hr.*

WHEN THE MORNING FIRST DAWNS.

AIR.

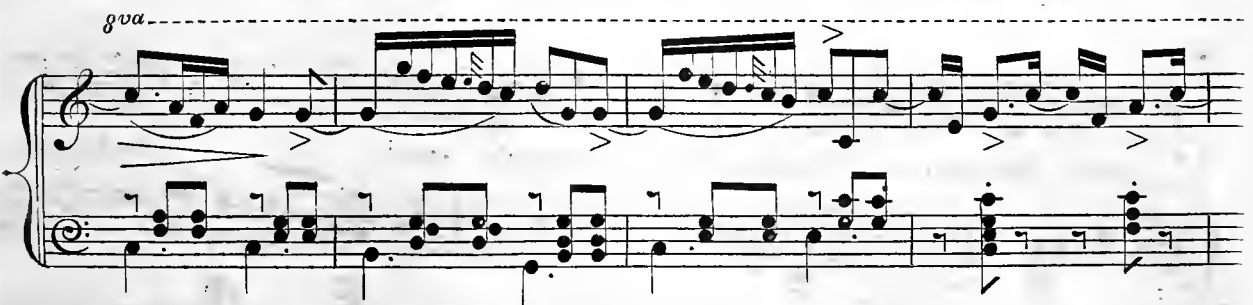
gva

(♩. = 69.)

ALLEGRETTO. *mf*



gva



gva

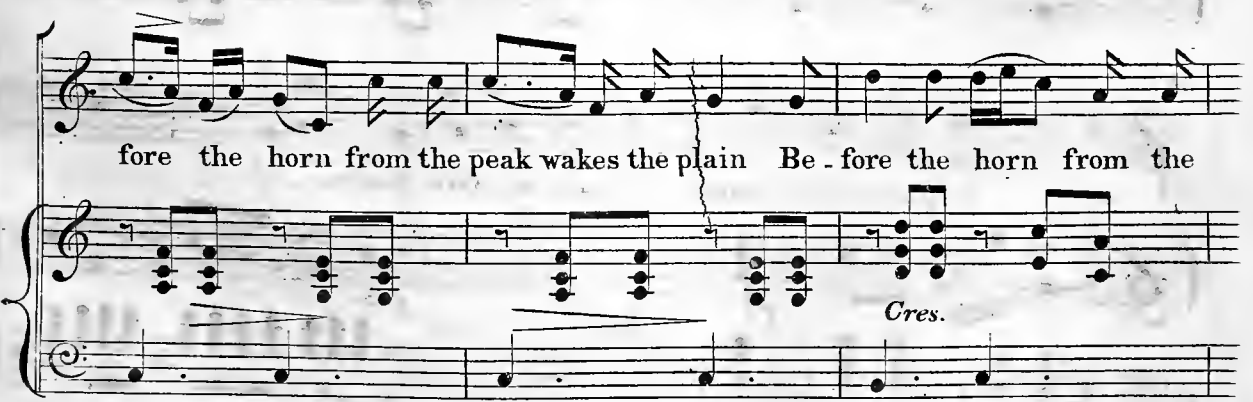
When the morning first dawns we will seek the green hill Be -

p



fore the horn from the peak wakes the plain Be - fore the horn from the

Cres.



peak wakes the plain And list to the hum of the wild mountain rill Or

Dim *p*

join with pure hearts in the larks thrilling strain Or join with pure hearts in the

larks thrilling strain, the larks thrilling strain, Or join with pure hearts in the

Cres- - - cen - - - do. Dim.

p
larks thrilling strain Hail hail the fresh morn list the chirp of the birds Hark the

p

pipe of the shepherd hark the low of the herds While distant and dying sweet

e-cho brings near The sound of the horn the village to cheer The

sound of the horn the village to cheer li-ra la li-ra la li-ra

Cres. *ritard.* *mf*

la la la la la la la... li-ra la li-ra la li-ra

pp *pp* *gva*

la, li-ra la, li-ra la, li-ra la, li-ra la. . . . li-ra

f *pp*

la.

f *f*

When the first star of ev'ning, il - - lumines the sky, And

p

herds from the hills, seek their homes in the vale, And herds from the hills, seek their

Cres.

homes in the vale; Hand in hand we will roam, the lone ri - vu - let by, And

Dim. *p*

list to the Nightingale's heart soothing tale, And list to the Nightingale's

heart soothing tale, the Night - in - gale's tale, And list to the Nightin - gale's

Cres - - - cen - - do. *Dim.*

heart soothing tale: Hail! hail! the calm eve, see each bird flies to rest; See the

p

wife spreads the board, and the hind seeks his rest, While distant and dying; sweet

e-cho brings near, The sound of the horn, the village to cheer, The

sound of the horn, the vil-lage to cheer, li-ra la, li-ra la, li-ra

la la la la la la la... li-ra la, li-ra la, li-ra la

Cres. *ritard.* *mf* *pp* *gva*

la li-ra la li-ra la li-ra la li-ra la... li-ra

f *pp*

la.

182
SOUND YOUR HORNS

$\text{♩} = 112$
ALLEGRO
MAESTOSO

pp
Cresc. poco a poco
f *Cresc.*

ff
Ped *

CHORUS. Sound your horns, sound your horns,
Sound your horns, sound your horns,
f *p*

JOSÉ
Sound sound our horns, wake the hills with our cry, no longer delay, no longer de-lay, The
pp

Sound sound our horns, wake the hills with our cry, no lon-ger de - lay,
 CORO
 Sound sound our horns, wake the hills with our cry, no lon-ger de - lay,
 flag of the foe soon will taunt-ing-ly fly to re-pel him a - way let's a -

let's a - way.
 let's a - way.
 - way, let's a - way. Let each e-cho ring, let the I - - vex safe fly, with our

Still as freemen we'll die.
 Still as freemen we'll die.
 ri - fles in hand, Still as freemen we'll die. Still as freemen we'll die.

mf For-get e'en love's cherish'd smile, For-get for awhile, e'en love's cherish'd smile, Bid

home mem'ries fly, bid home mem'ries fly, Hark! hark! hear our country's cry.

mf *crs*

f Sound sound your horns, wake the hills with our cry; still as

Sound sound your horns, wake the hills with our cry; still as

ff With our ri-fles in hand, still as

f *crs*

freemen we'll die, we'll die still as freemen we'll die as freemen die, we'll die.

freemen we'll die, we'll die, as freemen die, as freemen die, we'll die.

free - - men we'll die. we'll die, as freemen die, we'll die.

mf
 Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no
mf
 Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no
 Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no
p

lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re-
 lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re-
 lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re-
8a
p

-pel him a-way. let's a-way; to re-pel him, away! let's a - - way.
 -pel him a-way. let's a-way; to re-pel him, away! let's a - - way.
8a
 -pel him a-way. let's a-way; let's a-way; let's a - - way.
ff
 3

f

On! on! to the pass, see their flag braves the breeze, Our

mf

On! on! to the pass, see the

mf

On! on! to the pass, see the

hearts and our hands yield to no man. Shout! shout! for our homes, as we

ff

flag braves the breeze, Our hearts and our hands yield to no man.

ff

flag braves the breeze, Our hearts and our hands yield to no man.

ff

sink on our knees, and our ri - fles deal death, to the foe - man. Our

chil-dren en-treat, at their grandsire's feet; each mai-den shall pray for her

Rall
warrior a - - way; while he in the fight, sees her tear sparkle bright, In the

pp Ritard Legati Sost^o

Cres
breeze hears her sigh, and cries conquer or die. For get for awhile, e'en

love's cherish'd smile, for - - get for a-while, e'en love's cherish'd smile, Bid

home mem'ries fly, bid home mem'ries fly, Hark hark hear our country's cry.

Sound sound our horns wake the hills with our cry; still as
 Sound sound our horns wake the hills with our cry; still as
 With our rifles in hand, still as

freemen we'll die, we'll die; still as freemen we'll die, as freemen die; we'll die.
 freemen we'll die, we'll die; as free - men die; as freemen die; we'll die.
 free - - men we'll die; we'll die; as freemen die; we'll die.

Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The
 Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The
 Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The

flag of the foe soon will taunt-ingly fly, to re-pel him a-way.

flag of the foe soon will taunt-ingly fly, to re-pel him a-way.

flag of the foe soon will taunt-ingly fly, to re-pel him a-way. lets a-

lets a-way! sound our horns! sound our horns!

lets a-way! sound our horns! sound our horns!

-way, lets a-way! sound our horns, our horns wake the hills with our cry; no

wake the hills! sound our horns! the flag of the foe soon will

wake the hills! sound our horns! the flag of the foe soon will

long-er de--lay, no lon-ger de--lay, the flag of the foe soon will

taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-
 taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-
 taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-

Wind Instruments
 ff pp

- way. a-way! a-way! a-way! a-way! a-way! let's a - way.
 - way. a-way! a-way! a-way! a-way! a-way! let's a - way.
 - way. to re-pel him, re-pel him, let's a-way! away! a - way! let's a - way.

f

8a

8a
 Accelerando
 Tremolo

191
FINALE. ACT 2nd

J. MILIE.

ALLEGRO VIVACE $\sigma=96$

(Receives a letter.) RECIT.

It looks the

picture of good nature.

TEMPO

What a grace! what a grace! what a grace in ev'ry

corner

what delight in ev'ry fold! ALLEGRETTO

RECIT. (Reading the Letter.)

Do my eyes deceive me?

Oh horror!

wedded!

Oh horror! wedded!

false!

false!

AMILIE

(Falls senseless)

CO RO

false!
Soprani

Alti e Tenori,

Bassi

What means this dire a -
What means this dire a - larm, this dire a -
What means this dire a - larm, this dire a - larm! this

f

Cres.

ff

Oh

larm! this dire a - larm! this dire a - larm

larm! what means this dire, this dire a - larm

dire alarm! what means this dire a - larm

Cres.

ff

mf

8va

POCO LENTO.

hour of grief, of grief!..... I've murdered her, the maid I love!

See,

Cres.

mf

Cres.

Cres.

JOSE

PIÙ LENTO

LELIA

see, see a letter,

COUNT

mf PIÙ LENTO

Poor fal-len Flower. Poor fallen flower!

Soprani.

Poorfallen Flower!

poor fallen flower!

Alti e Tenori.

Poorfallen Flower!

poor fallen flower!

Bassi.

Poorfallen Flower!

poor fallen flower!

Dim

PIÙ LENTO

JOSÈ

ALLEGRO.

HANS

mf

Ah..... Oh heav'n, I've slain the maid I love!

Alas! Alas! she's dead!

ALLEGRO.

f

p

Cres

ff

the maid I love, the maid I love! I've slain the maid I love!

LELIA p

Oh hea-ven!

poco..... a..... f *Dim.* *Ritard.*
 revive re_vive, re_vive, re_vive, re_vive, re_vive,
Cres..... poco..... a..... f *Dim.* *Ritard.*
 is there no hope? is there no hope? revive re_vive, re_vive, re_vive, re_vive,
Cres..... poco..... a..... f *Dim.* *Ritard.*

PIÙ LENTO. *f*
 _vive! Oh dire...ful blow! to strike strike this flower

PIÙ LENTO. *f* *dim*
 _vive! What dire...ful blow has struck struck this flower Oh

PIÙ LENTO. *f* *dim*
 What dire...ful blow has struck this flower, this flower

PIÙ LENTO. *f* *dim*
 What dire...ful blow has struck this flower, what dire...ful blow!

PIÙ LENTO. *p* *f* *dim*
 What dire...ful blow has struck has struck this flower, what dire...ful blow!

PIÙ LENTO. *p* *Cres.* *f* *dim*

$\text{♩} = 92$
GRAVE.

COUNT

Fa - - tal hour, Oh fa - - tal day! that tears the valleys

pride a - way, that tears the valley's pride a - way! Oh fa - - - tal

poco ritard. **TEMPO Imo**

COUNT.

- hour! Oh hap - less day, that tears the valley's pride away, that tears, that

Soprani *p* **Calando.**
Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal **Calando.**

Alti e Tenori *p* **Calando.**
Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal **Calando.**

Bassi. *p* **Calando.**
Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal **Calando.**

TEMPO. JOSÈ.

Oh fatal hour Oh fatal hour, oh hapless
 tears the valley's pride a-way. Oh fatal hour, oh hapless day

hour! Oh fa - - - tal hour!
 hour! Oh fa - - - tal hour!
 hour! Oh fa - - - tal hour!

hour! Oh fa - - - tal hour!

day that tears the valley's pride a-way! Oh fatal hour!
 that tears the valley's pride a-way a - - way, Oh fatal hour Oh hapless

Oh fatal hour Oh hapless
 Oh fatal hour Oh hapless
 Oh fatal hour Oh hapless

Oh fatal hour Oh hapless

Più Mosso. *f* *Calando.* *Dim.* *TEMPO 1^{mo}*

Oh hapless day! Oh fatal hour! Oh hapless day!

Più Mosso. *Calando.* *Dim.* *TEMPO 1^{mo}*

day what direful blow, what direful blow, has struck this

Più Mosso. *Calando.* *Dim.* *TEMPO 1^{mo}*

day what direful blow, what direful blow has struck this

Più Mosso. *Calando.* *Dim.* *TEMPO 1^{mo}*

day what direful blow, what direful blow, has

Più Mosso. *Calando.* *Dim.* *TEMPO 1^{mo}*

day what direful blow, what direful blow, has

Più Mosso. *Calando.* *Dim.* *TEMPO 1^{mo}*

day what direful blow, what direful blow, has

Cres. e più moto.

that tears my bosom's pride a way! oh fa - tal hour Oh fa - tal

Cres. e più moto.

flower! Oh hapless day! Oh fa - tal hour! oh fa - tal

Cres. e più moto.

struck has struck this flower! Oh fa - - - tal hour! oh fa tal

Cres. e più moto.

flower, has struck this flower! Oh fa - - - tal hour! oh fa - tal

Cres. e più moto.

struck, has struck this flower! Oh fa - - - tal hour! oh fa - tal

Cres. e più moto.

p Calando 3 **TEMPO PRIMO.** *p* Ritard.

fa_tal fa_tal hour! Oh hapless hour! Oh hapless day!

hour oh hapless day! Oh fatal day! Oh hapless day!

p Calando **TEMP** *p* Ritard

fa__tal hour! Oh fatal hour! Oh fa_tal day!

fa__tal hour! Oh fatal hour! Oh fa_tal hour!

fa__tal hour! oh hapless day! Oh hapless day, Oh fa_tal hour!

p Calando. **TEMPO PRIMO.** *p* Ritard.

AMILIE. $\text{♩} = 88.$ **RECIT.**

Cold! Cold! Icy Cold!

JOSÈ.

PIÙ LENTO.

$\text{♩} = 92$

PIÙ MOSSO. **TEMPO.**

She lives! She lives! thank heav'n, thank heaven, she lives, she lives, she lives!

PIÙ MOSSO. **TEMPO** *ff* *Cres* *ff*

♩ = 88
AMILIE.

PIÙ LENTO. *p* *p* *p*
Oh brain! Oh brain! like frozen



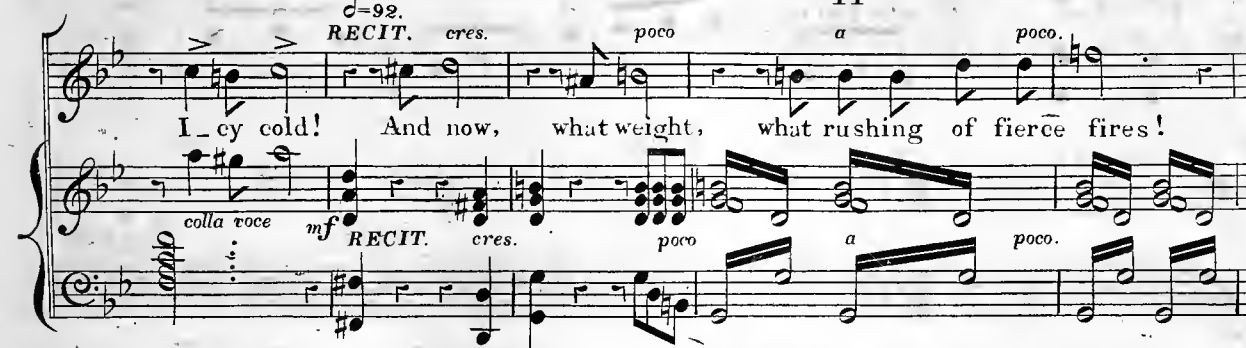
Cres. *p* *Calando.* *pp*
streamlets flow my sluggish veins Cold! I- cy cold! Cold!

Cres. *Dim* *Calando.* *Ritard.*



♩ = 92. *RECIT.* *cres.* *poco* *a* *poco.*
I- cy cold! And now, what weight, what rushing of fierce fires!

colla voce *mf* *RECIT.* *cres.* *poco* *a* *poco.*



TEMPO. *Cres.* *ff*
Mark, mark that form, be_ hold it! be_ hold it! 'tis des_ pair.....

TEMPO. *Cres.* *ff*



..... des_ pair



♩=84.
ANDANTE.

SOP. *p* Madness hath fal-len on her

ALTI e TEN. *p* Madness hath fal-len on her

BASS. *p* Madness hath fal-len on her brain on her

Madness hath fallen on her brain on her brain

ANDANTE.

brain fal - - - - len on her brain.

brain fal - - len on her brain.

Madness hath fal-len on her brain on her brain.

Dim. Ritard.

Dim. Ritard.

Dim. Ritard.

COUNT (reading letter.)

See, see,

Dim. Ritard.

♩=66.
ANDANTINO
AMILIE

3
Come come ... Anderl come

LELIA
Poor hapless maid ... poor hapless maid! all

JOSE
Poor hapless maid ... all sense has stray'd! my

HANS
Poor hapless maid ... poor hapless maid! all

COUNT *shewing letter.*
See a let - ter; it doth tell, he she loves has falsely wed,

ANDANTINO

3
Thou hast tar - - - ried ... long.

sense has stray'd, poor hap - - - less maid!

sighs shall prove how true my love.

sense all sense has stray'd . . . poor hapless maid, poor hap - less maid!

better, ere such falsehood fell upon her heart, she had been dead.

3
Ritard.

♩=152.

ALLEGRO.

AMILIE.

Yes I remember - Yes, I remember - 'tis here! 'tis here! 'tis here, 'tis here!

p *Cres.*

ALLEGRO.

Just in time, just in time, see, 'tis here, just in time!

Cres. *poco* *a* *poco*

Sop! *Cres.* *poco* *a* *poco*

Alti e Tenors *Cres.* *poco* *a* *poco*

Bassi *Cres.* *poco* *a* *poco*

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Cres. *poco* *a* *poco* *f* *Sra.*

CORO

♩=80.

ANDANTE.

AMILIE.

Thou art gone, Thou art gone, and no voice in thy loved tone

p *L.H.*

ANDANTE.

p

sings; but my heart needs no voice, needs no voice, to wake men's strings. Thou art

gone, thou art gone, and no voice in thy loved tone sings; thou art gone thou art

pp

AMILIE Ritard. *3* *3*
gone, and no voice in thy loved tone sings.

JOSE *p*

COUNT. *p* *88* *TEMPO.* Poor hapless maid!

Sop. *p* Poor hapless maid, all sense has stray'd,

Alti e Ten. *p* Poor hapless maid, all sense has stray'd,

Bass. *p* Poor hapless maid, all sense has stray'd,

p Poor hapless maid, all sense has stray'd.

TEMPO. *p* Poor hapless maid, all sense has stray'd.

Ritard. *pp*

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Dynamic markings: *Cres.*, *f*, *Ritard.*, *Dim*

ALLEGRO

Away, a-way, what fiend is that? A-way, a-way? what fiend is that.

maid!

maid!

maid!

maid!

stray'd!

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

Dynamic markings: *f*, *p*, *Cres.*

f Ah! Ah... see, see, see, he points, see! he points a word!

mf *dim.* *ritard.*

mf *dim.* *pp* *ritard.*

accel. *cres.* *poco* *a* *poco.* *ff* the lightning's flash is not so quick; see! see! see, see! he's false... to me!

accel. *cres.* *poco* *a* *poco* *ff*

JOSE.

COUNT. Would that hour I ne'er had seen ... When deceit snared my

Bear her quickly to my home! Bear her quickly to my home in my

Sop. *f* Bear her quickly to his home! bear her quickly to his

Alti e Ten. *f* Bear her quickly to his home! bear her quickly to his

Bass. *f* Bear her quickly to his home! bear her quickly to his

f

$\text{♩} = 56.$

sense; would that scroll.... had never been, joy to steal.. from inno-
 cas- - tle shall she dwell in my cas- - tle shall she dwell, shall she
 home! in his castle shall she dwell, shall she dwell.. shall she
 home! in his castle shall she dwell, shall she dwell, shall she
 home! in his castle shall she dwell, shall she dwell, shall she

LELIA. PIÙ LENTO. p
 Poor hapless maid! all sense, all sense has
JOSE.
 cence.
COUNT.
 dwell. Poor hapless maid! all sense, all sense has
Soprani. PIÙ LENTO. p
 dwell. Poor hapless maid! all sense, all sense has
Alti e Tenori. p
 dwell. Hap-less maid!, hapless maid! all sense, all sense has
Bass.
 dwell. Poor hapless maid! all
PIÙ LENTO. p

POCO PIÙ LENTO.

stray'd, Poor hap - less maid

stray'd. Poor hap - less maid! hap - less maid!

stray'd. Poor hap - less maid! hap - less maid!

stray'd. Poor hap - less maid! poor hap - less maid!

sense all sense has stray'd, Poor hap - less maid!

POCO PIÙ LENTO.

72. AMILIE

Hark, hark! some spirits sing! Hark, hark! on hovering wing some spirits sing!

TEMPO PRIMO.

AMILIE.

JOSE. Is he not false? is he not false?

COUNT. All all my hopes will end in woe, all

Rise, rise, my Child! rise, rise, my child! Calm . . thy grief, rise.

Cres. in mercy say, *Dim.* in mercy say, Is he not false? ... I'll kneel for
 all my hopes, all, will end in woe, hate, hate, will point where'er I go where'er I
 rise, my child, calm... thy grief; Time may prove that he still lives,

Cres. *Dim.* *pp*

e- ver, I'll kneel for e- ver. Oh... blessings on thee! blessings on thee! blessings
 go; where'er I go.

and that he's true, and that he's true.

Cres. *poco* *a* *poco* *f*

AMILIE.
 on thee! oh bless - - - ings
 JOSÉ.

Count. All my hopes will end in

Soprani. To the cas- tle bear her
 In the cas- tle shall she

Alti e Tenori.
 In the cas- tle shall she dwell, in the cas- tle shall she

Bass. In the cas- tle shall she dwell shall she

gr

on thee!

woe; hate will point where'er I

hence! time her lov_ers' truth will

dwell, time her lov_ers' truth will

dwell, time her lov_ers' truth will tell, time her lov_ers' truth will

dwell, time her lov_ers' truth will tell, truth will

grava loco

Calando.
Come, come, Ande! come! come! come! come!

Dim.
go, where'er I go, all my hopes will end in woe, hate will point where'er I go, where'er I go

Dim. tell, truth will tell, truth will tell, truth will tell.

Calando. tell truth will tell, truth will tell, truth will tell.

pp tell truth will tell truth will tell truth will tell.

pp tell truth will tell truth will tell truth will tell.

Dim. *Calando.* *pp* *pp*

LELIA. True, true, see, he's here! see, he's here! why,

JOSE. Poor hapless maid..... poor hapless maid! all

HANS. Poor hapless maid..... all sense has stray'd, my

COUNT. pp Poor hapless maid..... poor hapless maid all

Soprano Ah, that letter! it doth tell, he she loves has falsely wed

Alti e Tenori Hapless

Bass. Hapless

Hapless

ANDANTINO.

An derl,..... thou hast tarried, thou hast tarried, love.

sense has stray'd, poor hapless maid!

sighs..... shall prove how true my love!

sense, all sense has stray'd..... poor hapless maid! poor hapless maid!

better, ere..... such falsehood fell..... up on her heart, she had been dead!

maid, all sense has stray'd, hapless maid! all sense has stray'd.

maid, all sense has stray'd, hapless maid! all sense has stray'd.

maid, all sense has stray'd, hapless maid! all sense has stray'd.

Ritard.

JOSÈ.

COUNT.

Curse,curse the traitor,
SOP.

ALTI e TEN.

BASS.

♩ = 92.
ALLEGRO.

f

p

p

p

p

p

p

p

p

Base de- ceiv- er!

Curse the trai- tor!

Curse the trai- tor!

Curse the trai- tor!

Who'd deceive, Who'd deceive!

Who'd de- ceive; curse the traitor, Who'd de- ceive,

Who'd deceive,

Who'd deceive, curse the traitor, Who'd deceive,

Who'd deceive, curse the traitor,

Curse,curse the traitor!

Curse the

Curse the

Curse the

I darenot curse thebasebeaver!

curse the traitor, Who'd de-

curse the traitor,

curse the traitor,

curse the traitor,

Cres.

Cres.

Cres.

Cres.

Cres.

Cres.

Cres.

my heart replies, In the deceiver. All, all my hopes will end in
-- ceive, who'd de-ceive, and trusting hearts of hope be-

who'd deceive, who'd de-ceive, and trusting hearts of hope be-
who'd deceive, who'd de-ceive, who'd deceive, and trusting hearts of hope be-
who'd deceive, who'd de-ceive, who'd deceive, and trusting hearts of hope be-

woe... will end in woe, will end in woe.
- reave... of hope be-reave, of hope be-reave.
- reave... of hope be-reave, of hope be-reave.
- reave... of hope be-reave, of hope be-reave.
- reave... of hope be-reave, of hope be-reave.

LELIA

Curse, curse the traitor, who'd de_ceive, curse the

JOSE
Fa_tal hour! hapless day! hate will

HANS
Curse, curse the traitor! curse the traitor, who'd de_ceive! curse the traitor, who'd de

COUNT
Curse, curse the traitor! who'd de_ceive curse the

Soprani.
Curse, curse the traitor! who'd de_ceive curse the

Alti e Tenori.
Curse, curse the traitor! who'd de_ceive curse the

Bass
Curse, curse the traitor! curse the traitor, who'd de_ceive, curse the traitor, who'd de_

Curse, curse the traitor! curse the traitor, who'd de_ceive, who'd de_ceive, curse the

fff

traitor, who'd de_ceive, curse the traitor who'd de_ceive, and trust - - - - ing

point where'er I go where'er I go.

_ceive, curse the traitor, who'd de_ceive, who'd de_ceive, and trust - - - - ing

traitor, who'd de_ceive, who'd de_ceive, who'd de_ceive, and trusting

traitor, who'd de_ceive, curse the traitor, who'd de_ceive, and trust - - - - ing

_ceive, curse the traitor, who'd de_ceive, who'd de_ceive, and trust - - - - ing

traitor, who'd de_ceive, curse the traitor, who'd de_ceive, and trust - - - - ing

fff

hearts, and trusting hearts of hope... be-reave, of hope bereave, of
 all, all my hopes shall end in woe; hate points where
 trust... ing hearts.. of hope be-reave... and trusting
 hearts... of hope be-reave... of hope be-reave... and trusting
 hearts... of hope... be-reave... of
 trust... ing hearts.. of hope be-reave... and trusting
 trust... ing hearts.. of hope be-reave... and trusting
 hope... be-reave, of hope be-reave, hate pur-
 eer... where'er I go, where'er I go, where'er I go.
 hearts of hope be-reave, of hope... of hope be-reave; hate pur-
 hearts of hope bereave, of hope bereave;
 hearts of hope bereave, of hope bereave, and trusting hearts of hope bereave, of hope bereave, hate pur-
 hearts of hope bereave, of hope bereave, and trust... ing hearts of hope bereave.

grava *loco* *8va* *loco*

-sues where'er he goes, hate pur_sues where'er he goes,
 poor hapless hap-less maid! all sense has stray'd, has
 -sues where'er he goes, hate pur_sues where'er he goes,
 hate pur_sues where'er..... he goes, all his hopes shall end in
 hate pur_sues where'er he goes hate pursues where'er he
 -sues wh'er eer he goes... hate pur_sues wh'er eer he goes
 hate pur_sues wh'er eer... he goes... hate pursues wh'er eer he
 hate pur_sues wh'er eer.. he goes - hate pursues wh'er eer.. he
 hate pursues where'er he goes, hate pursues where'er he goes
 stray'd. Oh fatal hour! Oh hapless day! oh hapless day!
 hate pursues where'er he goes, where'er he goes, hate pursues,
 woe, where'er he goes, hate pursues, hate pursues,
 goes, hate pursues, where'er he goes, hate pursues where'er he goes
 goes, hate pursues, hate pursues, where'er he goes, hate pursues
 goes, hate pursues..... where'er he goes where'er he goes all
 8va

... all, all, all his hopes shall end in woe all his hopes shall end in

... all, all, all his hopes shall end in woe, shall end in

all, all, all, all his hopes shall end in woe shall end in

all, all, all his hopes shall end in woe all his hopes shall end in

all his hopes shall end in woe, all all his hopes shall

woe shall end in woe, all all his hopes shall end in woe.

hate pursues wher e'er I go.

woe all his hopes shall end in woe, shall end in woe.

woe all his hopes shall end in woe.

woe shall end in woe, all, all his hopes shall end in woe.

woe all his hopes shall end in woe, shall, end in woe, shall end in woe. Curse,

end in woe, all his hopes, all his hopes shall end in woe, shall end in woe, Curse,

curse, curse the traitor, who'd deceive, curse curse the traitor who'd deceive.

Oh fa--tal day! oh fa----tal, fatal

curse the traitor who'd deceive! curse the traitor, curse the

curse, curse the traitor who'd deceive! curse, curse the traitor who'd deceive!

curse, curse the traitor who'd deceive! curse, curse the traitor who'd deceive curse the

curse, curse, curse curse the traitor who'd deceive! curse, curse, curse the

curse the traitor, curse curse the traitor, curse the traitor! curse, curse, curse the

Sva

curse the traitor, who'd de-ceive, -curse the traitor, who'd de-ceive!

day, fa-tal-day! hapless hour! fatal day! hapless hour!

traitor, the traitor, who'd de-ceive, curse the traitor, who'd de-ceive!

curse the traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

tra

curse, curse the traitor, base de- ceiv- er!
 base, base de- ceiver! base de- ceiver!
 curse, curse the traitor! base de ceiv-er!
 curse, curse the traitor! curse the trai- tor!
 curse, curse the traitor! curse, curse the trai- tor!
 curse, curse the traitor! curse, curse the trai- tor!
 curse, curse the traitor! curse, curse the trai- tor!

AMILIE. *pp* Ritard. PIÙ MOSSO. *ff* Accel.
 Yes, yes, yes, I re- member, 'tis just in time, 'tis just in

MOLTO LENTO. *pp* PIÙ MOSSO. *Accel.*
 time, yes, yes, 'tis here, 'tis here 'tis here, just in time, 'tis here

A piacere *pp* tempo
 Oh Love, thou'rt absent! oh Love... thou'rt absent, yet thou'rt near, yet thou'rt

AMILIE.

near... oh love... thou'rt absent, yet thou'rt near, yet thou'rt near, and the

JOSE.

All, all my hopes end in woe, end in

COUNT.

Poor hap-less maid! all sense has stray'd!

Sop. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poorhapless

Alti e Ten. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poorhapless

Bass. *pp*

Poorhapless maid, hap-less maid! all all, sense has stray'd, poorhapless

notes..... of thy lute in the bree - - zes play, in the bree..... zes

woe. yes, time will prove, how true, how true my

yes, time will prove, he's true, he's true to

maid! yet time, yet time may prove, he's true, he's true to love; yet

maid! yet time, yet time may prove, he's true, he's true to love; yet

maid! yet time, yet time may prove, he's true, he's true to love; yet

play, all whispering thy name, tho' thou'rt far a - way oh
 love, yes, time will prove my love, dear maid hap_ less maid!
 love, yes, time, yes, time may prove, may prove, prove he's true.
 time, yet time may prove, may prove, he's true, true to love.
 time, yet time may prove, may prove, he's true, true to love.
 time, yet time may prove, may prove, he's true, true to love.

pp
Cres. *f* *Dim.* *p*
Cres. *f* *Dim.* *p*
Cres. *f* *Dim.* *p*

love thou'rt, absent yes thou'rt absent, yet thou'rt near. Oh love thou'rt
 Poor hap_ less
 Poor hapless maid, hap_ less
 Poor hapless maid, hap_ less
 Poor hapless maid, hap_ less

pp *Cres.*
pp
pp
pp
p

absent, yet thourt near, yet thourt near, and the notes . . . of thy lute in the
 all, all my hopes end in woe, end in woe,
 maid! all sense has stray'd.

maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may
 maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may
 maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may

bree - - - zes play, all whisp'ring . . . thy name, tho' thourt
 yes, time will prove, will prove, will prove my love; yes,
 yes, time may prove, he's true, he's true to love; yes,
 prove, he's true, he's true to love; yet time may prove he's
 prove, he's true, he's true to love; yet time may prove he's
 prove, he's true, he's true to love; yet time may prove he's

8va

far a way, far a way, far a way, tho' thou't
 time will prove my truth... poor hapless
 time may prove he's true.... poor hapless maid....

true poorhapless maid... poorhapless maid all sense has stray'd yet
 true poorhapless maid... poorhapless maid all sense has stray'd yet
 true prove he's true true to love... yet

8va

far, far a way far, far a way. Oh! love, thou't
 maid! time shall prove my love, shall prove my love.
 time, time may prove, may prove, he's true, he's true.

time, time may prove, may prove he's true, he's true, he's true, he's true.
 time, time may prove may prove he's true, he's true, he's true, he's true. PIÙ MOSSO.

time, time may prove, may prove he's true, Curse, curse, curse, the
 PIÙ MOSSO.

ab - sent, oh love, thou art ab - sent, yet yet thou art

LELIE Curse, curse the traitor, who'd de - ceive, hap - less maid

JOSE Base, base de - ceiv - er! poor

HANS Curse, curse the traitor, who'd de - ceive, hap - less maid.....

COUNT Curse, curse the trai - tor! Poor hapless

Sop Poor hap - less maid time may prove he's true.....

Alti e Ten Curse curse the traitor who'd de - ceive

Bass hapless maid time may prove he's true.....

traitor who'd de - ceive de - ceive, and trusting hearts of hope be -

near.... art near, tho'love,thou art absent, tho'love,thou art ab - sent, yet

... all sense has stray'd curse,curse the traitor who'd de - ceive... hapless

hap - less maid! Base, base de - ceiv - er!

... all sense has stray'd. Curse,curse the traitor,who'd de - ceive, hap - less

maid hap - less maid! Curse, curse the trai - tor!

... he's true to love. poor hap - less maid! curse,curse the traitor,who'd de - ceive! time may

... he's true to love hap - less maid time may

reave; curse, curse, curse the traitor, who'd de - ceive, de - ceive, and trusting

8va

yet thou art near art near,
 maid all sense has stray'd. To the castle hence a -
 poor hap - - - less maid! All my hopes will end in
 maid all sense has stray'd. To the castle hence a -
 Poor hapless maid, hapless maid, to my castle hence a way, away,
 prove he's true he's true to love. To the castle hence a -
 prove he's true he's true to love. To the castle hence a -
 hearts of hope be - reave! To the castle away, no more delay. *grac.* to the

tho' thou art far a - way,
 way! to the castle hence a way, away! poor
 woe! all my hopes will end in woe, will end in
 way! to the castle hence a way poor hapless
 To my castle hence a way, hence hence a way! time may prove he's
 way! to the castle hence a way poor hapless
 way! to the castle hence a way poor hapless
 cas - tle a way, no more de - lay, *grac.* time may prove

far away, far... away, tho' thou'rt far far a -
 hap-less maid, all sense all sense has stray'd; yet time time may prove, may
 woe... poor hap-less maid, time shall prove my
 maid... poor hapless maid, all sense has stray'd; yet time, time may prove, may
 true... poor hap-less maid.. time, time may prove he's
 maid... poorhapless maid, all sense has stray'd, yet time, time may prove, may
 maid... poorhapless maid, all sense has stray'd, yet time, time may prove, may
 prove... he's true... to love.. yet time, time may prove, may
 - way... far... a-way. Come, love, to
 prove he's true, he's true, he's true to love. To his castle hence a -
 love, shall prove.. my love. Poor hapless maid, all sense has
 prove he's true, he's true, he's true to love. Stretto. Poorhaplessmaid, all sense has
 true, he's true. To my castle hence a-way, a-way!
 prove he's true, he's true, he's true to love. To the castle hence a -
 prove he's true, he's true, he's true to love. Stretto. To the castle hence a -
 prove he's true. To the castle a-way, no more de lay, a-way! to the

me; this faith - - ful heart, come, love, to
 - way! to his castle hence a - way hence a -
 stray'd, but time will prove how true my love, how true my
 stray'd, poor hapless maid, all sense has stray'd, hence, hence hence a -
 to my castle hence a - way, hence a - way! time may prove he's
 - way no more delay no more de - lay, hence, hence, hence a -
 - way no more delay, no more de - lay, hence, hence, hence a -
 castle a - way, no more de - lay, away, hence hence a - way, hence a - way, no more de -
 8va loco 8va

me, no more to part
 - way hapless maid, a - way! to the castle! to the castle hence a -
 love, how true my love, hapless maid, hapless maid, all sense has stray'd, hapless
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way! hence
 true, true to love, time may prove, time may prove, that he's true he's true . . . to
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way, hapless
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way, hence
 - way, to the castle hence a - way, hence a way, no more de - lay, no more de - lay, no more de -
 8va

... Come, love, to me no more, no more to
 way. Curse, curse the traitor who'd deceive and trusting
 maid! Base, base de-ceiver! base, base de-
 hence! Poor hapless maid! Poor hap- less
 love! Curse, curse the trai- tor! curse, curse the
 maid! Curse curse the traitor who'd deceive and trusting
 Curse, curse, the traitor who'd deceive . . . and trusting hearts of hope bereave of hope bereave! curse the
 lay
 gra Curse curse the traitor who'd de-ceive, curse, curse, curse the

part no *fff* more
 trai- tor who'd de- ceive! curse the trai- tor who'd de- ceive who'd de-
 ceive hap- less maid hapless maid -hapless
 maid! curse the trai- tor who'd de- ceive, who'd de-
 trai- tor! curse the traitor curse the trai- tor, who'd de- ceive, who'd de-
 hearts of hope be- reave! curse the trai- tor, who'd de- ceive, who'd de-
 traitor who'd de- ceive! curse the trai- tor, who'd de- ceive, who'd de-
 traitor who'd de - ceive! curse the trai- tor, who'd de- ceive, who'd de-
 gra *fff*

INTRODUCTION & GYPSY CHORUS. ACT. 3^d

Allegretto. $\text{♩} = 100.$

Clar. *p* *mf* *pp* *p*

Corni.

Clar. *mf* *pp* *mf*

Corni.

WILHELM. *p.*

Still, still as death, still; no eye greets themorn, come ascend, deep

Sva. *loco.*

Wind Inst?

PIERRE. *TEMPO.*

Stay, stay below; you shall not tarry long, mine, mine the task, oh

WILHELM. *TEMPO.*

ritard. sleephangs all around. Still, still as death, still, no eye greets themorn, come ascend, deep

ritard. *TEMPO.*

ritard.

happy may it prove! Seest thou yon star? it is my na - tal lamp.

ritard. *TEMPO.*

sleephangs all around.

Cres: *f* *Dim:* *p*

Shine brightly on, thou herald of my fate! shine, shine brightly on

Shine brightly on, thou herald of his fate, of his fate,

Cres: *f* *Dim:* *p*

p *p*

Wind Insts

Soprani: *mf*

Tarry, tar-ry not, bro-thers, tarry not, Tarry, tar-ry not, bro-thers, tarry not,

Alti e Tenori: *mf*

Tarry not, tarry not, bro-thers, tarry not, tarry not, brothers,

Bass: *mf*

Tarry not, tarry not, bro-thers, tarry not, tarry not, brothers,

p

cre... *scen...* *do.* *f* *Dim:* *pp*

the red fire glares... the red... fire glares... tarry not, tarry not, the red fire glares. tarry not

cre... *scen...* *do.* *f* *Dim:* *pp*

tarry not, tarry not, the red fire glares. tarry not

cre... *scen...* *do.* *f* *Dim:* *pp*

tarry not, bro-thers, tarry not, tarry not.

PIERRE.

p

WILHELM.

Tarry yet!

tarry yet,

Tarry yet!

tarry yet,

Sop.

Tarry tar-ry not, brothers, tarry not, Tarry tar-ry not, brothers, tarry not,

Alti e Ten.

mf

Bass.

mf

tarry not, tarry not, brothers, tarry not, tarry not, brothers,
tarry not, tarry not, brothers, tarry not, tarry not, brothers,

p

cre... scen... do. *f*

tarry yet, tarry yet, brothers, the feast de- lay, the feast de-

ff

tarry yet, tarry yet, brothers, the feast de- lay, the feast de-

cre... scen... do. *f*

the darkness wears.... tarry not, tarry not, bro-thers, tarry not, tarry not,

cres.

f

ff

tarry not tarry not, tarry not bro-thers, brothers, tarry not,

cres.

f

ff

tarry not, tarry not, tarry not, bro-thers, brothers, tar-ry

cre... scen... do. *f*

ff

ritard.
 - lay_ tar_ry yet, tar_ry . yet..

ritard.
 - lay_ tar_ry yet, tar_ry yet.. *tempo. mf*

ritard.
 bro - - - - - thers.. The birds are all hushed in the green - - wood

ritard.
 bro - - - - - thers. The birds are all

ritard.
 not, tarry not, tar_ry not...

ritard. *tempo.*

mf
 There's a bird.. singing still.. 'neath the green - - wood tree.

mf
 There's a bird.. singing still.. 'neath the green - - wood tree.

tree .. Tarrynot,

p
 hushed, the birds are all hushed. Tarrynot,

p
 the birds are all hushed in the greenwood tree. Tarrynot,

f tarry yet, tar_ry yet, bro - - thers; he flies, he flies ere day

f tarry yet, tar_ry yet, brothers, yet tar_ry, he flies ere day, tar - - ry yet.

p tar_ry not, tar_ry not, *p* tarry not, the *f*

p tar_ry not, tar_ry not, *p* tarry not, the *f*

p tar_ry not, tar_ry not, *p* tarry not, the *f*

The gypsey feast will be wel - come to me . . .

The gypsey feast will be wel - come to me . . .

mf red . . . fire glares, the red fire glares. Tarry not, brothers, the

red . . . fire glares, the red fire glares. Tar - - - ry *sempre stac.*

red . . . fire glares, the red fire glares. Tar - - - ry *sempre stac.*

p
Tarry yet, tarry yet, brothers, the feast de_lay, the

Tarry yet, tar - - ry yet, the
darkness wears; tarry not, tarry tarry not, the gyp - - sey feast is
not, the dark - - - ness wears, the gyp - - sey feast is
not, the dark - - - ness wears, the gyp - - sey feast is

feast the feast de_lay..... tarry yet, tarry yet,
feast de - - - lay tarry yet, tarry yet, tarry yet,
spread - - ing for thee, Tarry not, tarry not, the
spread - - ing for thee. Tarry not, tarry not,
spread - - ing for thee. Tarry not, tarry not,



There's a bird ... singing still ... 'neath the
 There's a bird ... singing still ... 'neath the
 birds are all hushed the birds .. are all hushed ... all
 the birds .. are all hushed, are all hushed are all
 the birds .. are all hushed are all hushed are all

Gres:
Gres:
Gres:
Gres:
Gres:
Gres:
Gres:
Gres:

p
p
p

green - - - - wood tree, tarry yet .. tarry yet ... tarry yet ...
 green - - - - wood tree, tarry yet .. tarry yet ... tarry yet ...
 hushd in the greenwood tree:
 hushd in the greenwood tree
 hushd in the greenwood tree

Dim:
Dim:
Dim:
Dim:
Dim:
Dim:
Dim:

f
f
f
f
f
f
f

p
p
p
p
p
p
p

mf > Tarry, tar - ry not, brothers, tarry not, tarry tar - ry not, brothers, tarry not,
mf > Tarry not, tarry not, brothers, tarry not, tarry not, brothers,
mf > Tarry not, tarry not, brothers, tarry not, tarry not, brothers,

p

Gres:..... f Dim: p mf > the red fire glares, the red fire glares Tarry tar - ry not,
Gres:..... f Dim: p mf > tarry not, tarry not, the red fire glares. Tarry not, tarry not,
Gres:..... f Dim: p mf > Tarrynot bro - thers tarry not, Tarry not, tarry not,

Gres:..... f Dim: p

tarry yet, tarry yet, tarry yet, tarry yet, *Gres:*

tarry yet, tarry yet, tarry yet, tarry yet, *Gres:*

brothers, tarry not, tarry tar - ry not, brothers, tarry not, the darkness wears, *Gres:*

tarry not, brothers, tarry not, tarry not, brothers, tarry not, *Gres:*

tarry not, brothers, tarry not, tarry not, brothers, tarry not, *Gres:*

f brothers, the feast de - lay... the feast... *ff* de_lay, tarry yet, tarry yet..... *Dim:* *ritard.*

f brothers, the feast de - lay.. the feast..... de_lay, tarry yet, tarry yet..... *Dim:* *ritard.*

f tarry not, tarry not, bro - thers, tarry not, tarry not, bro - thers *ff* *ritard.*

f tarry not, tarry not, bro - thers, bro - thers, tarry not, bro - thers. *ff* *ritard.*

tarry not, tarry not, bro - thers, bro - thers, tar - ry not, tarry not, tarry not.. *Dim:* *ritard.* (Wind Insts)

TEMPO. *f*

tarry yet, tarry yet, tarry yet,

TEMPO. *f*

tarry yet, tarry yet, tarry yet,

TEMPO. *f*

Tarry not, tarry not, tarry not, brothers, tarry not,

TEMPO. *f*

Tarry not; tarry not, tarry not, tarry not, tarry not,

TEMPO. *f*

Tarry not, tarry not, tarry not, tarry not, tarry not,



tarry yet, tarry yet, tarry yet,

tarry yet, tarry yet, tarry yet;

p

tarry not, tarry not, tarry not, brothers, tarry not,

p

tarry not, tarry not, tarry not, tarry not, tarry not,

p

tarry not, tarry not, tarry not, tarry not, tarry not,



p

tarry yet, tarry, tar - - ry,

tarry yet, *Dim:* tarry, tar - - ry,

tarry not, brothers tarry not, tarry not, brothers, tarry not, tar - - - ry

tarry not, tarry not tarry not, tarry not, tarry not, tarry not, tar - - - ry

tarry not, tarry not tarry not, tarry not, tarry not, tarry not, tar - - - ry

8va ----- *loco.*

Dim: *p*

tar - ry yet

tar - ry yet

p tar - ry not

p tar - ry not

p tar - ry not

tar - ry not *loco.*

8va ----- *loco.* ----- *8va* ----- *loco.* ----- *Calando.*

p *Dim:* **FINE.**

RECIT: — I'VE SPREAD A LEAF COUCH.

(♩ = 96.)

ALLEGRO.

AIR — UNDER THE TREE.

$\text{♩} = 92.$
ALLEGRO.

Under the tree, 'neath the merry green tree, I've spread a leaf couch for my

Bride and me; And there, while we're shadow'd by hawthorn and berry, We'll

* Original Key F. Minor.

love and we'll laugh, and we'll be right merry, we'll love and we'll laugh, and we'll

be right merry, we'll love and we'll laugh, and we'll be right merry. Our

fa-ces we'll stain with the brown nuts' sap, My elf-locks she'll train as I

lie in her lap; My heart shall ever bound in her black eyes bright; I'll

love her, yes, for e-ver, with all my might. I'll make the green forest her

palace of pride, Then who'll be the wandring Gyp-sy's bride? Then

p *Cres.* *poco*

who'll be the wandring Gyp-sy's bride? Under the tree, neath the

a. *poco.* *f* *p*

merrygreentree, I've spread a leaf couch for my bride and me, And

f *p*

there while we're shadow'd by hawthorn and berry, We'll

love and we'll laugh, and we'll be right merry, we'll be right merry, we'll

love and we'll laugh, and we'll be right merry, we'll be right merry, we'll love and we'll

laugh, and we'll be right merry. Under the tree, 'neath the merry green tree, I've

spread a leaf couch for my bride and me; I'll make the green forest her

palace of pride, Then who'll be the wandring Gyp-sy's bride, the

wandring Gypsy's bride... the wandring Gypsy's bride? ...

Cres. poco a poco.

ff

OH! HOUR OF DESTINY.

RECIT: molto agitato.

$\text{♩} = 92.$

ALLEGRO.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. The piano accompaniment provides a rhythmic foundation with chords and moving lines.

The second system is primarily piano accompaniment on a grand staff. It features a prominent sixteenth-note pattern in the right hand, with a crescendo (*Cres*) leading to a fortissimo (*f*) dynamic. The left hand provides harmonic support with chords and moving lines.

RECIT: *Amilie.*

Oh hour of

The third system introduces a vocal line on a treble clef staff, starting with a fortissimo (*ff*) dynamic. The lyrics "Oh hour of" are written below the vocal line. The piano accompaniment continues with a similar sixteenth-note texture.

destiny!

my heart is breaking;

Wild

The fourth system continues the vocal line with the lyrics "destiny! my heart is breaking; Wild". The piano accompaniment maintains its rhythmic intensity.

chaos seems to spread a - round,

would I could think,

dead;

The fifth system concludes the vocal line with the lyrics "chaos seems to spread a - round, would I could think, dead;". The piano accompaniment features a more varied rhythmic pattern, including some triplet-like figures.

dead; no no no no not dead; yet, yet, my

f *p* *pp* *Cres*

miseri drives me on to mad-ness. Oh hour of des-ti-ny;

f *p* *f* *p* *f* *p*

oh hour of des-ti-ny; my heart, is breaking, my heart,

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

is breaking, is breaking, Oh hour of des-ti-ny;

Piu lento. *p*

Oh hour of destiny; my heart, my heart, is break - -ing.

AIR. — OH! I REMEMBER.

$\text{♩} = 92.$
ANDANTINO.

Oh I re - mem - ber, too well re - mem - ber, that happy

day, that happy day, when by our moun - tain cot; as chil - dren we wander'd

link'd by joy to - ge - ther, link'd by joy to - ge - ther, link'd,

Cres

ritard: *tempo.*

link'd by joy to - - ge - ther. Oh I re - mem - ber, too well re -

- mem - ber, that hap - py day, now pass'd a - - way, each

heart as light, - as light as on the breeze a fea - ther, each

calando.

heart, as light, as light as on the breeze a fea - ther. Oh! I re -

- mem - ber, too well re - mem - ber, too well, - too well re -

- mem - ber. I

Cres *fp*

used to look in - - to his laughing eyes my sweet boy

lo - ver, my sweet boy lo - ver, and he my joyous smiles would

e - ver prize, my thoughts dis - co - ver, my thoughts dis -

- co - ver: Oh! I re - mem - ber, too well re - mem - ber, that hap - py

day, that happy day now pass'd a - - way, now pass'd a - - - way. Oh! I re -

- mem - ber, too well re - mem - ber, that happy day, that happy day, when by our

moun - tain cot; as chil - dren we wan - der'd, link'd by joy to - ge - ther,

link'd by joy, to - ge - ther link'd, link'd by joy to -

- ge - ther. Oh! I re - mem - ber, too well re - mem - ber, that hap - py

day, that happy day, now pass'd, pass'd a -

- way, pass'd, now pass'd, pass'd a - way, that happy day, now

Tremolo.

pass'd, pass'd a - way, that happy day, now pass'd, pass'd a - way.

pp riten:

DARE THE FOE INVADE OUR LAND.

JOSE.
COUNT. We swear! thus join'd we swear!
PAUL. We swear! thus join'd we swear! thus
ANDANTINO. We swear! thus join'd we swear!

PIANO-FORTE.
ff tenuto. *fz* *p* *ff*

we swear, thus join'd we swear! No foeman's heel shall brand as slaves our
 join'd, we swear, thus join'd we swear! No foeman's heel shall brand as slaves our
 we swear, thus join'd we swear, we swear! No foeman's heel shall

fz *p* *ff* *Dim:*

na- - - - - tive land, our land. We swear, we swear, we swear! thus
 native land, our na- tive land. We swear, we swear, we swear! thus
 brand as slaves our na- tive land. We swear, we swear, we swear! thus

pp *ff*

Calando.

join'd, thus join'd we swear, we swear, we swear, we swear!

join'd, thus join'd we swear, we swear, we swear, we swear!

join'd, thus join'd we swear, we swear, we swear, we swear! *ritard.*

$\text{♩} = 92$
ALLEGRO
MAESTOSO.

ff

Ped. * *Ped.* * *Ped.*

* *Ped.*

Dare the foe invade our land, his trumpet shall our signal be;

Dare the foe invade our land, his trumpet shall our signal be;

Dare the foe invade our land, his trumpet shall our signal be;

ev'ry heart shall forward stand, and bleed or keep his country free!

ev'ry heart shall bleed or keep his country free!

ev'ry heart shall forward stand, and bleed or keep his country free!

ff

ev'ry hill shall blaze de - fiance,

ev'ry hill shall blaze de - fiance, ev'ry valley shall re -

ev'ry hill shall blaze de - fiance,

p

ev'ry valley shall re - pel, ev'ry fe - male hearts' re - liance

- pel, ev'ry fe - male hearts' re - - liance be on

ev'ry valley shall re - - pel, ev'ry fe - male hearts' re - -

be on him who breathes farewell. Our hearts as our country's hills are bold, our
 him who breathes fare - - - well. Our
 liance be on him who breathes farewell. Our

ten:

arms as our country's oaks are strong; In our cause we have mail a
 arms as our country's oaks are strong; In our cause we have mail a
 arms as our country's oaks are strong; In our cause we have mail a

thousand fold, in our cause we have mail a thousand fold, and death for our homes!
 thousand fold, in our cause we have mail a thousand fold, death for our
 thousand fold, in our cause we have mail a thousand fold, death for our

ff

ff

death for our homes! death for our homes is our bat-tle cry! death,
 homes! death for our homes, for our homes is our bat-tle cry! death,
 homes! death for our homes, for our homes is our bat-tle cry! death,

ff *Cres.* *ff*

death for our homes is our bat-tle cry! Dare the foe invade our
 death for our homes is our bat-tle cry! Dare the foe invade our
 death for our homes is our bat-tle cry!

land, his trumpet shall our sig-nal be;
 land, his trumpet shall our sig-nal be;
 Dare the foe invade our land, his trumpet shall our sig-nal be;

ev'ry heart shall forward stand, and bleed or keep his

ev'ry heart shall forward stand, and keep, and keep his

ev' - - - ry, ev'ry heart shall forward stand, and keep his

ff

country free! Let the trumpet sound, let the

country free! Let the

country free! Let the

f

mf

foeman come! ev'ry echo around is our rallying drum! let the

trumpet sound, ev'ry echo around is our rallying drum let the trumpet sound, let the

foeman come, let the trumpet sound, let the foeman come, let the trumpet sound, let the

pp

ff

foeman come, ev'ry e-cho a-round is our rallying drum! By a
 foeman come, ev'ry e-cho a-round is our rallying drum! By a
 foeman come, let the trum-pet sound let the foe-man come! By a

barrier of living hearts op-pos'd, the in-va-der's path to our
 barrier of living hearts op-pos'd, the in-va-der's path to our
 barrier of living hearts op-pos'd, the in-va-der's path to our

ff stacc.

homes is clos'd, and there we will drive him back or die; Home!
 homes is clos'd, and there we will drive him back or die; Home!
 homes is clos'd, and there we will drive him back or die; Home!

ff stacc.

home and country! is our cry, is our cry! In our cause we have mail of a
home and country! is our cry, is our cry! In our cause we have mail of a
home and country! is our cry, is our cry! In our cause we have mail of a

thou- sand fold, in our cause we have mail of a thou- sand fold, and
thou- sand fold, in our cause we have mail of a thou- sand fold,
thou- sand fold, in our cause we have mail of a thou- sand fold,

death for our homes! death for our homes! death for our homes is our
death for our homes! death for our homes, for our homes is our
death for our homes! death for our homes, for our homes is our

ff *ff* *Cres.*

battle cry, death! death for our homes is our battle cry! Dare the foe invade our
 battle cry, death! death for our homes is our battle cry! Dare the foe invade our
 battle cry, death! death for our homes is our battle cry!

ff

land, his trumpet shall our signal be; Ev'ry heart will forward
 land, his trumpet shall our signal be;
 Dare the foe invade our land, his trumpet shall our signal be; Ev'ry

stand, and bleed or keep his country free! Let the
 ev'ry heart shall forward stand, and bleed or keep his country free!
 ev'ry heart shall forward stand and keep his country free!

ff

trun-pet sound! let the foe-man come! ev'ry e-cho a-round is our

Let the trun-pet sound! ev'ry e-cho a-round is our

Let the foe-man come! let the trun-pet sound! let the

mf

rallying drum; let the trun-pet sound, let the foe-man come, ev'ry

rallying drum; let the trun-pet sound, let the foe-man come, ev'ry

foe-man come; let the trun-pet sound, let the foe-man come, let the

pp

cl

e-cho a-round is our rallying drum, and death for our homes! is our

e-cho a-round is our rallying drum, and death for our homes! is our

trun-pet sound, let the foe-man come, and death for our homes! is our

ff

bat. - tle cry. death! death! death for our homes is our bat. - - - tle cry, is our
 bat. - tle cry. death! death! death for our homes is our bat. - - - tle cry, is our
 bat. - tle cry. death! death! death for our homes is our cry our battle cry, is our

stacc.
ff

bat. - - - tle cry; and death for our homes is our bat. tle cry; death! death!
 bat. - - - tle cry; and death for our homes is our bat. tle cry; death! death!
 cry, our battle cry; and death for our homes is our bat. tle cry; death! death!

ff

death for our homes is our bat. - - - tle cry, is our bat. - - - tle cry,
 death for our homes is our bat. - - - tle cry, is our bat. - - - tle cry,
 death for our homes is our cry, our battle cry, is our cry, our battle cry,

fz

death for our homes, for our homes, for our homes, is our
 death for our homes, for our homes, for our homes, is our
 death for our homes, for our homes, is our battle cry, for our

battle cry, is our battle cry, is our battle cry, let the
 battle cry, is our battle cry, let the foe - man come let the
 homes, for our homes is our battle cry, let the trum - pet sound let the

fz *sempre stacc:*

trumpet sound! let the foeman come! let the trumpet sound!
 trum - pet sound! ev'ry e - cho a - round is our ral - lying drum,
 foe - man come! ev'ry e - cho a - round is our ral - lying drum for our

for our homes, for our homes, is our battle cry, our
 for our homes, for our homes, is our battle cry, our

gva
fz

f *calando.*
 battle cry! for our homes, for our homes, our homes...
 battle cry! for our homes, for our homes, our homes...
 battle cry! for our homes, for our homes, our homes...

gva *loco*
f Brass Instruments. *ppp tenuto.*

ff

THE AMILIE WALTZ.

Moderato.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of five systems of grand staff notation. The first system includes the tempo marking 'Moderato.' and dynamic markings 'pp' and 'f'. Pedaling instructions are shown as 'Ped:' with a diamond symbol. The second system features triplets and accents. The third system includes a forte 'f' dynamic. The fourth system has a piano 'p' dynamic. The fifth system concludes the piece with various ornaments and slurs.

grva *f* *loco*
I *p*
Silent.
Ped:

The first system of music consists of two staves. The upper staff begins with a *grva* marking and contains several measures of music with accents and slurs. The lower staff features a *f* dynamic and a *Ped:* marking. A first ending bracket labeled *I* spans the final measures, which end with a *loco* marking and a *p* dynamic.

f *ppp*
Ped: *Ped:*

The second system continues with two staves. The upper staff has a *f* dynamic and a *ppp* dynamic. The lower staff includes two *Ped:* markings with a circled cross symbol. The music features slurs and accents.

p
ppp

The third system consists of two staves. The upper staff has a *p* dynamic and a *ppp* dynamic. The lower staff includes a *ppp* dynamic. The music features slurs and accents.

f *p* *f*

The fourth system consists of two staves. The upper staff has a *f* dynamic. The lower staff has a *p* dynamic and a *f* dynamic. The music features slurs and accents.

p *grva*

The fifth system consists of two staves. The upper staff has a *p* dynamic and a *grva* marking. The lower staff has a *p* dynamic. The music features slurs and accents.

grva *loco* *f*

The sixth system consists of two staves. The upper staff has a *grva* marking and a *loco* marking. The lower staff has a *f* dynamic. The music features slurs and accents.

Allegro.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro.* The first system begins with a forte (*f*) dynamic. The score includes various rhythmic figures, such as eighth-note runs and sixteenth-note patterns, often grouped with slurs. Accents (>) are placed over several notes. The second system features a prominent sixteenth-note run in the right hand. The third system continues with similar rhythmic motifs. The fourth system introduces a fortissimo (*ff*) dynamic. The fifth system shows a continuation of the melodic and harmonic development. The sixth system concludes the piece with a final cadence, marked with a fermata over the final notes.

pp *f*
Ped: ⊕ Ped: ⊕ Ped: ⊕

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic and concludes with a forte (*f*) dynamic. Pedal markings are indicated by 'Ped:' and a circled cross symbol (⊕) below the bass staff.

pp *p*

Second system of musical notation, including triplets and accents. Dynamics range from piano (*pp*) to piano (*p*).

f

Third system of musical notation, featuring a forte (*f*) dynamic and accents.

Fourth system of musical notation, featuring accents and slurs.

p

Fifth system of musical notation, including piano (*p*) dynamics and slurs.

Sixth system of musical notation, featuring slurs and accents.

gva *loco*
f *p*
Silent.
Ped:
Ped:
f *p*
f *p*
gva *loco*
Silent.

FINALE. 272 ACT 3rd

Andantino. $\text{♩} = 54.$

Wind Instruments.

Legato.

AMILIE. *mf*

LELIA. Fare-well, oh thou world, ye green hopes of my youth! Fare-

JOSÉ. Oh do not do not say fare-well!

HANS. Oh do not do not say fare-well!

COUNT. Oh do not say fare-well!

Oh do not do not say fare-well!

-well, oh ye hills, na - ture's refuge of truth! No lon - ger enrap - tured mine

cres.

Love woos thee not to say fare-well, Love woos thee,

Love woos thee not to say fare-well, Love woos thee,

Oh do not say fare-well,

Love woos thee not to say fare-well, Love woos thee,

eyes on ye dwell, My heart has be-tray'd me, my heart has betray'd me, fare-well, oh fare-
 Love woos thee; wilt thou fly from what de-lights thee, delights thee? Love woos thee,
 Love woos thee; wealth wealth and manly love in-vites thee, in-vites thee; Love woos thee,
 wilt wilt thou fly from what delights thee? Love,
 Love woos thee, wilt wilt thou fly from what de-lights thee, delights thee? Love woos thee,

- well; fare-well, oh farewell; my heart has betray'd me, my heart my heart has betray'd me, be-
 woos thee, do not do not say fare-well, do not seek lonely cell; love woos thee,
 woos thee, not to say fare-well, fare-well; do not seek lonely cell; love woos thee,
 woos thee, woos thee, not to say fare-well; do not seek lonely cell; love woos thee,
 woos thee not to say fare-well, fare-well; do not seek lonely cell; love woos thee,

poco a poco f poco rit: tempo piu lento.

Cres *Dim* *Cres* *poco rit: p tempo poco lento.*

- tray'd me, betray'd me, farewell; *cres* oh fare_well fare_well, oh fare_well, my heart has be-

Oh do not say farewell; do not do not say farewell; do not

love woos thee, woos thee not to say farewell, farewell, do not

love woos thee woos thee not to say farewell, do not

love woos thee woos thee not to say farewell farewell, do not

Cres *dim* *Cres* *f poco rit: tempo poco lento.*

- tray'd me, my heart my heart has betray'd me, fare_well! Farewell! I go to

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

Soprani. mf CORO.

Alti e Tenori. mf Love woos thee, love woos thee, not to say farewell.

Bassi. mf Love woos thee, love woos thee, not to say farewell.

Love woos thee, love woos thee, love woos thee love woos thee

mf

f *Dim* *Cres*

seek some lonely cell, I go to seek some lonely cell, some lone - - - ly cell

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

Cres *f*

dim: et poco ritard: tempo poco lento. *pp*

Fa - - - ther, friends! my heart has be-tray'd me, my heart my heart has be-tray'd me.

do not say fare-well, fare-well, do not seek lonely cell; love woos thee. Oh do not

do not do not say fare-well, do not seek lonely cell, love woos thee,

do not say fare-well, fare-well, do not seek lonely cell, love woos thee,

do not do not say fare-well, do not seek lonely cell, love woos thee,

do not say fare-well, fare-well, do not seek lonely cell, love woos thee. Oh do not

do not say fare-well, fare-well, do not seek lonely cell, love woos thee,

do not say fare-well, fare-well, do not seek lonely cell, love woos thee,

dim: et poco riten: tempo *pp*

pp tempo poco lento.

farewell, fare - - well! farewell, fare_well! oh farewell! My heart has be -

seek the lonely cell, love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not do not say farewell, love woos thee, love woos thee, love woos; do not

love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not seek the lonely cell, love woos thee, love woos thee, love woos; do not

seek the lonely cell, love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not seek the lonely cell, love woos thee, love woos thee, love woos; do not

pp tempo poco lento.

rit:

- tray'd me, my heart my heart has betray'd me .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

Colla voce

Calando.

♩ = 138. FAMILIE.

JosÈ.

Dis - trac - tion! thus re - jec - - ted! A - - mi - lie, one moment

Allegro Agitato.

f

p

Cres

For - bear!

for - - bear!

I go to

stay.

Oh stay!

oh stay!

poco
seek some lone - - ly cell.

Oh do not seek the lonely cell! oh stay! I dare..... not give the

for - bear!

sig - - nal, yet de - - lay..... yet de - - lay; gave I the

pp
 word..... gave I the word, thou could'st..... not fly me

Cres *poco* *a* *poco*
 forbear, for-bear! oh mi-se-ry! oh let me die!

now; *COUNT.* thou'rt in my power, thou'rt in my power; A-way, a-

All is prepared, the plan is laid, 'twill

Cres *poco* *a* *poco*

is there no aid? my senses fly! my senses fly! is there no

- way! thou'rt mine, thou'rt mine!

poco *f*
 end thy tri-al, faith-ful maid, faithful maid.

ff
aid? no aid! is there no aid? no
hence with my bride a - way! hence with my bride a -

all is prepar'd, the plan is laid; all is prepar'd, the plan is
Alti e Tenori. ff

CORO. Hence, hence away, thou'rt a hunter's bride..... hence, hence a -
Bass. ff

Hence, hence away, thou'rt a hunter's bride..... hence, hence a -

ff

aid! Oh brave! oh
= 126.

- way! a - way! a - - way!

laid.
- way, a - way! hence hence a - - way.....

- way, a - way! hence hence a - - way.....

f

men! oh brave! oh men! pro - tec - tors, pro -

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "men! oh brave! oh men! pro - tec - tors, pro -". The piano accompaniment is in a grand staff (treble and bass clefs) and consists of dense chordal textures. A dynamic marking of *p* is present at the end of the system.

- tec - tors! Fa - - - ther, friend! - Thou ser - - - pent,

pp Ritard: *f Tempo.* = 160.

The second system continues the vocal line with the lyrics "- tec - tors! Fa - - - ther, friend! - Thou ser - - - pent,". The piano accompaniment includes a *pp Ritard:* section followed by a *f Tempo.* section. A tempo marking of "= 160." is indicated. The piano part features a prominent bass line with a triplet of eighth notes.

serpent! pois - 'ning what thou dost un - fold! come hate, come

fp *fp* *fp* *Cres*

The third system continues with the lyrics "serpent! pois - 'ning what thou dost un - fold! come hate, come". The piano accompaniment is marked with *fp* (fortissimo piano) and includes a *Cres* (crescendo) section. The piano part features a driving bass line with a triplet of eighth notes.

death, your mingled venom lend, your venom lend, to speak the scorn.....

poco *α* *poco* *f*

The fourth system concludes the vocal line with the lyrics "death, your mingled venom lend, your venom lend, to speak the scorn.....". The piano accompaniment includes *poco* (poco) markings and a *f* (forte) section. The piano part features a driving bass line with a triplet of eighth notes.

..... the scorn..... the scorn, in which thy love I hold, in which thy

love I hold, the scorn..... the scorn, the scorn in which thy

Rit: ff Tempo.
love, thy love I hold. Is there no aid? is there no aid? my senses

LELIA.

JOSÉ. *ff* Why all this fear? why all this grief? why all this

HANS. *ff* A way a way, thou't my bride! thou't my bride! thou't my

COURT. *ff* Hence hence a way! thou't his bride! hence hence away!

Soprani. *ff* Observe him well, observe him well, but take no

Alti e Tenori. *ff* Why all this fear! why all this grief? why all this

Bass. *ff* Hence hence a way! thou't his bride! hence hence a way!

Hence hence a way! thou't his bride! hence hence a way!

gva

Ritar: f Tempo.

fly! is there no aid..... no aid?
 fear? why all this grief? why all this fear, this fear?
 bride! hence a-way with the hunter's bride! a-way! a-way!
 thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way.....
 heed, this hour will tell a tale a tale in deed..... For -
 fear why all this grief why all this fear this fear.
 thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way a-way.
 thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way a-way.

ff

f *Recit. a piacere.* $\text{♩} = 120.$ *p* *tem:*
 - bear, bold man, for - bear! For - bear, for bear, great heavn forbids the deed, that she should
Recit: a piacere. *ff* *p* *tem:* *Cres*
Maestoso.

f *JOSE. Recit. a piacere. tem:*
 ne'er be thine it has de-creed. No pow'r save Anderl's shall des-roy shall destroy my
f *Tempo.*

$\text{♩} = 150.$
Piu mosso.

claim. *mf*
COUNT. *p* The grave will an_swer, *Cres*
 What if she call on that so much lov'd name? what if she call on that so much lov'd

ffp *ffp*

Piu mosso.

AMILIE. *ff*
 Ah! what do I hear? Ah! thou mockst my
Cres *ff* the grave will an_swer. What do I hear? what do I hear? what can they mean?
 name! No! no, no! thy love is true, thy love is

ff

fff (Gun Fired)
 mi_sery, Ah..... what do I hear, what do I hear!.....
 What do I hear? her love is near, what do I hear? her love is near!
 true, thy love is near, thy love is near, thy love is near.

fff

(Gypsies discovered at back of Stage.)

Wind Instruments.

♩ = 92.

ALLEGRETTO.

Tar-ry tar--ry not, bro-thers, tarry not, tar-ry tar--ry not, bro-thers, tarry not,
 Tarry not, tarry not, bro-thers, tarry not, tarry not, bro-thers,
 Tarry not, tarry not, bro-thers, tarry not, tarry not, bro-thers,

the red fire glares..... the red..... fire glares;
 tar--ry not, tar--ry not, the red fire glares;
 tar-ry not, bro- - - thers, tar-ry not,

..... tar-ry tar-ry not, bro-thers, tar-ry not, tar-ry tar-ry not,
 tar-ry not, tar-ry not, tar-ry not, bro-thers, tar-ry not,
 tar-ry not, tar-ry not, tar-ry not, bro-thers, tar-ry not,

bro-thers, tarry not, the dark-ness wears..... tar-ry not, tarry not,
 tar-ry not, bro-thers, tar-ry not, tar-ry not, tarry not,
 tar-ry not, bro-thers, tar-ry not, tar-ry not, tarry not,

Cres - - - - *cen - do.*

bro-thers, tarry not, tarry not, bro-thers.....
 bro-thers, bro-thers, tarry not, bro-thers.....
 bro-thers, bro-thers, tar-ry not, tarry not, tar-ry not.....

Dim: *Ritard:*

(Distant March.)

$\text{♩} = 120.$

MAESTOSO.

AMILIE.

PIERRE.

(Anderl disguised as a Gypsy enters)

Ah, that voice!

A-mi-lie! dear A-mi-lie!

Cres poco

a poco

ff

Ah that voice,

that voice so dear.....

LELIA.

See, 'tis Anderl!

Cres

poco

ff

A-mi-lie.

dear A-mi-lie!

thy Anderl's

here!.....

HANS.

See, 'tis Anderl!

Soprani.

ff

See, 'tis Anderl!

Alti e Tenor.

ff

See, 'tis Anderl!

Bass.

ff

See, 'tis Anderl!

see... he's true to thee.... he's true to thee.... see

JOSE. Ah! all hope is gone from me! all all is lost to me! all hope is

see he's true to thee..... he's true to thee.... see

ff

See 'tis Anderl see see he's true to thee.... see

see he's true to thee.... he's true to thee.... see

see he's true to thee..... he's true to thee.... see

see he's true to thee..... he's true to thee see see

mf Ah,

see, 'tis Anderl, see! he's true to thee.... he's true to thee!

lost to me. Ah! all hope is gone from me, all all is lost to me!

see, 'tis Anderl, see! he's true to thee,..... he's true to thee....

See, 'tis Anderl see, see! he's true to thee....

see, 'tis Anderl, see! he's true to thee.... he's true to thee....

see, 'tis Anderl, see! he's true to thee..... he's true to thee....

see, 'tis Anderl, see!..... he's true to thee..... he's true to thee.... *Dim*

swelling heart, oh swelling heart; re-joice! re-joice! 'tis
 Thy Anderl see, he's true to thee; thy Anderl see, thy Anderl

Cres *Cres a poco*
Cres.
p *Cres*

he! it was it was my Anderl's voice, my An - derl's
 see! he's true he's true! thy Anderl's true thy Anderl's

ff *Piu Mosso.*
ff *Piu Mosso.*

voice, his voice

true, he's true.....

8va

$\text{♩} = 100$. *AMILIE.*
Andante.

PIERRE.
mf

To thy

To this heart, where love ne'er dieth..... let me press thee, dear-est maid!

love my heart re - pli - - - eth, with a joy, a joy that ne'er can fade.....

to this heart, where love ne'er dieth, let me press thee, dearest maid..... to this

COUNT.

Love which

AMILIE.

to thy love my heart re - pli - - eth, with a joy, with a joy, that ne'er can fade; to thy

JOSE.

Faithful love is thus re - qui - ted; ne'er by me shall joy be blighted;

PIERRE.

heart, to this heart, where love ne'er di - - eth, to my heart let me press thee, dearest maid!

COUNT.

thus..... stands a - ge's test, lives for e - - - - ver in the breast;

love my heart re- - pli - - - eth, with a joy, that ne'er can
 faith-ful love is thus re-qui - - ted, thus, thus, thus re-
 to this heart let me press thee, let me, let me
 love which thus stands a - ge's test for e - ver lives, lives in the

fade..... with a joy that ne'er can fade.....
 - qui - - ted, thus, thus, thus re - qui - - ted.
 press thee, let me, let me press thee.
 breast, lives, lives, in the breast..... A Fa - - ther's

be up - - on us,
 she is thine.....
 be up - - on us,
 bless - ing be up - on ye, be up - on ye, spreading peace.....

spread - ing peace... To thy love my heart, re -
 may joys en - twine ye! faithful love
 spread - ing peace... To this heart
 peace within each breast, within each breast. Love which thus
 ply - - - eth with a joy that ne'er... can fade... with a
 is thus re - qui - - ted, thus thus thus re - - qui - - ted,
 let me press thee, let me, let me press thee,
 stands a - ge's test, for e - ver lives lives in the breast,
 joy... that ne'er... can fade, can fade...
 thus, thus thus re - qui - - ted, thus re - - qui - - ted.
 let me let me press thee, let me press thee.
 lives lives in the breast, lives in the breast...

Allegro. ♩ = 135.

CORO. A Father's bless - - - ing, a father's test, sheds sweet peace within each

CORO. A Father's bless - - - ing, a father's test, sheds sweet peace within each

A Father's bless - ing, a father's test, sheds sweet peace within each

Allegro. *f*

ff

breast, sweet peace within each breast.

breast, within each breast sheds sweet peace.

breast, with - - in within each breast.

♩ = 135 *Allegro vivace.*

Amilie. Joy joy rap - - tu - rous joy joy joy ev'ry

LELIA.

JOSÈ. Joy, joy, rap - turous joy, joy, joy,

HANS. Joy, joy, rap - turous joy, joy, joy,

PIERRE. Joy, joy, rap - turous joy, joy, joy,

COUNT. Joy, joy, rap - turous joy, joy, joy,

Soprani. Joy, joy, rap - turous joy, joy, joy,

Alti e Tenori. Joy, joy, rap - turous joy, joy, joy,

Basso. Joy, joy, rap - turous joy, joy, joy,

Allegro vivace. Joy, joy, rap - turous joy, joy, joy,

hour shall now em - ploy bound - - - less bound - less as the o - cean's

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

flow plea - - sure, plea - - sure now in - spires my breast .

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

AMILIE.
cres.

Bright as is the day-god's glow, Joy shall endless day im-part; truth, truth e-

Cres.

- ter - - nal, glads glads my heart, - truth, truth e - ter - - nal, glads glads my

ritard:

ritard:

f Tempo.

heart. Rap-tu-rous joy, rap-tu-rous joy,

LELIA. joy, joy, joy, joy, joy, joy, rap-turous

JOSE. She is thine, she is thine, may joys en-twine ye; sighs may come but en-vy

HANS. Joy, joy, joy, joy, joy, joy, rap-turous

PIERRE. Joy, joy, rap-turous joy, ev'ry hour, shall now em-ploy, shall now em-

COUNT.

A father's bless - - - - - ing be up - - on ye, be up -

Joy, joy, joy, joy, joy, joy, rap-turous

Joy, joy, joy, joy, joy, joy, rap-turous

Joy, joy, joy, joy, joy, joy, rap-turous

Tempo.

tri - umph crowns love's faithful test; tri - -umph
 joy, ev' - - ry hour shall now em - ploy, joy, joy, rap - - turous joy, ev' - - ry
 dies; she is thine, she is thine, en - - vy dies, she is
 joy. joy, joy, rap - - turous joy!
 - ploy; joy, joy, rap - - turous joy! She, is mine, joy, joy,
 - on ye..... spread - ing peace, spreading peace,.....
 joy! joy, joy, rap - - turous joy!
 joy! joy, joy, rap - - turous joy!
 joy! joy, joy, rap - - turous joy!

crowns love's faithful test; rap - - turous joy.....
 hour shall now em - ploy; joy, joy, rap - - turous joy.....
 thine, she is thine, en - - vy dies, en - - vy dies.....
 joy, joy, rap - - turous joy.....
 rap - - turous joy, she is mine! she is mine.....
 spreading peace, joy, joy, rap - - turous joy.....
 joy, joy, rap - - turous joy.....
 joy, joy, rap - - turous joy.....
 joy, joy, rap - - turous joy.....

mf Joy,..... joy,..... rap - - tu - rous joy!..... joy.....

Joy, joy, rap - turous joy! joy,

Faith - ful love, faith - ful love, is thus re - - qui - - ted, Ne'er by me,

Joy! joy! rap - turous joy! joy!

To my heart, to my heart, where love ne'er di - - eth, I will press

mf Love love which thus stands a - ge's test, lives.....

Joy! joy! rap - turous joy! joy!

Joy! joy! rap - turous joy! joy!

Joy! joy! rap - turous joy! joy!

joy..... ev'ry hour shall now em - ploy,.... joy,..... joy,.....

joy, rap - turous joy.

ne'er by me, shall joy..... be bligh - ted; Faith - ful love is thus re - -

joy, rap - turous joy! *p* *Stacc:*

thee.... dear - - - est maid.... Love which thus stands a - - ge's

p lives.... for e - - - ver in the breast, Love which thus stands a - - ge's

joy, rap - turous joy!

joy, rap - turous joy!

joy, rap - turous joy!

joy shall end - less day in - part.....

- qui - - ted, thus thus re - qui - ted, re - qui - ted,

test, lives, lives, lives for e - ver, for e - ver,

test, lives, lives, lives for e - ver, for e - ver;

Joy..... joy shall endless day..... im -

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted, *f*

Ne'er shall joy by me, by me be blighted, be blighted; ne'er

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

Love which thus stands a - - ge's test, lives e - ver, for e - ver, joy

lives for e - - ver in the breast, for e - ver, for e - ver, joy

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; *f*

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

- part, shall endless day..... im - part,
 joy, joy,.... shall end - less day im - part,..... joy, joy, joy,
 by me..... shall joy be blighted, ne'er by me, ne'er by me,....
 joy, joy, joy,.... shall end - less day im - part joy, joy, joy, joy,
 joy, rap - turous joy, shall end - less day im - part impart, joy joy, rap - turous
 joy, shall end - less day im - part joy, joy,
 joy, joy, shall end - less day im - part joy, joy, joy,
 joy, joy, joy, shall end - less day im - part joy, joy, joy, joy,
 joy shall end - less day im - part joy, joy,

shall endless day..... im - part, joy, rap - turous
 shall end - less day im - part joy, joy, rap - turous joy, rap - turous
 shall joy be blighted, ne'er by me, ne'er ne'er love..... which
 shall end - less day im - part joy, joy, rap - turous joy, each
 joy shall end - less day im - part im - part, joy joy, joy, rap - turous
 shall end - less day im - part joy, joy, joy, rap - turous
 shall end - less day im - part joy, joy, rap - turous joy, each
 shall end - less day im - part joy, joy, rap - turous joy, each

Stretto.

joy, each hour now em-ploy, joy..... joy.....

joy, each hour now em-ploy, joy..... joy..... joy

thus thus stands a-ge's test, faith-ful love, faith-ful

hour now em-ploy, joy, joy..... joy..... joy

joy, each hour now em-ploy, love which thus stands a-ge's

joy, each hour now em-ploy, love which thus stands a-ge's

hour now em-ploy, joy, joy..... joy..... joy

hour now em-ploy, joy, joy..... joy..... joy

hour now em-ploy, joy, joy..... joy..... joy

hour now em-ploy, joy, joy..... joy..... joy

Cres. poco a poco

ff rap-turous joy, joy.....

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy..... *cres*

love faith-ful love is thus re-qui-ted and en-vy dies, faith-ful

ev'-ry hour shall now em-ploy, em-ploy, rap-turous joy, joy..... *cres*

-test lives for e-ver in the breast, e-ver in the breast, love which

-test lives for e-ver in the breast, e-ver in the breast, love which

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy.....

ev'-ry hour shall now em-ploy, em-ploy, rap-turous joy, joy.....

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy.....

ff

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy.....

ff

poco a poco *ff*

joy..... joy..... joy..... ev-ry hour shall now em-ploy..... shall now em-
 love faith-ful love faith-ful love is thus re-qui-ted and en-ry
 joy..... joy..... ev-ry hour shall now em-ploy..... rap-turous
 thus stands a--ge's test lives for e-ver in the breast, e-ver in the
 thus stands a--ge's test lives for e-ver in the breast, e-ver in the
 joy..... joy..... ev-ry hour shall now em-ploy..... shall now em-
 joy..... joy..... ev-ry hour shall now em-ploy, em-ploy, rap-turous
 joy..... joy..... ev-ry hour shall now em-ploy..... shall now em-

joy, joy, rap-turous joy! joy..... joy.....
 -ploy, joy, joy, rap-turous joy, rap-turous joy.....
 dies, sighs may come, but en-ry dies! joy.....
 joy, joy, joy, rap-turous joy, rap-turous joy.....
 breast, joy, joy, rap-turous joy, rap-turous joy.....
 breast, joy, joy, rap-turous joy, rap-turous joy! joy..... joy, joy..... joy,
 -ploy, joy, joy, rap-turous joy, rap-turous joy.....
 joy, joy, joy, rap-turous joy, rap-turous joy.....
 -ploy, joy, joy, rap-turous joy, rap-turous joy! joy..... joy, joy..... joy,
gr

joy rap-turous joy.....!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

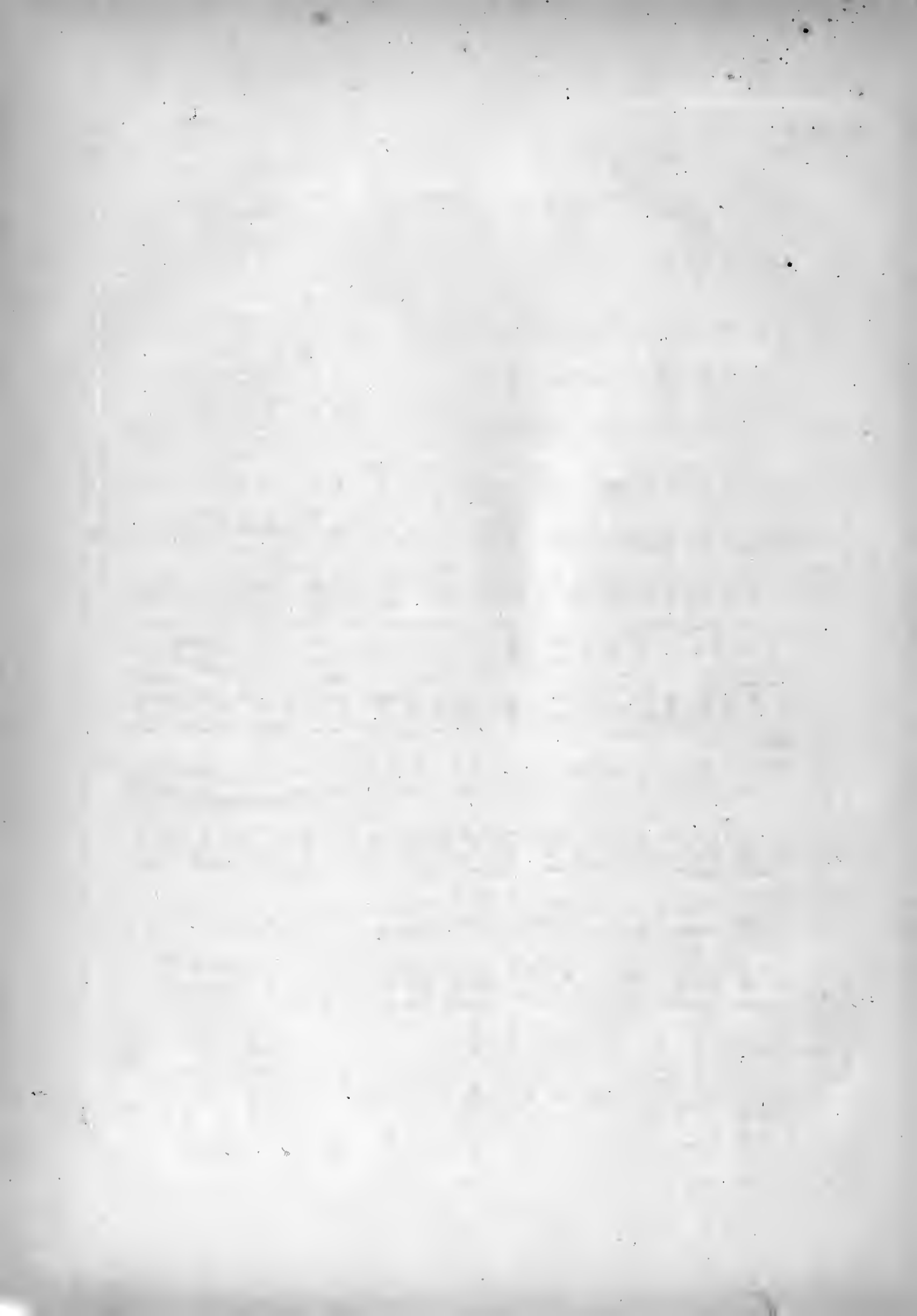
joy, joy..... joy, joy..... rap-turous joy!

gva joy, joy..... joy, joy..... rap-turous joy!

ff

loco

gva *loco*



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