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THE
LAUREL OCTAVO

THE
BOHEMIAN GIRL

TEXT BY
ALFRED BUNN

MUSIC BY
MICHAEL WILLIAM BALFE



C. C. BIRCHARD & COMPANY
BOSTON MASS.

Foreword

The Laurel Octavo Edition of Balfe's ever tuneful opera, BOHEMIAN GIRL, is now presented for the first time in an edition which will make its performance practicable for high schools and amateur organizations. Every number of musical value in the original score has been retained, though many unnecessary repetitions and less important sections and numbers have been omitted. In this way the work has been materially shortened and brought within the range of an evening's performance by other than professional performers. Several of the numbers have been transposed to better suit voices of the high school age, the choruses have been arranged for four parts instead of the old and practically obsolete six-part arrangement of the original, and the whole musical score has been brought up to date without sacrificing the melodic charm of the original. The correct and traditional tempi have been clearly indicated, a much-needed point not to be found in any other edition.

This edition makes practicable a performance in concert form as well as on the stage with scenery and costume. All the text, for musical numbers and for dialogue, has been included, with full stage directions. On the other hand, clear indications for the omissions for concert performance are included.

No other light opera has ever enjoyed the popularity of Balfe's BOHEMIAN GIRL. The charming ballads, stirring dramatic action, brilliant choruses and general romantic flavor have won and held a deserved favor outlasting innumerable other more pretentious works. It is the aim of the Editor and Publishers of this edition to bring within the range of high school and amateur capacities this standard old masterpiece, that our younger people may come into intimate touch with a work which has been so thoroughly enjoyed and dearly loved by the past generation.

C. C. BIRCHARD & COMPANY

THE BOHEMIAN GIRL

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Characters

Count Arnheim, Governor of Presburg	<i>Baritone</i>
Thaddeus, a proscribed Pole	<i>Tenor</i>
Florestein, nephew of the Count	<i>Tenor</i>
Devilshoof, Chief of the Gipsies	<i>Bass</i>
Captain of the Guard	<i>Bass</i>
Officer	
Arline, daughter of the Count	<i>Soprano</i>
Buda, her attendant	
Queen of the Gipsies	<i>Mezzo-Soprano</i>
<i>Chorus of Nobles, Soldiers, Gipsies, Retainers, and Peasants.</i>	

Story of "The Bohemian Girl"

Thaddeus, a Polish exile, seeking concealment from Austrian troops, rescues the infant daughter of Count Arnheim of Austria, from an infuriated stag. The grateful Count asks the stranger to join in the festivities about to take place. Thaddeus finally accepts, but refuses to drink to the health of the Emperor. The Count is angered, and Thaddeus departs with a band of Gipsies. Devilshoof, one of the Gipsies, is imprisoned by the Count, but he escapes and steals Arline, the Count's child.

Twelve years have elapsed. Arline, ignorant of her parentage, is happy with the Gipsies. She loves Thaddeus, and is betrothed to him. But the Gipsy Queen is in love with Thaddeus, and plans to separate them.

A grand fair is in progress — Florestein, the Count's nephew, is met by the Gipsies, and they steal a medallion from him. The Queen hangs it around Arline's neck. Later Florestein accuses Arline of stealing it. She is brought before the Count. He recognizes a scar on her arm and, after questioning her, realizes she is his long-lost child.

Arline, in the midst of the court splendour, cannot forget Thaddeus. They have a secret farewell meeting, but are discovered by the Count, through the scheming of the Gipsy Queen.

The Count will not allow his daughter to wed a Gipsy, so Thaddeus reveals his true rank. The Gipsy Queen induces one of her tribe to fire at Thaddeus, but by a timely movement of Devilshoof the bullet reaches her own heart.

The Count consents to the union of Arline and Thaddeus, and all ends happily.

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THE BOHEMIAN GIRL

Edited by OSBOURNE McCONATHY

MICHAEL W. BALFE

ACT I

The chateau and grounds of Count Arnheim, on the Danube near Presburg. On one side is the principal entrance to the castle, opposite is a flagstaff. On the rising of the curtain, the retainers of Count Arnheim are discovered raising the Austrian Flag.

No.1. Chorus

UP WITH THE BANNER

Allegro vivace

PIANO *f*

ff

ff

SOPRANO *f* Up with the ban - - ner and down

ALTO CHORUS With the ban - ner, down

TENOR

BASS

The score consists of five systems. The first system is the piano introduction in 2/2 time, marked 'Allegro vivace' and 'PIANO f'. The second and third systems continue the piano accompaniment, with the second system marked 'ff'. The fourth system contains the vocal entries for Soprano, Alto Chorus, Tenor, and Bass. The Soprano part begins with the lyrics 'Up with the banner and down'. The Alto Chorus part begins with 'With the banner, down'. The fifth system continues the piano accompaniment.

Who shall dare to dis - pute
with the slave, Who shall dare dis - pute
the right (Where - - ev - er its folds in their
glo - ry wave) Of the Aus - trian Ea - gle's flight, of the
Aus-trian Ea-gle's flight, of the Aus-trian Ea-gle's

flight.

A Più mosso

f *p* Più mosso

pp Its pin - ion flies Free in the skies

As that of the air - y king,

ff

Through dan - ger fleets As heart' that beats

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "Through dan - ger fleets As heart' that beats". The piano accompaniment includes a dynamic marking of *p* (piano) and features several triplet figures in the right hand.

Be - - neath his plu - med wing.

The second system continues the vocal line with the lyrics "Be - - neath his plu - med wing." The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes triplet figures in the right hand.

Its pin - ion flies, yes, Free in the skies, yes,

The third system contains the lyrics "Its pin - ion flies, yes, Free in the skies, yes,". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features triplet figures in the right hand.

As that of the air - y king, yes,

The fourth system concludes the vocal line with the lyrics "As that of the air - y king, yes,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features triplet figures in the right hand, ending with a fermata and a final chord marked with an 8-measure rest.

pp

Through dan - ger fleets As heart that beats

pp

fp

B

Be - neath his plu - med wing. Now the

foe - man lies low; And the bat - tle field's — won, — We may

crese.

hou - or in peace What in war — we have done, — The

più cresc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics 'hou - or in peace What in war — we have done, — The'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The tempo/mood is marked 'più cresc.' (more crescendo).

stir - ring chase, The — fes - tive — board shall

8.....

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'stir - ring chase, The — fes - tive — board shall'. The bottom staff continues the piano accompaniment. A first ending bracket labeled '8.....' spans the final two measures of the piano part, which end with a key signature change to F major (one flat).

day and night be - - guile, shall

8.....

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'day and night be - - guile, shall'. The bottom staff continues the piano accompaniment. A second first ending bracket labeled '8.....' spans the final two measures of the piano part, which end with a key signature change to D major (two sharps).

day and night be - guile, be -

8

guile.

8

ff

3

A SOLDIER'S LIFE

No. 2. Air

Andante mosso

The first system of the piano accompaniment is in 4/4 time. The right hand starts with a forte (f) dynamic, playing a series of chords and moving lines. The left hand begins with a mezzo-forte (mf) dynamic, featuring a triplet of eighth notes. The tempo is marked 'Andante mosso'.

The second system continues the piano accompaniment. The right hand has a 'ten.' (tension) marking above it. The left hand continues with rhythmic patterns, including triplets.

COUNT

A sol - dier's life has seen of strife in all its forms so

The first system of the vocal line and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The piano part has a piano (pp) dynamic marking. The lyrics are: "A sol - dier's life has seen of strife in all its forms so".

much, That no gen - tler theme the world will deem a sol - dier's heart — can

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "much, That no gen - tler theme the world will deem a sol - dier's heart — can".

touch; A sol - dier's life has seen of strife in all its forms so

The third system of the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "touch; A sol - dier's life has seen of strife in all its forms so".

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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

sol - dier's heart — can touch, A sol - - dier's

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment includes a *pp* (pianissimo) section with a dense chordal texture, marked with *rall.* (rallentando) and *a tempo*.

heart, — a — sol - - dier's heart can touch; The

The third system features a vocal line with a triplet and a *pp* marking. The piano accompaniment includes a *colla voce* section with a *pp* marking, indicating a vocal-like accompaniment.

world will deem no gen - tler

The fourth system shows the vocal line with a dotted quarter note. The piano accompaniment features a complex, rhythmic pattern in the right hand and a bass line in the left hand.

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

The fifth system concludes the vocal line with a triplet. The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking, with a triplet of eighth notes in the right hand.

stringendo

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

stringendo *cresc.*

touch.

C Allegro

CHORUS

A-way to

Allegro

f

A - - -

COUNT

f

A - way to the hills,

hill and glen, Where the hun - ters belt - ed

way to hill and glen, Where the

ff

A - way to the hills, a -

men With bu - gles shake the air,

hun - ters' belt - ed men With

ff *f* *ff*

way to the glen, a - way, a -

With bu - gles shake the air, the air; a - way,

bu - gles shake the air; a - way,

ff *ff*

way, a - way, a - way!

a - way, Now to hill and glen a - way, a - way!

a - way, Now to hill and glen a - way, a - way!

During the following interlude, a retainer brings down a rifle to Florestein, who puts it beside a tree in the foreground. Count Arnheim exits into chateau. Nobles and hunters ascend rocks and exeunt. Arline petitions Buda to let her accompany them, and goes off by a footpath, at side of rocks, with Buda and Florestein.

E
decresc.
p
pp
pp
pp

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

THADDEUS. A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An exile from my wretched country, now a prey to the invader, my only hope is in some friendly shelter. (Sees the Austrian flag.) Ah! that tells me I am here on the very threshold of my enemies,

The Bohemian Girl

'TIS SAD TO LEAVE OUR FATHER-LAND

No. 3 Air THADDEUS

Moderato *dolce assai*

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

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

p

well, To wan-der on a stran-ger strand, Where friends but sel-dom

p

accel.

dwell; Yet, hard as are such ills to bear, And deep-ly tho' they

cresc. *cresc.*

f *pp*

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

f *pp*

F

heart! — 'Tis sad to leave our Fa - ther - land, And friends we - there lov'd

well, — To wan - der on a stran - ger strand, Where friends but sel - dom

accel. il tempo
dwell, where friends, where friends, where

friends but sel - dom dwell, — but sel - dom dwell!

f *cresc.* *ff*

At end of song, a troop of gipsies, headed by Devilshoof, their leader, suddenly appear and are about to seize and rob Thaddeus, but, presuming, by his dress that he is a soldier, they stop and examine him.

IN THE GIPSY'S LIFE

No. 4. Gipsy Chorus

Moderato

f *dim.*

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a forte (*f*) dynamic and concludes with a *dim.* (diminuendo) marking.

SOPRANOS and ALTOS

1. In the gip-sy's life you read — The life that all would like to lead, —
 2. 'Tis the maxim bold of man — What's an-oth-er's prize to claim, —

TENORS and BASSES

dolce *pp*

The first system of the vocal score includes staves for Sopranos and Altos, Tenors and Basses, and piano accompaniment. The vocal lines feature a melody with triplet markings. The piano accompaniment is marked *dolce* and *pp* (pianissimo). The piano part includes a 7/8 time signature and a 6/8 time signature.

In the gip-sy's life you read The life that all would like to lead;
 Then to keep then to keep all he can, We gip - sies do the same;

cresc. *p* *f* *p*

The second system of the vocal score continues the vocal and piano parts. The piano accompaniment features dynamic markings: *cresc.* (crescendo), *p* (piano), *f* (forte), and *p* (piano). The piano part includes a 7/8 time signature and a 6/8 time signature.

where the
ev'-ry

Some - times un - der roof and some-times thrown Where the wild wolf makes his lair,
Thus a ha - bit once, 'tis cus - tom grown, Thus a ha - bit's cus - tom grown;

p *cresc.* *p*

G
wolf makes his lair, where the wolf makes his lair; _____
man will take care, ev'-ry man will take care; _____ *rall.*

where the wolf makes his lair, where the wolf makes his lair; For
ev'-ry man will take care, ev'-ry man will take care; For
rall.

G *rall.*

who's no home to call his own _____ Will find, will find a home some - where, _____

a tempo *pp*

Who's no home, no home to call his own will find a home some - where.

Will find a

cresc.

H

Ah, ah, ah,

Will find a home some - where, For home,

p

cresc.

who's no home, no home to call his own, Will

ff

dim.

p

find a home some - where ah! ah!

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

DEVILSHOOF Who are you?

THAD. One without money, without home, and without hope.

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

GIPSY *(who is on look-out on rock)* Soldiers are coming this way.

THAD. 'Tis me they are in search of.

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

(March begins)

(In a moment the gypsies strip Thaddeus of his soldier's dress, and, as they are putting a gipsy's cloak upon him, a roll of parchment, with seal attached, falls at the feet of Devilshoof, who seizes it.)

DEV. What is this?

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

(Takes and conceals it in his bosom, and has just time to mix himself with the gypsies when a body of Austrian soldiers enter in pursuit.)

OFFICER *(Scrutinizing gipsies)* Have you seen any one pass this way, any stranger?

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

OFFICER That's our man — thanks, friend. Forward!

(Exeunt soldiers up rocks.)

MARCH OF THE AUSTRIAN SOLDIERS

No. 5

(To be omitted in concert performances)

Allegro

The musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic marking. The melody in the right hand features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The left hand provides a steady accompaniment of chords and eighth notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

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

No.6. Duet with Chorus

Allegro moderato

DEVILSHOOF

COMRADE, YOUR HAND

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

stand each o-ther in a breath. This grasp se-cures Its owner

(Shaking his hand)

yours in life, In life, and un-til death, This grasp se-cures its

own-er yours In life, and un-til death, This grasp se-cures its

own-er yours In life, and un-til death, in life, in life, and un-til

THADDEUS

ad lib.

dolce

death, yes, — un - til — death.

The scenes and days to

me Which seem'd so blest to be,

No — time can e'er re -

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

The scenes and days, the

days to me, Which seem'd so blest, so blest to be, No time — can e'er re -

store, — no time can e'er re - store,

no time — can e'er re -

crese.

crese.

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

SOPRANOS and ALTOS

TENORS and BASSES

p

In the gip-sy's life you read ——— The

life that all would like to lead, ——— In the gip-sy's life you read The life that

cresc. **K** THADDEUS *pp*

all would like to lead. My wants are few,

cresc. **K** *pp* **DEVILSHOOF**

Want we néer

THADDEUS

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

DEVILSHOOF

worse, I have no purse! We nothing,

THADDEUS

noth - ing have to buy. My heart, my heart 'twill

DEVILSHOOF

wring. That is a thing in which we never deal.

THADDEUS

But all I

DEVILSHOOF

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

cresc.

THADDEUS

steal. My heart 'twill wring, my

heart 'twill wring

DEVILSHOOF

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

L

deal!

CHORUS

In the gip-sys life you read The life that all would like to

f *cresc.*

f *cresc.*

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

M
scenes and days to me Which seemd so blest to
hand, We un-der-stand, we un-der-stand each oth-er in a

M
be, No time can e'er re-store, no
breath, Thisgrasp se-cúres Its owner yours In

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

me _____ Which seem'd so blest to be, _____ No
 plore, And see what luck, what luck there is in store; _____

time can e'er re - store _____ no time can
 Then rest you here while we ex - plore, And see what luck there is in

e'er re - store, _____ no
 store, _____

cresc.

time _____ can e'er _____ re -

ad lib. *rall.*

f *colla voce* *rall.*

N

store; no

Then rest you here while we ex - plore What luck, what luck there is in

p CHORUS In the gip - sy's life you read The

p

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with a fermata over the first measure and a long note in the second. The bass line below it has a steady eighth-note accompaniment. The second system continues the vocal line with lyrics 'In the gip - sy's life you read The'. The piano accompaniment consists of a treble staff with a melodic line and a bass staff with a chordal accompaniment. Dynamics include *p* and *s* (sforzando).

N

time can e'er re - store, no

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

life that all would like to lead the life,

pp

cre - cen - d

Detailed description: This system contains the next two systems of music. The top system continues the vocal line with lyrics 'time can e'er re - store, no' and 'store; Now rest you here while we ex - plore What luck, what luck there is in store, yes'. The bass line continues with eighth notes. The second system continues the vocal line with lyrics 'life that all would like to lead the life,'. The piano accompaniment features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Dynamics include *pp* and *f* (forte).

time can e'er re - store, no time can e'er re - store, no, no time, no
 rest here, rest here while we ex -
 the life, the life, the life that

ff

time, ————— no time can
 plore What luck, what luck there
 all would like to lead, the

f

ff più mosso

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

is in store, what luck, what

life that all would like to

ff più mosso

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

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

lead, the life that all would like to

time can e'er re - store, can e'er re -
 plöre What luck, what luck there is in store, what luck's in
 lead, would like to lead, would like to

(All exeunt)

store.
 store.
 lead.

(Loud shouts and alarms are heard, becoming more and more distinct. Peasants rush in, evincing great alarm.)

THADDEUS. What means this alarm?

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

THADDEUS. What do I hear?

(He perceives Florestein's rifle, siezes it, runs up the rocks, aims, fires, and instantly rushes off. The discharge of the rifle and the alarm of the peasantry bring Count Arnheim to the spot. Devilshoof enters at one side, at the same time, watching.)

MELODRAMATIC MUSIC

No. 7

Allegro vivace (To be omitted in concert performances)

The musical score is written for piano and violin. It begins with a piano introduction marked *fp* (fortissimo piano) in the left hand, consisting of a rhythmic pattern of eighth notes. The violin part enters with a melodic line of eighth notes. The score is divided into five systems. The first system includes the initial piano introduction and the start of the violin melody. The second and third systems continue the melodic development in both parts. The fourth system features a piano accompaniment of chords marked *f* (forte). The fifth system concludes with a *ff* (fortissimo) piano accompaniment and a violin flourish, ending with a *Segue* instruction.

COUNT Whence proceed these sounds of fear; and where is my darling child?

(All maintain a painful silence, when Thaddeus reappears bearing Arline in his arms. She has been wounded in the arm, and seems faint.)

BUDA *(Falling at the Count's feet.)* We were pursued by the wild deer they were chasing, and, but for the bravery of this young man *(pointing to Thaddeus)* the life of your child would have been sacrificed.

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

(Buda goes into the castle with Arline, and Count Arnheim advances to Thaddeus.)
Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the service you have rendered him.

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

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

THADDEUS I thank your lordship, but —

COUNT *(To the nobles.)* Pray, my friends, join your entreaties to mine. *(Here the nobles all surround the Count and Thaddeus, and Florestein coming up to him, says,)*

FLORESTEIN I am extremely obliged to you for not shooting me as well as my little cousin — and I beg of you — aw — stay. *(Aside.)* A very common sort of personage, apparently.

THAD. *(To the Count.)* Be it as your lordship wishes.

COUNT Then be seated, friends, and let the fête begin.

(They all seat themselves at the tables which have previously been laid opposite the castle. Thaddeus takes his seat at the farther end, and Florestein occupies a prominent position.)

COUNT *(Rising.)* I ask you to pledge but once, and that is, to the health and long life of your Emperor. *(Here the guests fill their glasses, rise, and turning towards the flag, drink, while the peasants uncover. Thaddeus alone keeps his seat, on perceiving which, Florestein goes up to the Count and points it out to him.)*

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

COUNT *(Filling a glass and going up to Thaddeus.)* I challenge you to empty this to the health of our Emperor.

THAD. *(Taking the glass.)* I accept the challenge, and thus I empty the goblet.

(Thaddeus throws down the goblet with the utmost contempt. A general burst of indignation follows. The nobles, drawing their swords, rush towards Thaddeus.)

DOWN WITH THE DARING SLAVE

No. 8

Allegro vivace

p *cresc.* *a* *poco*

The piano introduction consists of two staves (treble and bass clef) in 2/2 time. The melody is written in the treble clef and features a series of eighth-note patterns. The bass line provides a steady accompaniment. Dynamic markings include *p* (piano), *cresc.* (crescendo), *a* (accelerando), and *poco* (poco).

SOPRANOS and ALTOS

TENORS and BASSES

f

Down with the dar - ing slave, Who dis -

The vocal line for Sopranos and Altos begins with a rest followed by a series of chords. The lyrics are: "Down with the daring slave, Who dis -".

f

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

The vocal line for Tenors and Basses begins with a rest followed by a series of chords. The lyrics are: "putes, who dis - putes the right Of a peo - ple's de -".

light, And would their an - ger

light, And would their an - ger

P

brave. COUNT (To the nobles and Guests, interposing between them and Thaddeus.)

COUNT

Al-though 'tis vain to mask The

p

rage such act de-mands, For-give me if I ask His

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

ven-ture to have craved The life of — one, who

The musical score consists of four systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp) and the time signature is 3/4. The first system begins with a piano (P) dynamic and a 'brave.' marking. The vocal line starts with a rest, followed by the lyrics 'Al-though 'tis vain to mask The'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with 'rage such act de-mands, For-give me if I ask His'. The piano accompaniment remains consistent. The third system has the vocal line singing 'par-don at your hands, If from your wrath I'. A piano (p) dynamic marking appears in the piano accompaniment. The fourth system concludes with the vocal line singing 'ven-ture to have craved The life of — one, who'. The piano accompaniment continues with the same rhythmic pattern.

more than life has saved: Stran - ger, I an - swer

f *pp*

not One mo - ment for your life; Quit, while you may, a

spot Where you have rais'd a strife: Your long - er

pres - ence will more ex - cite, And this will the

(throwing a purse)

of gold to Thaddeus.) *Q* Devilshoof rushes in

ser - vice you did me, re - quite!

p

DEVILSHOOF

*(Taking the hand of Thaddens.)**(To Count)*

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

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

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

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

FLORESTEIN

Up-on my life 'tis most un-pleas-ant, Just as one had at-tack'd a

THADDEUS, who has taken up the purse, and seeing himself and Devilshoof surrounded by the Nobles and Guests, throws the purse at the Count's feet.

THADDEUS

pheas - ant. Take baek your

gold, and learn to know One a - bove

aught you can be - stow.

R CHORUS

Down with the dar - ing slave, Who would our

Down with the dar - ing slave, Who would our

R

fu - - - ry brave, down with the

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

DEVILSHOOF, defending Thaddeus, retreats, pressed upon by the Nobles, Guests, &c., when the Count orders a party of his retainers to divide them; they seize Devilshoof, and take him towards the castle.

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

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

back, ye cra - ven things! He

who ob - structs our path Up - on his rash - ness

brings The ven - geance of my

8

S CHORUS

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

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

S

p *pp*

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

find es - cape from those walls bet - ter men have con - fin'd!

DEVILSHOOF as they are

Tho' mesh'd by

f

dragging him off.

nun - bers in the yoke of one by all ab -

hord, Yet trem - ble, worth - less lord, At the ven - geance you pro -

CHORUS

Down with the slave, down with the slave, down with the
voke.) Down with the slave, down with the

T *Più mosso*

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

T *Più mosso*

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "would our fu - ry brave; down with the slave, down". The piano accompaniment is written in a bass clef and features a rhythmic pattern of eighth notes and chords.

with the slave who would our

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "with the slave who would our". The piano accompaniment includes a first ending bracket marked with an "8" above it, indicating an eighth-note pattern.

fu - ry brave, down with the

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "fu - ry brave, down with the". The piano accompaniment includes a second ending bracket marked with an "8" above it, indicating an eighth-note pattern.

slave, down with the slave, down

8-----

This system contains the first two lines of music. The top line is a vocal line with lyrics. The bottom line is a piano accompaniment. A first ending bracket labeled '8' spans the first two measures of the piano part.

8-----

This system contains the piano accompaniment for the second system. It features a first ending bracket labeled '8' over the first two measures.

with the slave, down with the

8-----

This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The bottom line is a piano accompaniment. A first ending bracket labeled '8' spans the first two measures of the piano part.

8-----

This system contains the piano accompaniment for the third system. It features a first ending bracket labeled '8' over the first two measures.

slave!

8-----

This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics. The bottom line is a piano accompaniment. A first ending bracket labeled '8' spans the first two measures of the piano part.

8-----

This system contains the piano accompaniment for the fifth system. It features a first ending bracket labeled '8' over the first two measures.

. DEVILSHOOF is dragged off into the castle, the COUNT, Nobles, &c., reseat themselves, when the festival continues; BUDA is seen to leave the window at which she has been seated with ARLINE, and she enters and converses with the COUNT. In the midst of the feast, DEVISHOOF is seen descending from the roof of the castle, until he reaches the window of ARLINE'S chamber, into which he enters, undressing ARLINE, continues his descent to the ground and steals off towards the rocks in the rear. BUDA then enters the castle, and in a minute afterwards the festivities are interrupted by violent shrieking, the window is thrown open, and BUDA, pale and with dishevelled hair, signifies, by her gestures, that ARLINE has disappeared.

GALOP

No. 9

Allegro vivace (May be omitted in concert performances)

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The piece begins with a forte (ff) dynamic in the bass staff. The first system includes a piano (p) dynamic. The second system features a forte (f) dynamic. The third and fourth systems contain triplet markings (3) over the notes. The fifth system ends with a piano (p) dynamic. The sixth system concludes with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of music features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth and sixteenth notes. The bass clef accompaniment includes a piano (*p*) dynamic marking and features chords and eighth notes.

The second system continues the melody and accompaniment from the first system, maintaining the same musical elements and dynamics.

The third system shows a change in the bass line with a piano (*p*) dynamic marking and includes a fermata over a chord in the right hand.

The fourth system features a forte (*f*) dynamic marking and includes a fermata over a chord in the right hand.

The fifth system features a fortissimo (*ff*) dynamic marking and includes a fermata over a chord in the right hand.

The sixth system continues the musical piece with consistent notation and dynamics.

The seventh system concludes the piece with a fermata over a chord in the right hand and a 'Segue' instruction.

WHAT SOUNDS BREAK ON THE EAR?

No 10. Finale to Act I.

SOPRANOS AND ALTOS

TENORS AND BASSES

Allegro

mf *cresc.* *f*

What sounds break on the

ear, — what sounds break on the ear? What

looks of wild de - spair A grief as wild im - part?

COUNT

My child! my child! that word a - lone

With ag - o - niz - ing tone, my

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

child! that word a - lone Bursts in up - on

CHORUS } U
Be ev - 'ry hand pre - par'd
my soul. } U

Their liege lord's halls to guard, And with de -

f

vo - tions' bond, All ties, all ties be - yond —

f

FLORESTEIN (*Kneeling, and appearing greatly alarmed*)

Ah! what with danc - ing, scream - ing, fighting, One

p

real - ly is a shock - ing plight in;

It puz - zles quite one's wit To

find a place to pick a bit.

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

COUNT
Wretch, mon - ster, give me back the trea - sure

of my soul, the trea - sure of my soul,

Go, all the spoil - ers' foot - steps track, That treas - ur'd

The first system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "Go, all the spoil - ers' foot - steps track, That treas - ur'd". The piano accompaniment features a steady bass line in the left hand and a melody in the right hand with triplets.

prize who stole; Go, all the spoil - ers'

The second system of the musical score. The vocal line continues with the lyrics "prize who stole; Go, all the spoil - ers'". The piano accompaniment continues with similar rhythmic patterns and triplets.

foot - steps track, That treas - ur'd prize ——— who

The third system of the musical score. The vocal line concludes the phrase with "foot - steps track, That treas - ur'd prize ——— who". The piano accompaniment ends with a double bar line and a 4/4 time signature.

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

The fourth system of the musical score, marked "Recit.". The vocal line has the lyrics "stole. But no, vain hope, un - less we pray to him who heal - eth all". The piano accompaniment is sparse, with a few chords and a melodic fragment in the right hand.

THOU WHO IN MIGHT SUPREME

No. 10a

Andante Religioso

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

COUNT

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

pp CHORUS

Thou who in might su - preme, O'er the fate of all

pp *cresc.*

reign - est, Thou, who hope's pal - est beam — In the mourner sus -

cresc.

reign - est, Thou, who hope's pal - est beam — In the mourner sus -

pp *cresc.*

pp

tain - est, Vouchsafe to lend an ear To the grief of the

tain - est, Vouchsafe to lend an ear To the grief of the

pp

wail - er, Cut short the dark ca - reer Of the ruth - less as - sail - er,

wail - er, Cut short the dark ca - reer Of the ruth - less as - sail - er,

of the ruth - less as - sail - er; Cut short the dark ca -

of the ruth - less as - sail - er;

reer, the dark ca - reer Of the ruth-less as - sail - er,

Cut short the dark ca - reer Of the ruth-less as - sail - er,

f

ff

Cut short the dark ca - reer — Of the ruthless as-sail -

Cut short the dark ca - reer — Of the ruthless as-sail -

ff

V Allegro

er.

er.

V Allegro

f

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

Chorus—FOLLOW WITH HEART AND WITH ARM

No. 11 Finale, Continued

Allegro vivace

mf

Fol - low, fol - low with heart and with arm, — Fol - low, fol - low and

mf

Allegro vivace

fp

shel - ter from harm — The pride of Arn - heim's line, the pride of

pp

3 6

Arn - - heim's line; — Fol - low, fol - low with

p

f

p

6

heart and with arm,— Fol - low, fol - low and shel - ter from harm— The

pride of Arn - heim's line, the pride of Arn - heim's

cresc.

cresc.

cresc.

f

W *ff* Più mosso heart

line, Fol - low, fol - low, fol - low with heart and with arm,

ff

W Più mosso

ff

Fol - low and save the pride of Arn - heim's line, Where

8.

all its hopes, its hopes en - twine.

8.

ff

3

END OF ACT I

ACT II

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

SCENE I. *Street in Presburg, moonlight. Tent of the Queen of the gipsies, large curtains at the back— it is lighted by a lamp. On the opposite side of the stage are houses, one of which an hotel, is lighted up. Arline is discovered asleep on a tiger's skin— Thaddeus is watching over her. As the curtain rises, a patrol of the city guard marches by, and as soon as they have gone off, Devilshoof and a party of gipsies, wrapped up in cloaks, suddenly appear.*

No.12

SILENCE, THE LADY MOON

INTRODUCTION

Moderato

The musical score is for a piano introduction in G major, 4/4 time, marked Moderato. It consists of five systems of music. The first system begins with a piano (pp) dynamic. The second system includes the lyrics 'cres - cen - do' under the treble clef staff. The score features various musical notations including triplets, slurs, and dynamic markings such as 'pp' and 'cres - cen - do'. The bass line provides a steady accompaniment with eighth and sixteenth notes, while the treble line features more complex rhythmic patterns and triplets.

sotto voce

Si - - lence, si - lence, the La - dy Moon,—

sotto voce

sotto voce

the La - dy Moon Is the on - ly wit - ness now a - wake, — And,

A *sempre p*

wea - ry of watching, . chance she soon To sleep will herself be - take! — Silence!

sempre p

A

Si - lence, from her throne in air She may look on for ought we care —

But if she at - tend un - to our be - hest, She will go to rest, —

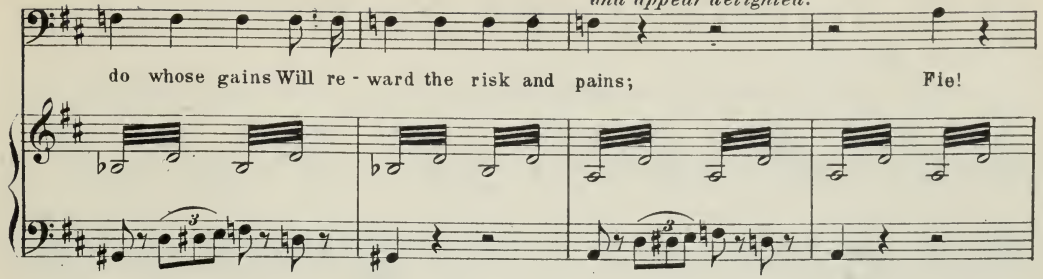
Yes, she will qui - et - ly go to her rest, qui - et -

ly go to her rest.

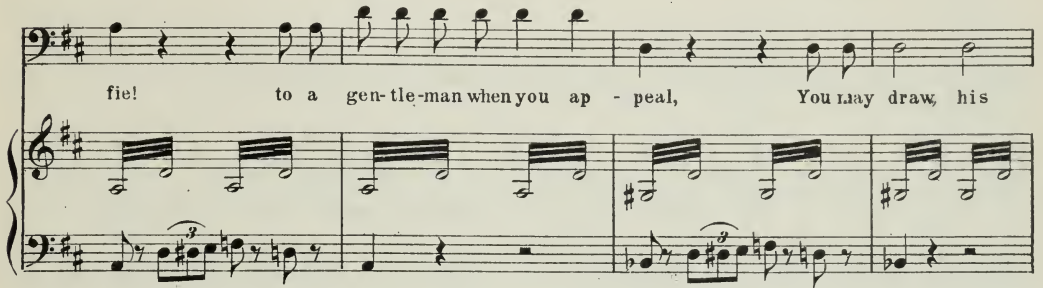
DEVILSHOOF

There's a deed to

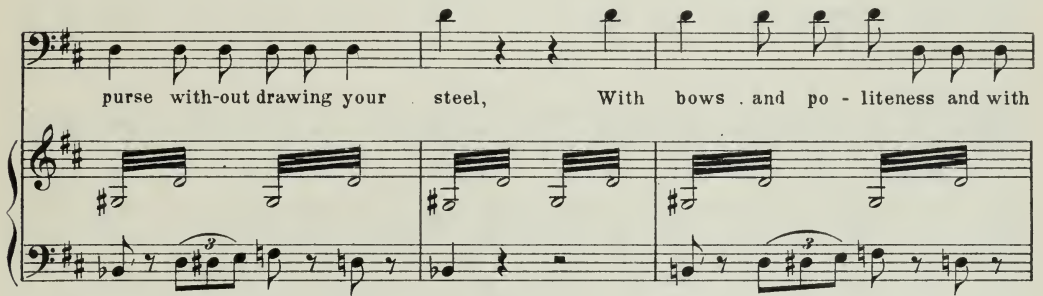
do whose gains Will re - ward the risk and pains; Fie!



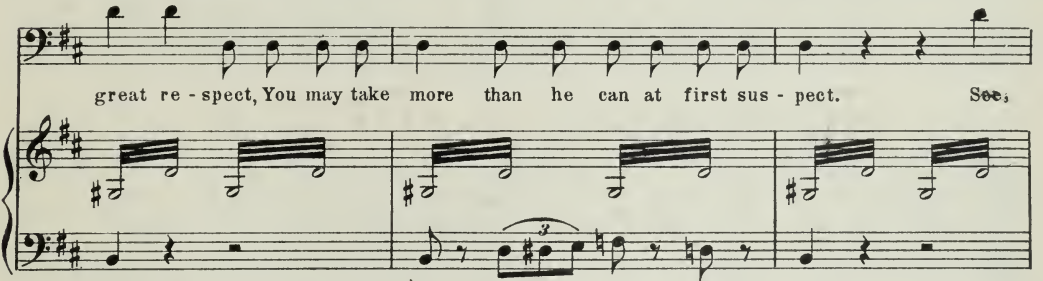
fie! to a gen - tle - man when you ap - peal, You may draw, his



purse with - out drawing your steel, With bows and po - liteness and with

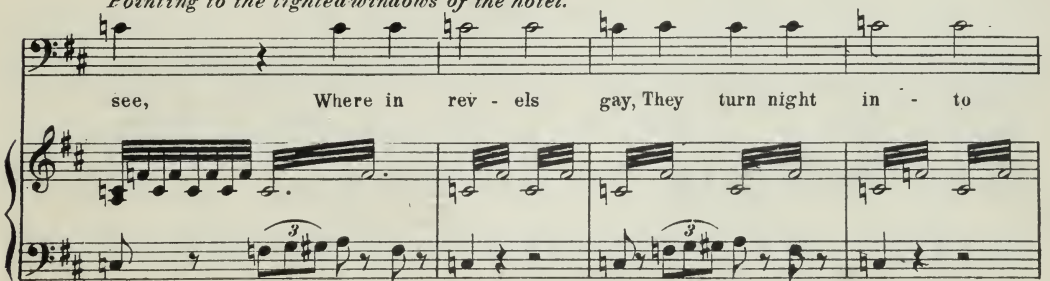


great re - spect, You may take more than he can at first sus - pect. See,



Pointing to the lighted windows of the hotel.

see, Where in rev - els gay, They turn night in - to



day! Watch here, soon they'll home-ward go, We'll find them an ea - sy

prey; Watch here, watch here, And without a blow, We shall

make po - lite - ness pay. Si - lence! this way, this way, this way, this

way, *pp* silence, this way, this way,
 Si - lence, *pp* si - lence, this way, this way, si -

si - lence, this way, this way,

lence, si - lence,

sf *sf* *p*

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

si - lence!

si - lence!

p

No. 13.

FLORESTEIN'S SONG

Allegro

f *p*

FLORESTEIN *quasi parlando.*

Home! Home! Late to be

p *quasi parlando*

Bohemian Girl

out! And the stars fade ov - er - head.

p

Home! Home! For the

owls are a - bout and I would I were in bed! And I

would I were in bed! The moon that's lighting me on my way must be as

pp

calm as the peo - ple say, For al - ways, when strangest e - vents have oc - curred, She

The Gipsies have by this time advanced, and Devilshoof goes politely up to Flor. DEV. To Flor. bowing.

blandly looks on with nev - er a word. My ear caught

p sempre stac.

not the clock's last chime, And might I beg to ask the time?

FLORESTEIN (*starts, recovers a little, and after eyeing Devilshoof*) (*aside*)
I have oft - en been as - sailed and my courage may have failed, But there's

To Devilshoof
real - ly nothing in it, I'm re - cov - er'd in a minute, You're so

Looking at his watch
polished, so po - lite. That _____ 'tis late in - to the night,

Devilshoof snatches the watch from Florestein and puts it in his fob.)

DEV. (Taking from Florestein his rings chain, and the rich medallion)

FLOR. Might I beg to ask I am real - ly griev'd to
Assuming courage

see a - ny - one with so much wealth, and glad - ly will take the

great - est care of the rings and chain you chance to

FLOR. *(Draws his sword)*
wear. — What I thought was po - lite - ness is down right theft, And at this rate I

soon shall have noth - ing left.

At a sign from Devilshoof the Gipsies instantly surround Florestein, and take every valuable from him.

Ad - vance with cau - tion, let ev - 'ry man

p

Seize on and keep what - ev - er he can, what - -

ev - - er he can, what - - ev - -

er he can.

f

(During the chorus, Devilshoof makes off with the medallion, and the others are dividing the rest of the spoil, when a female appears in the midst of them, drops her cloak and discovers their Queen. The gypsies appear stupefied.)
The Bohemian Girl

QUEEN *Recit.*

To him, from whom you stole, sur-render back the whole.

(The Gipsies return the different things to Florestein.)

FLORESTEIN (*Trembling and looking over the things*)

Thanks, ma-dam, la-dy, but

Tempo Primo

pp *pp* *staccato*

might I re-quest A me-dal-lion in di-a-monds worth all the

(At a sign from the Queen, who seems to command its restitution)

rest.

On our chief-tain's share we ne'er en-croach And he fled with the

prize at your ap-proach, he fled with the prize at

your ap - proach.

F QUEEN (*To Florestein*) **FLOR.** (*Trembling*)
F Tempo Primo Beyour safe - ty my care, I'm in pre-cious

QUEEN (*To Gipsies*)
 hands. Fol - low, and list to your Queen's — com - mands.

pp

We fol - low, yes, and list, and list un - to our Queen's com - mands,

pp

pp

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a piano (*pp*) dynamic. The lyrics are "We fol - low, yes, and list, and list un - to our Queen's com - mands,". The bottom line is the piano accompaniment, also starting with *pp*. It features a steady eighth-note bass line and chords in the right hand, with some triplet markings.

yes, we list, we list un - to our Queen's com - mands, -

pp

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "yes, we list, we list un - to our Queen's com - mands, -". The piano accompaniment continues with similar rhythmic patterns and includes triplet markings in both hands.

cresc.

yes, we list, we list un - to our Queen's com - mands, yes, we

cresc.

cresc.

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "yes, we list, we list un - to our Queen's com - mands, yes, we". The piano accompaniment features a *cresc.* (crescendo) marking and includes triplet markings and accents in both hands.

QUEEN

Come, come, come.
list, we list, to our Queen's com-mands, yes, yes, we fol - - low.

sf *sf* *pp*

(Exeunt Queen, after Florestein, and beckoning the Gipsies to follow)

(Segue)

(As soon as all have gone, Arline, aroused by the noise, comes from the tent, followed by Thaddeus)

Moderato
p

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

I DREAMT THAT I DWELT

No. 14

The musical score is arranged in four systems. The first three systems are instrumental, featuring a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 3/8. The piano part consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The first system includes the instruction *dolce assai*. The second system continues the instrumental piece. The third system concludes the instrumental section with a double bar line and a repeat sign. The fourth system is the vocal entry, with the vocal line in treble clef and the piano accompaniment in grand staff. The lyrics are: "I dreamt that I dwelt in marble halls With / I dreamt that suitors sought my hand, That". The piano accompaniment for the vocal system features a rhythmic pattern of eighth notes in the bass and chords in the treble.

dolce assai

ARLINE

I dreamt that I dwelt in mar - ble halls With
I dreamt that sui - tors sought my hand, That

pp

vas - sals and serfs at my side, _____ And of all who as -
knights up - on bend - ed knee, _____ And with vows no

sem - bled with - in those walls, That I was the hope and the
maid - en heart could with - stand They pledg'd their faith to

pride, _____ I had rich - es too great to count - could
me, _____ And I dreamt that one of that no - ble

boast Of a high an - ces - tral name; _____ But I
host Came forth my hand to claim: _____ But I

(Taking both his hands in hers.)

pp

al - so dreamt, which pleas'd me most, That you lov'd me

pp

still the same, that you lov'd me, you lov'd me still the

cresc.

same, that you lov'd me, you lov'd me still the same.

(At the end of the ballad Thaddeus presses Arline to his heart.)

ARLINE And you do love me still?

THADDEUS More than life itself.

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

THE WOUND UPON THINE ARM

No. 15 Duet

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The piece begins with a series of chords in the right hand and a steady bass line in the left hand. Dynamics include *f*, *p*, *cresc.*, *f*, and *p*.

THADDEUS (Taking her hand and pointing to the mark.)

Vocal line for Thaddeus: "The wound — up - on thine arm Whose".
 Piano accompaniment includes dynamics *pp* and *pp dolce*.

Vocal line for Thaddeus: "mark — thro' life'twill be, In sav-ing thee from great -".
 Piano accompaniment continues with chords and a melodic line in the right hand.

Vocal line for Arline: "er harm Was there trans-fix'd by me. By thee?".
 Piano accompaniment continues with chords and a melodic line in the right hand.

THADDEUS

Ere on thy gen-tle head Thy sixth sun had its ra-diance

pp dolce

shed, A wild deer who had lain at bay, Pur-sued by

ARLINE THADDEUS

hunt - ers cross'd the way. Well? By slaying him I res - cued

ARLINE THADDEUS

thee. Yes! And in his death-throe's a - go - ny, Thy gen-tle

form by his ant - ler gor'd, This humble arm to thy home re -

ARLINE

stor'd. Strange feel - ings move this breast, It

nev - er knew be - fore, And bid me here im -

plore That you re - veal, that you re - veal the rest.

Piano introduction in B-flat major, 4/4 time. The music features a melodic line in the bass clef and a chordal accompaniment in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a fermata over a final chord.

H Allegro non troppo

ARLINE

Vocal line (H) and piano accompaniment. The vocal line begins with the lyrics "Speak, tell me,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *fp* (fortissimo piano).

Vocal line (H) and piano accompaniment. The vocal line continues with the lyrics "ease my tor-tur'd heart, Speak, and that". The piano accompaniment maintains the rhythmic pattern. Dynamics include *fp*.

Vocal line (H) and piano accompaniment. The vocal line continues with the lyrics "se-cret, e-vil or good, e-vil or good, im". The piano accompaniment features a *cresc.* (crescendo) marking. Dynamics include *cresc.*

Piano solo section. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *part.*, *dim.* (diminuendo), and *pp* (pianissimo).

THADDEUS

I will tell thee, I will

tell thee all tho' I lose thee, I lose thee for ev -

cresc.

ARLINE

er. Speak, tell me,

p *cresc.*

THADDEUS

ease my tor - tur'd heart. I will tell thee all tho' I

cresc. I Moderato

lose, tho' I lose thee for ev - er.

pp stacc.

dolce

What is the spell hath yet ef - fac'd The first fond lines that love hath traç'd, And

What is the spell hath yet ef - fac'd The first fond lines that love hath traç'd, And

af - ter years have but im - prest More deep in love's con - fid - ing breast?

af - ter years have but im - prest More deep in love's con - fid - ing breast?

What is the spell hath yet ef - fac'd The first fond lines that love hath traç'd, And

What is the spell hath yet ef - fac'd The first fond lines that love hath traç'd, And

cresc.

col canto

af - ter years have but im - prest More deep in love's con - fid - ing

af - ter years have but im - prest More deep in love's con - fid - ing

breast, more deep in love's con - fid - ing

breast, more deep in love's con - fid - ing

breast, in love's con - fid - ing breast, in love's con - fid - ing

breast, in love's con - fid - ing breast, in love's con - fid - ing

breast!

breast!

ff

(At the end of the duet Thaddeus throws himself at the feet of Arline covering her hand with his kisses. The Queen appears, pale and trembling with passion. She advances towards Arline, and, pointing to Thaddeus —)

QUEEN And dare you aspire to the love of him who possesses the heart of your Queen?

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

QUEEN Loves you?

ARLINE Yes, let him speak for himself and choose between us.

QUEEN Be it so.

(Thaddeus, who has been anxiously watching the two, here runs and embraces Arline. She surveys the Queen with an air of triumph.)

ARLINE (To the Queen.) I made no idle boast. (Then to Thaddeus —) Summon our comrades hither.

(The Queen is standing in the center, while Thaddeus calls the gipsies together. They enter from all sides and surround the Queen, asking by gestures the cause of the summons.)

HAPPY AND LIGHT OF HEART

No. 16. Recitative and Chorus

Allegro moderato **ARLINE**
ad libitum

Lis-ten while I relate the hope of a gip-sy's fate; I am

Allegro

lovd by one, by one I love All oth-er hearts a-bove, And the

(Taking the hand of Thaddeus)

sole de-light to me Is with him u-ni-ted to be, yes!

CHORUS

Hap-py and light of heart are those Who in each bo-som one

faith re - pose, who in each bo - - som one

DEVILSHOOF (*aside*) (*maliciously pointing to the Queen*)

faith, one faith re - pose. (A ri - val's hate you may bet - ter

tell By her rage than by her tears, And it per chance may be as well To

set them both, to— set them both by the ears.) As Queen of our

tribe, 'tis yours by right, The hands of those you rule to u - nite.

CHORUS (To Queen, who draws back and hesitates)

In love and truth by thee Their hands u - ni - ted be.

Meno mosso, quasi a piacere QUEEN (Haughtily advancing and taking the hands of Arline and Thad.)

Hand to hand, heart to heart, Whoshall those I've u - ni - ted part? who shall

(Joining their hands)

those I have ma - ted part? By the spell of my sway, part them who

HAPPY AND LIGHT OF HEART

83

No. 17

Allegretto

may.

pp Hap - py and light of heart are those, yes, hap - py and light of

pp

heart are those Who in each oth - er faith re - pose,

Hap - py and light of heart are those Who in each oth - er faith re - pose;

The musical score is for a piece titled "Happy and Light of Heart" (No. 17), marked "Allegretto". It is in 6/8 time and B-flat major. The score consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics in both English and German. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

L *f* * *p*

Hap - py and light, — and light of heart are those —

f *p*

L *f* * *p*

f

Who — faith re - pose, — in each oth - er faith re - pose, ah!

f

f

pp

Hap - py and light of heart are those Who in each oth - er faith re - pose,

pp

pp

* On the stage this is usually sung without accompaniment
The Bohemian Girl

p Hap-py and light of heart are those Who in each oth - er faith re-*p*ose, who
cresc.

p *cresc.*

p *cresc.*

p in each oth - er faith, one faith re-*p*ose. *M* *pp* Hap - py and
p *pp*
 Yes, hap - py,

p *M* *f* *pp*

light of heart — are those Who — in each oth - er faith — re -

p *cresc.*

BLISS FOREVER PAST

No. 18.

Larghetto cantabile

pp *dolce assai.*

The piano introduction consists of two staves. The right hand begins with a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Larghetto cantabile' and the dynamics are 'pp' (pianissimo) and 'dolce assai'.

§ QUEEN

1. I would that I had died e'er now, For
2. But no! but no! not one poor ray Of

The vocal line is in a soprano register. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include 'pp'.

then I had not felt — The bit - ter pang, the
com - fort will be mine; — No gleam of hope how -

The vocal line continues with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include 'pp'.

crush - ing blow, Thy cru - el words have dealt! I've
ev - er faint, Will thro' my sor - row shine! That

The vocal line concludes with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include 'cresc.' (crescendo).

but one so-lace, hea-ven grant It cheer me, cheer me to the
sor-row is so sharp, so great, It's pow'r so deep, so deep, so

last! vast, 'Tis sad fond mem-ry, faith-ful still To
That e'en the mem-ry will it crush Of

bliss for-ev-er past, 'Tis sad fond mem-ry, faithful still To bliss for-ev-er
bliss for-ev-er past, That e'en the mem-ry will it crush Of bliss for-ev-er

past, 'Tis sad fond mem-ry, faithful still To bliss for-ev-er past.
past, That e'en the mem-ry will it crush Of bliss for-ev-er

past.

dim. *pp* *f trem.* *ff*

At close of ballad enter Devilshoof. By a commanding gesture the Queen bids him stand before her Bohemian Girl

dared to deck thy fore-doom'd neck, answer me where didst thou

The first system of the 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 contains the lyrics 'dared to deck thy fore-doom'd neck, answer me where didst thou'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

DEVILSHOOF

QUEEN

get it? where? 'Twas en-trusted to my care. This ve-ry

The second system continues the musical score. It includes a vocal line with the lyrics 'get it? where? 'Twas en-trusted to my care. This ve-ry'. The piano accompaniment includes a section marked with a piano 'p' dynamic and a fermata over a measure. The system is labeled 'DEVILSHOOF' and 'QUEEN'.

night, on this ve-ry spot, Thy soul for once its fears for-

The third system features a vocal line with the lyrics 'night, on this ve-ry spot, Thy soul for once its fears for-'. The piano accompaniment continues with a steady eighth-note accompaniment.

got, A fool - ish gal - liard who cross'd thy way Be - came thy

The fourth system features a vocal line with the lyrics 'got, A fool - ish gal - liard who cross'd thy way Be - came thy'. The piano accompaniment continues with a steady eighth-note accompaniment.

DEVILSHOOF

prey. Fiend - born! 'twere vain to fly The glance of her

The fifth system features a vocal line with the lyrics 'prey. Fiend - born! 'twere vain to fly The glance of her'. The piano accompaniment includes a section marked with a piano 'p' dynamic. The system is labeled 'DEVILSHOOF'.

search - - - ing eye.

cresc.

N QUEEN
Down on thy knees, the gem re - store, E'en in thy shame a - maz'd,

f p p fp p

Or long years of sin shall de - plore The storm which thou hast

f p

DEVILSHOOF (Aside)
rais'd. (It best might be the prize to re - store, Much as I seem a -

cresc. fp p fp

maz'd, Or here af - ter — I may de - plore The

p f p p

storm which I have rais'd: Queen I o - bey 'Tis —

— the wis - est thing thy miscreant heart could do.

(Takes medallion)

DEVILSHOOF (Aside)

Who from my grasp such prize could wring The do - ing it may

rue De - part, and join the rest. I will

f QUEEN DEVILSHOOF

do thy high be - hest The

(Aside)

Now de - part, and join the rest,
 wrongs we forgive not, and can - not for - get, Will ven - geance more sharply whet, The

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f* and *p*. The lyrics are: "Now de - part, and join the rest, wrongs we forgive not, and can - not for - get, Will ven - geance more sharply whet, The".

now de - part and join the
 wrongs we forgive not, and can - not for - get, Will ven - geance more sharp - ly

The second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f* and *p*. The lyrics are: "now de - part and join the wrongs we forgive not, and can - not for - get, Will ven - geance more sharp - ly".

rest. The wrongs we forgive not, and can - not for - get Will ven - geance more sharp - ly
 whet, The wrongs we forgive not, and can - not for - get Will ven - geance more sharp - ly

The third system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f*, *p*, and *fp*, as well as the instruction *cresc.*. The lyrics are: "rest. The wrongs we forgive not, and can - not for - get Will ven - geance more sharp - ly whet, The wrongs we forgive not, and can - not for - get Will ven - geance more sharp - ly".

whet, The wrongs we forgive not, and can - not for - get Will ven - geance more sharply
 whet The wrongs we forgive not, and can - not for - get Will ven - geance more sharply

The fourth system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *f* and *p*. The lyrics are: "whet, The wrongs we forgive not, and can - not for - get Will ven - geance more sharply whet The wrongs we forgive not, and can - not for - get Will ven - geance more sharply".

piu mosso

fp

whet, yes, will our vengeance sharp-ly whet, will ven-geance sharp-ly
 whet, yes, will our vengeance sharp-ly whet, will ven-geance sharp-ly

piu mosso

fp

whet, yes, will our ven-geance sharp-ly whet, will ven-geance sharp-ly
 whet, yes, will our ven-geance sharp-ly whet, will ven-geance sharp-ly

cresc.

fp

cresc.

fp

whet, will ven-geance more sharp-ly whet, will ven-geance sharp-ly

cresc.

fp

whet, will ven-geance more sharp-ly whet, will

ff

ff

sharp-ly whet.

f

cresc.

ff

Exeunt the Queen and Devilshoof at separate sides

Be-gone!

sharp-ly whet.

segue when scene changes

rall.

COME WITH THE GIPSY BRIDE

Song with Chorus No.20

N.B. Sometimes this number is sung by Arline as a solo, in which case the chorus parts are omitted and the small notes substituted for the voices.

Behind the Scenes

ARLINE and SOPRANOS

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

TENORS and BASSES

The first system of the musical score is set in 4/4 time and a key signature of three flats (B-flat, E-flat, A-flat). It features three staves: a vocal line for Arline and Sopranos, a vocal line for Tenors and Basses, and a piano accompaniment. The vocal lines contain the lyrics 'In the gipsy's life you read — The life that all would like to lead, —'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some triplet markings.

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

The second system of the musical score continues the piece, also in 4/4 time. It features the same three staves as the first system. The vocal lines contain the lyrics 'In the gipsy's life you read The life that all would like to lead.' The piano accompaniment continues with the same melodic and bass lines, ending with a double bar line. The tempo marking 'Allegretto' is placed above the piano staff.

Allegretto

(Enter Arline, in a fanciful dress, followed by a troop of Gipsies. She has a tamborine in her hand.)

The third system of the musical score is in 6/8 time and features a piano accompaniment. It consists of two staves: a right-hand melodic line and a left-hand bass line. The tempo is marked 'Allegretto' and the dynamics are marked 'ff' (fortissimo). The music is characterized by a rhythmic pattern of eighth and sixteenth notes.

On the Stage, the first and the last eight measures of Chorus are sung without Accompaniment

ARLINE

Come — — with the gip - sy bride, — — And re - pair — — To the fair,

pp

Where — — the ma - zy dance — — Will the hours en - trance.

Come — — with the gip - sy bride — — And re - pair — — To the fair,

f

Where — — the ma - zy dance — — Will the hours en - trance.

ff

pp

Come with the gip - sy bride, Where — souls as light pre - side, — Life can give nothing be -

pp

yond One heart — you know to be fond, — Wealth with its hoards cannot buy — The

peace content can sup - ply, — Wealth with its hoards cannot buy — The peace content can sup -

rallent a piacere

ply, — And rank in its halls can - not find — The calm of a hap - py

colla voce

rail. *P*

mind, And rank in its halls can - not find — The calm of a hap - py mind.

a tempo

Come with the gip - sy bride. And re - pair To the fair,

pp

Where the ma - zy dance Will the hours en - trance.

f

Come with the gip - sy bride, And re - pair To the fair,

f

f

f

Where the na - zy dance Will the hours en - trance.

ff

Q **ARLINE**

Love is the first thing to clasp, But if _____ he es- capes your grasp,

Friendship will then be at hand In the young _____ rogue's place to

stand, Hope will then be noth- ing loath _____ To

point out the way to both, Hope will then be noth- ing

loath _____ To point out the way to both. _____

Come with the gip - sy bride, And re - pair To the fair,

pp

Where the ma - zy dance Will the hours en - trance.

Come with the gip - sy bride, And re - pair To the fair,

f

f

Where the ma - zy dance Will the hours en - trance.

ff

(Exit Arline, followed by the tribe of Gipsies)

ff

Scene Third. — A Grand Fair in the public Platz of Presburg. One side a large hotel over which is inscribed "The Hall of Justice." Various groups of Gentry, Soldiers, Citizens, and Peasantry cover the stage. Booths are seen in various parts, Rope Dancers, Showmen, Waxwork, a Quack Doctor, Exhibition, etc., etc., are dispersed here and there. Flags hung out of the windows, and ringing of bells, enliven the scene.

LIFE ITSELF IS AT THE BEST

No. 21 The Fair Scene

Allegro

The first system of the piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes with chords, while the left hand plays a similar pattern of eighth notes with chords. The music is in a 2/4 time signature and a key signature of two sharps (D major).

SOPR. and CONTRALTO

Life it - self is at the best When

TENOR

The vocal staves show the lyrics for Soprano and Contralto, and the Tenor part. The Soprano and Contralto parts have a melodic line with lyrics, while the Tenor part consists of a single note (G) held for the duration of the phrase. The piano accompaniment continues in the background.

The second system of the piano accompaniment continues the rhythmic pattern from the first system, with the right hand playing chords and eighth notes, and the left hand playing a similar pattern.

seen in mask of fol - ly drest,

The vocal staves show the lyrics for Soprano and Contralto, and the Tenor part. The Soprano and Contralto parts have a melodic line with lyrics, while the Tenor part consists of a single note (G) held for the duration of the phrase. The piano accompaniment continues in the background.

The third system of the piano accompaniment continues the rhythmic pattern from the first system, with the right hand playing chords and eighth notes, and the left hand playing a similar pattern.

And there is no part of its wild ea -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has a melodic line with some grace notes and a bass line with a steady rhythm. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

reer But you will meet with here!

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and a bass line with a steady rhythm. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

R_f
To these sym-bols of life your voic-es swell, Vive la mas-que, et vive la ba-ga-telle,

R
ff

The third system introduces a new section. The vocal line is in a bass register, and the piano accompaniment is in a bass register. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has a melodic line with some grace notes and a bass line with a steady rhythm. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

vive la mas-que, vive la mas-que, vive la mas-que, et vive la ba-ga-telle.

The fourth system continues the vocal and piano parts. The vocal line is in a bass register, and the piano accompaniment is in a bass register. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has a melodic line with some grace notes and a bass line with a steady rhythm. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ff

Life it - self is at the best When

ff

Life it - self is at the best When

ff

seen in mask of fol - ly drest,

seen in mask of fol - ly drest,

f

And there is no part of its wild ca -

And there is no part of its wild ca -

reer But you will meet with here,

reer But you will meet with here,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two sharps (F# and C#). The lyrics are "reer But you will meet with here,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

you'll find it here, you'll

you'll find it here, you'll

The second system continues the musical score. The vocal staves have the lyrics "you'll find it here, you'll". The piano accompaniment maintains the same rhythmic pattern as the first system.

find it here, you'll find it here!

find it here, you'll find it here!

The third system concludes the musical score. The vocal staves have the lyrics "find it here, you'll find it here!". The piano accompaniment continues with the same rhythmic pattern, ending with a long note in the final measure.

The first system of the score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of two sharps (F# and C#). The vocal melody is simple, with long notes and rests. The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

S
Allegro assai

The second system begins with the tempo marking 'Allegro assai' and the dynamic marking 'pp' (pianissimo). It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The melody is more active, with eighth and sixteenth notes. The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking 'cresc.' (crescendo) is placed above the piano part in the third measure.

The third system continues the piano accompaniment from the second system. It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The melody is more active, with eighth and sixteenth notes. The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The fourth system concludes the piano accompaniment from the second system. It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The melody is more active, with eighth and sixteenth notes. The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system ends with a double bar line.

FROM THE VALLEYS AND HILLS

No. 22 Quartet*

solto voce

pp ARLINE

From the val - - leys and hills Where the sweet - est buds grow

pp QUEEN

pp THADEUS (*give lower*)

From the val - - leys and hills Where the sweet - est buds grow

pp DEVILSHOOF

Allegro assai

pp

and are wa - - ter'd by rills Which are pur - est that flow

and are wa - - ter'd by rills Which are pur - est that flow

pp

cresc.

adagio

ff

Come we, come we, come we, come we, *ff* yes,

cresc.

ff

Come we, come we, come we, come we, *ff* yes,

adagio

cresc.

ff

*On the Stage this Quartet is sung without Accompaniment
The Bohemian Girl

Tempo I

From the val - - leys and hills Where the sweet - est buds grow

p

From the val - leys and hills Where the sweet - est buds grow

Tempo I

p

And are wa - - ter'd by rills Which are pur - - est that flow. —

And are wa - ter'd by rills Which are pur - - est that flow. —

Come we, come we, come we, come we, come we, come we,

p *p* *f* *p*

Come we, come we, come we, come we, come we, come we,

p *p* *f* *p*

p *p* *f* *p*

f *cresc.* *ff*
 come we, come come
f *p* *cresc.* *ff*
 come we, come come
f *p* *cresc.* *ff*
 come we, come come
f *p* *cresc.* *ff*
 come we, come come

we.
 we.
 we.
 we.
 T *dim.* *f*

SIR KNIGHT AND LADY, LISTEN!

109

No.23 Scene

During this, the body of Gipsies have been enacting characteristic Dances, when Arline, carrying a flower basket in her hand, glides round to the assembled company and sings.

Allegro ma non troppo

pp

ARLINE

To a lady

Sir knight and la - dy, list - en! That bright eye seems to glist - en

As if his trust - ed tale Did o'er thy sense pre - vail!

To another, pointing to her heart

Pret - ty maid - en, pray, take care, take care,

Love is mak - ing hav - oc there,

: To a third pointing to ring on her finger.

love is mak - ing hav - oc there. This token which from love you

bor - row, The pre-lude is of many a sor - row,

There are those have liv'd to know,

there are those have liv'd to know, The gip - sy's words are true,

the gip - sy's words are true.

U CHORUS *As the dance of the Gipsies continues*

Life it - self is at the best When seen in

mask of fol - ly drest, And there

is no part of its wild ca - reer But you will

meet with here, you'll find it

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "meet with here, you'll find it". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

here, you'll find it here, you'll find it here!

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "here, you'll find it here, you'll find it here!". The piano accompaniment continues with the same rhythmic pattern, ending with a sustained chord in the final measure.

The third system shows the vocal line and piano accompaniment concluding the phrase. The vocal line has a long note in the final measure, and the piano accompaniment features a series of chords and a final cadence.

(At the end of the dance and chorus, Count Arnheim and some officers enter. His hair has become grey, his step is slow, and his appearance is that of sorrow. He is accosted by Florestein.)

FLOR. My dear uncle, it delights me to see you among us, and here is a little gipsy girl that would delight you still more, she is positively a charming creature.

COUNT I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost Arline.
(He gazes attentively at Arline, sighs heavily, then exits with officers into the Hall of Justice.)

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

ARLINE In politeness, sir? By all means. To begin, then, whenever you address a lady, take your hat off.

FLOR. Very smart *(with a titter)*, 'pon my word, very smart. Your naïveté only increases the feeling of admiration and devotion which a too susceptible heart –

ARLINE *(bursting into laughter.)* Ha! ha! ha!

FLOR. Your indifference will drive me to despair.

ARLINE Will it really!

FLOR. Do not mock me, but pity my too susceptible nature, and let me print one kiss upon –
(Here Arline gives him a violent slap on the face. The Queen who has gone up the stage with Thaddeus now brings him to one side and points out the situation of Arline and Florestein. He is about to rush upon Florestein just as Arline slaps his face. On receiving the slap Florestein turns round and finds himself between Arline and Thaddeus and both are laughing at him.)

QUEEN *(Eyeing Florestein.)* It is the very person from whom they stole the trinkets. *(Taking the medallion from her bosom.)* This, too, is his, and now my project thrives. *(As Florestein turns away the Queen approaches Arline.)* You have acted your part well, and thus your Queen rewards you. *(Places the medallion around Arline's neck.)* Forget not the hand that gave it.

ARLINE *(Kneeling and kissing the Queen's hand.)* Let this bespeak my gratitude.

QUEEN And now let our tribe depart.

(As the gipsies are about to march off, Florestein perceiving his medallion on Arline's neck, breaks through the crowd and stops her.)

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

FLORESTEIN'S FRIENDS

We do, we do.

(The Queen and Devilshoof steal off.)

FLOR. And I accuse you of having stolen it.

ARLINE Stolen! It was this instant given me by our Queen, and she is here to verify my words.
(Arline vainly tries to find the Queen.)

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

"SHAME! SHAME! LET US KNOW THE RIGHT"

No. 24 Scene

Allegro vivace

SOPRANOS and CONTRALTOS

ff (Chorus of populace surrounding Arline)

Shame! shame!

TENORS and BASSES

ff

Shame! shame!

Allegro vivace

*f**ff*

let us know the right And shame on the guilty one a - light!

f pp

p THAD. (Rushing before Arline to shield her)

He who a hand on her would lay,

pp

Through my heart must force his way.

V_{mf}
Tear them a - sun - der, but still pro - tect Un -

mf

V
cresc.

til they can prove what they sus - pect! To

ARLINE

(Florestin, who has during this movement, entered the 'Hull of Justice', is now seen returning, followed by a strong guard, who file off on each side of the steps)

cresc.

all who their be - lief have lent, Heav'n can at -

cresc.

test I'm in - no - cent. There stands the culprit,

FLOR. (To Captain of Guard, point -

ff *p*

ing to Arline)

on you I call; Con - duct her a - way to the hall!

p

CAPTAIN

CHORUS *unis.*

To the hall! To the hall!

ff

To the hall a - way. a - way, a -

f

f

way!

ff

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

Interior of Count Arnheim's apartment in the Hall of Justice—a view of the last Scene visible through one of the windows at the back. A full length portrait of Arline, as she was in the First Act, hung on the wall—state chairs, etc.—an elevation or dais on the side.

No. 25 Recitative and Air **THE HEART BOW'D DOWN**
 Larghetto cantabile

The musical score is written for piano and features a recitative and air. It consists of seven systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes dynamic markings such as *pp* (pianissimo) and *dolce* (dolce), and a tempo marking of *rall.* (rallentando). The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

rall.

Cadenza a piacere

cresc. *f*

(Count Arnheim enters, thoughtful and dejected, he contemplates Arline's portrait, and wipes a tear from his eye)

A COUNT

What e'er the scenes the present hour calls forth be - fore — the sight, They lose their

splen-dor when com-pa'r'd with scenes of past — de - light!

p

1. The heart bow'd down by weight of woe, To weak-est hopes will
 2. The mind will, in its worst despair, Still pon-der o'er the

cling, To thought and im-pulse while they flow, That
 past, On mo-ments of de-light that were Too

can no com-fort bring, That can, that can no com-fort
 beau-ti-ful to last, That were too beau-ti-ful, too beau-ti-ful to

rall.

stringendo *colla parte.*

bring; With those ex-cit-ing scenes will blend, O'er
 last; To long de-part-ed years ex-tend Its

pp

con espressione di dolore

pleas - ure's path - way thrown; But mem - 'ry is the
vi - sions with — them flown; For mem - 'ry is the

on - ly friend that grief can call — its own, that
on - ly friend that grief can call — its own, that

grief can call its own, — that grief can call its
grief can call its own, — that grief can call its

stringendo

own.
own.

(At the end of the song a confused murmur is heard outside; the Captain of the Guard enters.)

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

COUNT Bring the parties before me. *(The Captain bows and retires.)*

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

(Seats himself when the doors are violently opened and a mob of citizens, gentry and guards enter. Florestein, who is in the midst of them, rushes up to the Count.)

FLOR. It is I, your lordship's nephew, who have been robbed.

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

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

(Pointing to Arline, standing in the centre, pale and with disheveled hair, but still haughty in her demeanor.)

COUNT *(Aside.)* 'Tis she I saw but now in the public square. That girl, so young, so beautiful, commit a robbery? Impossible!

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

COUNT *(Addressing Arline.)* Can this be true?

ARLINE *(Looking contemptuously at Florestein and turning with dignity to the Count.)*

Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

COUNT Her words sink deep into my breast. Childless myself, I fain would spare the child of another.

(To Florestein.) What proofs have you of this?

FLOR. *(Pointing to his friends.)* My witnesses are here, who all can swear they saw it upon her neck.

ALL We can.

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

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

(Hiding her face and weeping.)

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

ARLINE *(To the Count.)* To you, my earthly, to Him, my heavenly judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free my self.

(She draws a dagger from beneath her scarf, and is about to stab herself, when Count Arnheim rushes forward, seizes her arm, and wrests the dagger from her.)

HOLD! HOLD!

Moderato

COUNT

ad lib.

Hold, hold! we can-not give the

life we take, Nor re-u-nite the heart we break, nor re-u-nite the

heart we break! What visions

and suddenly seeing the wound on her arm)

what visions round me rise, And eloud with the mists of the

past mine eyes? That mark! those features! and thy youth,

f *pp* *u tempo* *marcato* *cresc.* *f*

My ve - ry life hangs on thy truth; How came that mark? how came that

mark?

fp *p*

Arline tries to recollect the words of Thaddeus

ARLINE

Ere on my

head my sixth sun had its radiance shed, A wild deer who had

(Almost forgetting)

lain at bay, Persued by hun- ters, crossd my way, a wild deer

(Recollects again and smiles)

crossd my way, My ten- der form by his ant- ler gored, An humble

youth to my home, to my home re- stor'd. The

tale he but this day con- fess'd, And is near at

hand to re- late the rest, to re- late the rest.

Here a tumult is heard, and Thaddeus, having escaped from those who confined him, breaks into the room, and rushes into the arms of Arline. The Count on seeing him, reels back. A general excitement prevails.

COUNT

With the force of

ARLINE. Approaching the Count and pointing to Thaddeus, who starts on beholding him.

fear and hope My feelings have to cope! 'Tis he — the dan-ger

brav'd, 'Tis he my life who saved, my life who saved.

D

COUNT Claspng Arline in his arms.

Mine own, my long lost child! Oh, seek not

D

p

to con - trol The frantic joy, this

wild De - li - rium of my soul, this wild de - li - rium of my

soul, this wild de - li - rium of my soul, of my soul. Speak, ARLINE

(Count clasps Arline to his heart—kisses her head, hands, hair, and shedding tears of joy. Arline bewildered, starts from the Count and runs to Thuddeus.)

speak, this shaken frame. This doubt this tor - ture, see My

marcato

hopes, my ve - ry life, my fame De - pend on thee!

E

THADDEUS (*Pointing to Count Arnheim with deep emotion, Aside*)

Dear as thou long hast been, Dear as thou long wilt be,

pp *Meno mosso*

Mourn'd as this passing scene Will be thro' life to me, Thro' this

heart, and none other Like mine can a - dore thee, Yet thou art not de -

stringendo *Aloud*

stringendo *ff*

ceiv'd, 'Tis thy fa - - ther, 'tis thy fa - ther, 'tis thy fa - ther, Be -

f *f* *f* *ff*

Arline falls into Counts arms

ARLINE and SOPRANOS

ARLINE, THADDEUS, FLORESTEIN and SOPRANO CHORUS

Andante mosso

Oh, Heav'n Prais-ed be the will of Hea - ven, Whose

Oh, Heav'n! Prais - - ed,

THAD. thee Prais - ed

TENORS and FLOR. Oh, Heav'n!

COUNT, DEVILSHOOF and BASS CHORUS

Oh, Heav'n! Prais-ed be the will of Hea - ven,

Andante mosso

Devilshoof emerges from the crowd and urges Thaddeus to withdraw

light o'er me smil - - ed, And whose boun - - ty has giv - en A

prais'd be Heav'n, the

prais'd be Heav'n, the

Whose pure light up - on them smil - ed, And whose boun - ty thus hath giv - en

fa - - ther his child. Prais-ed be _____ the will of Hea - - ven, Whose
 will of Hea - ven, prais-ed be Heavn, the will of
 will of Hea - ven, prais-ed be Heavn, the will of
 To a fa - ther fond his child! Yes, prais-ed be the will of Hea - ven,

The first system of the musical score consists of six staves. The top four staves are vocal lines for different parts, with lyrics written below them. The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a note in the piano part.

light o'er me smil'd, And whose boun - - ty has giv - - en a
 Heavn, prais - ed be the will of Heavn, Who thus hath giv - en
 Heavn, prais - ed be the will of Heavn, Who thus hath giv - en
 prais-ed be the will of Hea-ven, And whose boun - ty thus hath giv - en

The second system of the musical score also consists of six staves. It continues the vocal lines and piano accompaniment from the first system. The lyrics are written below the vocal staves. The piano part includes triplets and other rhythmic patterns. The key signature and time signature remain the same as in the first system.

father, a fa - ther his child, a fa - ther his
 him his child, his child! Yes, prais - ed be the will of Hea - ven,
 him his child, his child! Yes, prais - ed be the will of Hea - ven,
 to a fa - ther fond his child! Yes, prais - ed be the will of Hea - ven,

cres *cen* *do*

(The upper notes for Arline, *stringendo*)

child, a fa - ther his child! To Heav'n be
 Who hath giv - en to a fa - ther fond his child! To Heav'n be
 Who hath giv - en to a fa - ther fond his child! To Heav'n be
 Who hath giv - en to a fa - ther fond his child! To Heav'n be

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

p *cresc.* *f* *stringendo sempre*

Thaddeus, Florestein and a few selected sopranos.)

praise! To Heav'n be praise, be
 praise! To Heav'n be praisa, be
 praise! To Heav'n be praise. be
 praise! To Heav'n be praise, be

praise, to Heav'n be praise, to Heav'n be praise,

praise, to Heav'n be praise, to Heav'n be praise,

praise, to Heav'n be praise, to Heav'n be praise,

praise, to Heav'n be praise, to Heav'n be praise,

be praise! To Heav'n be praise, to Heav'n be praise!

be praise! To Heav'n be praise, to Heav'n be praise!

be praise! To Heav'n be praise, to Heav'n be praise!

be praise! To Heav'n be praise, to Heav'n be praise!

decrease.

p

cresc.

f

ff

ACT IV

A splendid Saloon, in the Castle of Count Arnheim, a large window-door at the back opening on the Park. On the side, the door of a small Cabinet, doors at the back leading into spacious Galleries.

No. 27. Introduction

(To be omitted in concert performances.)

The musical score is written for piano and consists of 16 measures. It begins with a forte (*ff*) dynamic. The tempo is marked *Andantino*. The score includes several dynamic markings: *ff*, *p*, *dolce*, *rall.*, *f f*, *p*, and *tempo*. The piece concludes with a *Cadenza a piacere* section in 4/4 time.

Enter Arline, elegantly dressed for a Ball.

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

Count Arnheim enters with Florestein—Arline runs into his arms.

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

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

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

(Enter a Servant.)

Well! why do you interrupt?

(Servant crosses to the Count.)

SERVANT The castle is filling with guests who inquire for your lordship. (*Exit.*)

COUNT (*To Arline*) Let us hasten to meet them and afford me the joy of making you known to all.

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

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

ARLINE I am once more left to my thoughts, and all the deep regrets that accompany them. Nothing can drive the recollection of Thaddeus from my mind, and the lonely life I led, was to me far happier than the constrained one now I pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobles. (*Going round the room to see if any one is watching.*) Now no eye beholds me, I may at least indulge in a remembrance of the past.

Melodramatic Music. Arline enters the cabinet at right of stage. Enter Devilshoof.

MELODRAMATIC MUSIC

This number is repeated through the comic scene of Devilshoof, the different solo instruments playing the melody in turn.

No. 28

(To be omitted in concert performances.)

Allegro moderato

(Arline enters from the cabinet, bringing her gipsies dress.)

ARLINE The sight of this recalls the memory of happy days, and of him who made them happy.

(As she is contemplating the dress, the window at the back suddenly opens, and Devilshoof springs into the apartment.)

ARLINE *(Screaming.)* Ah! what seek you here with me?

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

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

DEVILSHOOF I have brought with me one who has undoubtedly, greater powers of persuasion than I can pretend to. *(Here Thaddeus appears at the window; enters the room, and Arline, unable to restrain her feelings, rushes into his arms.)*

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

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

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

(Devilshoof goes up to the window, on the lookout.)

THEN YOU'LL REMEMBER ME

No. 29. Air

Andante cantabile

p

cresc.

rall.

THADDEUS

pp

p a tempo

pp

tell, In lan-guage whose ex - cess im - parts The pow'r they feel so
prize, And deem it but a fad - ed light Which burns with-in your

well: There may per - haps in such - a - scene Some
eyes; When hol - low hearts shall wear - a - mask, 'Twill

re - col - lec - tion, be Of days that have as
break your own — to see: In such a mo - ment

f f pp

hap - py been, And you'll re - mem - ber me, and you'll re -
I but ask That you'll re - mem - ber me, that you'll re -

mem - ber, you'll re - mem - ber me!
mem - ber, you'll re - mem - ber me!

cresc.

When

cresc. pp

ARLINE: *(At the end of the song, Arline goes up to Thaddens, and with great emphasis, says:)* Whatever may be our future lot, nothing should persuade you that I can ever cease to think of, ever cease to love you.

THADDEUS *(Overjoyed.)* My heart is overpowered with happiness: — yet, alas! 'tis but of short duration, for I must leave you now forever.

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

THADDEUS And will you then forsake your home, your kindred, all! and follow me?

THROUGH THE WORLD WILT THOU FLY

No. 30. Trio

Legato THADDEUS *(to Arline)*

Andantino con moto Through the world wilt thou fly, — love, From the

world with me, — Wilt thou for - tune's frown's de - fy,

love, As — I will for thee? Through the world I would

fly — love, From the world with thee, — Could I

From the world wilt thou fly, from the world with me,

hush a fathers sigh, love, That would heave for me,

wilt fly from the world with me, wilt fly, fly, love, with
DEVILSHOOF (*Coming forward*)

Come, come,

B
Through the world I would fly, from the world with thee,
me? Come, my love, come, fly with me,

B
thro' the world thi-ther fly, Now, come a-way with me,

ah yes, for
Come, wilt thou for-tune's frowns de-fy, love As I will, as I will, love, for
Ne-ver let a lo-vers sigh Ruin bring on thee, ru-in bring on

C

thee; Could I

thee? Come a -

thee! Come a - way, — come a - way, — come a - way, come a - way, come a -

pp

f

pp

hush, could I hush a fa - ther's sigh

way, come a - way, come fly, love, with me, DEVILSHOOF (*Going towards the window*)

way, come, come, come, a - way, come a - way, come a - way, — come a - way, — come a -

pp

f

pp

crese.

Could I hush, but the sigh, that he breathes for me,

come a - way, come a - way, come fly, love, with me,

way, come a - way, come a - way, come a - way, come, come, come a - way,

pp

pp

ARLINE (Pointing to cabinet)

ren - der the pros - pect dark in - deed. En - ter

Escape is hope - less!

here, where de - tec - tion we need not fear, where de -

cresc.

tec - tion we need not fear.

cresc.

E *ff*
Through the world I would fly, — love, From the world with thee —

ff
Through the world wilt thou fly, — love, From the world with me, —

ff
Through the world hith - er fly, — now, Come a - way with me, —

E *ff*

Could I hush a father's sigh — He would breathe for me, he would
 Wilt thou fortune's frowns defy, — As I will — for thee, as I
 Ne - ver let a lo-ver's sigh Ru-in bring on thee, ru-in
 breathe for me, for me, for
 will for thee, for thee, for
 bring on thee, on thee, on
 me, yes, for me!
 thee, yes, for thee?
 thee, come, a way
 ff

Thaddens has barely time to take refuge in the cabinet, and Devilshoof to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by Count Arnheim, Florestein, &c., Count takes Arline's hand and presents her to the company.

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

WELCOME THE PRESENT

No. 31. Scene

Allegretto

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked *Allegretto*. The score includes dynamic markings: *f* (forte) in the first system, *p* (piano) in the second and third systems, and *pp cresc.* (pianissimo crescendo) in the fourth system. The fourth system also features a *cresc.* marking in the right hand. The music is a waltz-like piece with a mix of chords and melodic lines.

CHORUS
SOPRANO and CONTRALTO

p

Wel - come the pres - ent, oh ponder not On the — days de - part - ed —

BASS and TENOR

pp dolce

now, — Wel - come the pres - ent, oh pon - der not On the —

pp

days de - part - ed now, Let the cares that were theirs be for -

cresc.

got, And wiped from pleasure's, from pleas - ure's brow; Nev - er mind Time nor

p

pp

what he has done, If he the pres - ent will smile up - on.

F p

F pp

FLORESTEIN (*Seeing the gipsy dress on a chair and taking it up*)

This gar - ment is not fit to grace At such a

mo - ment, such a place And 'twere

(Pointing to the Cabinet)

ARLINE (whose

best to hide the prize In this re - cess from his lord-ship's eyes. That

attention has been riveted on the cabinet and seeing Florestein go near it)

room and its treas - ure be - long to me, And from

all in - tru - ders — must sa-cred be.

rall. *a tempo* *p*

Wel - come the pres - ent, oh pon - der not On the — days de -

p *pp*

part - ed — now, — Wel - come the pres - ent, oh ponder not On the —

pp

(A confused murmur is heard at the back of the stage)

days de - part - ed now. What sound breaks in up - on the

fp

ear, Check - ing young joy's ca - reer?

cresc.

H QUEEN (*closely veiled, enters the apartment and goes up to Count Arnheim*)

Heed the warning voice,— Wail, and not re-joice,— The foe to thy

(*She draws her veil aside*)

I
COUNT

rest— Is one thou lov'st best.— Who, and what art thou? let me know,

Recit.

J
QUEEN

Whom dost thou deem my foe? Think not my warn-ing wild, 'Tis thy re-found

child! She loves a youth of the tribe I sway And braves the world's re - proof:

List to the words I say, He is now conceal'd beneath thy roof!

QUEEN

COUNT Thy faith I be-grudge, O - pen the door, and thy-self be judge!

Base wretch, thou li - est!

K *(Count rushing to the door of the cabinet, Arline opposes him)*

ARLINE

Thrown thus across thy path,

Stand not across my path! Brave not a fa - ther's

Allegro

K *p*

Let me a-bide thy wrath, thy wrath

wrath! brave not a fa-ther's wrath!

(The Count pushes Arline aside, opens the door, and Thaddeus appears—the Count reels back, and every one seems panic-struck)

pp

Segue

THOUGH EVERY HOPE BE FLED

No. 32 Quintet with Chorus

Andantè con moto

THADDEUS (*To Arline*)

Though ev - ry hope be fled Which seem'd so

(Arpa.)
p

bright, which seem'd so bright be - fore, The vengeance I would

scorn to dread, Which they on me can pour,

which they on me can pour, can pour.

f

COUNT (To Arline) Though hope be

To shame and feel - ing dead, to feel - ing dead, Now hopeless to de -

fled, for ev - er fled,

plore, The thun - derburst - ing on my head Had

Which seem'd so bright, which seem'd so bright be -

not surpris'd me - more, had not surpris'd,

which seem'd so bright, so bright be -

pris'd, sur - pris'd me - more.

L
ff **ARLINE** (*Horror stricken on seeing the Queen.*)

To all but vengeance dead, She stands mine eyes, she stands mine eyes be-fore, —

ff **QUEEN**

All oth-er feel-ings dead, Re-venge can hope, revenge can hope re-store, —

ff **THADDEUS**

fore; Ev-'ry hope be fled, Which seem'd so bright, which seem'd so bright be-fore, —

ff **FLORESTEIN**

And this is why she said I must not touch, I must not touch the door, —

ff **COUNT**

To shame and feel-ing dead, Now hope-less, hope-less, hopeless to de-lore, —

ff **CHORUS**

At length to feel-ing dead, Her sor-row we de-lore, yes, we de-lore, —

L

ff

Its thunders wait-ing on my head She on - ly lives to - pour,

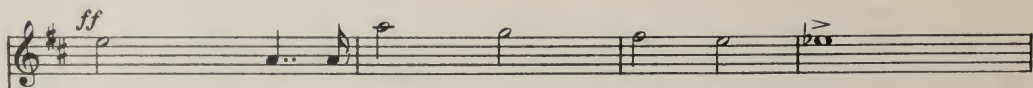
Its thunders on her dar - ing head I on - ly live to pour,

The vengeance I would scorn to dread, Which they on me can pour,

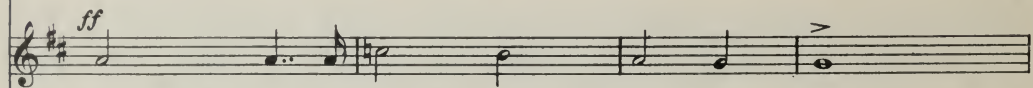
It clear-ly would have been ill - bred, For ri - vals are a bore,

The thunder burst-ing on my head Had not surprised me more,

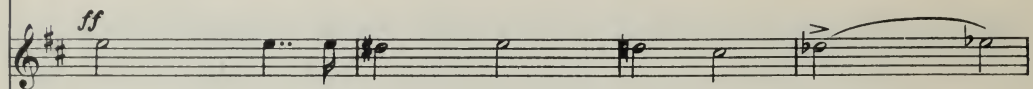
The thunder burst-ing on our head Had not surprised us more,



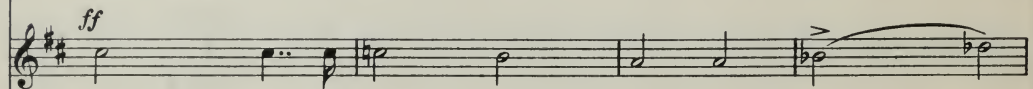
she on - ly lives, she lives to pour,



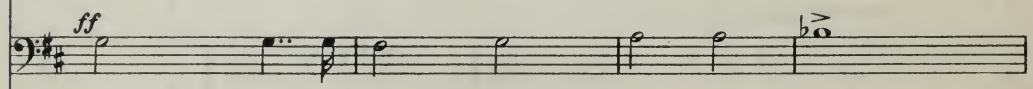
I on - ly live to pour, to pour,



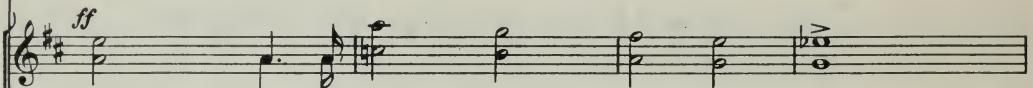
which they on me can pour, can pour,



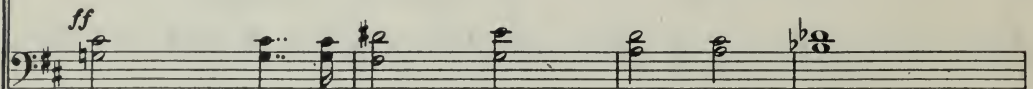
for ri - vals are a - bore, a - bore,



had not sur - pris'd, sur - pris'd me more,



had not sur - pris'd, sur - pris'd us more,



cres *cen* *do*

poco più mosso

p she on - ly — lives, she lives to pour, Its thun - ders
p I on ly live, — I — live to pour, Its thun - ders
p which they on me can pour, can pour, The ven - geance
p for ri - vals are a bore, a bore, It clear - ly
p had not sur - pris'd, sur - pris'd me more, The thun - der

p had not sur - pris'd, sur - pris'd us more.
p

p *M*
poco più mosso

cresc. *f*
 wait - ing, wait - ing on my head, In all her hate to pour, in all her hate to
 on her dar - ing head to pour, Its thunders on her dar - ing head I live to
 I would scorn, yes, I would scorn, Which they on me can pour, which they on me can
 would have been, have been ill - bred, For ri - vals are a bore, yes, ri - vals are a
 burst - ing, burst - ing on my head, Had not sur - pris'd, had not sur - pris'd, sur - pris'd me

p *cresc.* *f*

pp
 pour, Its thun - ders wait - ing, wait - ing on my head, In all her hate to
pp
 pour, Its thun - ders on her dar - ing head to pour, Its thun - ders on her
pp
 pour, The ven - geance I would scorn, yes I would scorn, Which they on me can
pp
 bore, It clear - ly would have been, have been ill - bred, For ri - vals are a
pp
 more, The thun - der burst - ing, burst - ing on my head, Had not sur - pris'd, had

f
 pour, in all her hate to pour, in all her hate, in all her
ff
 dar - ing head I live to pour, I live to pour, I live to
f
 pour, which they on me can pour, which they can pour, which they can
ff
 bore, yes, ri - vals are a bore, they are a bore, they are a
f
 not sur - pris'd, sur - pris'd me more, sur - pris'd me more, sur - pris'd me
ff
 sur - pris'd us more, sur - pris'd us

cresc.
f

hate to pour, to _____ pour.

pour, I live to _____ pour.

pour, which they can _____ pour.

bore, they are a _____ bore.

more, sur - pris'd me _____ more.

more, sur - pris'd us _____ more.

Segue.

ff

LEAVE THE PLACE

No. 33 Scene

Allegro vivace COUNT (*Advancing to Thaddeus*)

Leave the place thy pol-

lut - ing step hath cross'd, De - part,

or thou art lost! To threats I

Arline as he is about to go

should con - temn, For thy dear sake I

ARLINE *(Summoning resolution)*

yield. The burst-ing tor-rent I will stem, And

(She takes Thaddeus by the hand and goes to the Count, then turns to the company)

him I live for shield. Break not the on-ly

tie, the on-ly tie That bids my heart, my

heart re-joice, For whom con-

tent-ed I would die, The hus-band of my choice, the

(With energy) *ad lib.*

COUNT (*Rushing between them and drawing his sword.*
To Thaddeus)

raergico N

hus-band of my choice. De - part, ere my thirst - - y

weap - on stains These walls with the

blood of thy rec - - reant veins!

Recit. (To Arline)

False thing! be - lov'd too long, too well,

Brave not the mad-ness thou canst not quell.

p

QUEEN (*Seizing Thaddeus by the arm*)

List to the warn - ing voice, who calls thee! Fly from the per - il which enthralles thee!

(*Darting a furious look at Arline as she passes her*)

Lento assai

Weep riv - ers! weep rivers! for a - ges pine! He shall nev - er, nev - er be

col canto

(*As the Queen is dragging Thaddeus towards the window, Arline stops him*)

ARLINE (*To the assembly*)

thine. Your par - don, if I seek with my fa - ther a - lone to

(*Exeunt all except Arline, Thaddeus and Count; the chorus through doors leading to galleries, the doors closing after them. The Queen exits through the window-door*)

Allgro

speak.

SEE, AT YOUR FEET A SUPPLIANT

No. 34 Scene

ARLINE (*Falling at the Count's feet*)

Larghetto con gran espress

See at your feet a sup - pliant one,
 Whose place should be — your heart — Be - hold the on - ly
 liv - ing thing To which she had to éling, Who sav'd her life,
 watch'd o'er her years, With all the fondness faith en - dears,
 And her af - fec - tions won; Rend not such ties — a -

decresc.

decresc.

p

p

COUNT

part. Child! Ar - line! wilt thou?darest thou heap A stain thine aft - er

pp

life will e'er weep On these hairs, by thee and sor-row

bleach'd. On this heart dis - hon-or — nev-er reach'd. What - ev - er the

ARLINE (*Rising and seek-*)

cresc.

ing refuge in the arms of Thaddeus)

COUNT (*With rage*)

dan - ger, the ruin, the strife, It must fall; u - nit - ed we are for life! U-nit-ed!

u-nit-ed and would'st thou link my name In a chain of such — dis - grace?

P tempo primo

pp

My rank, my very blood de-fame With a blot no time can ef-face? The

f

cresc.

child of my heart of my house the pride, An out-cast, an out-cast gip-sy's

fp

bride! The child of my heart, of my house the pride, An out-cast gip-sy's

ritard.

f

ritard.

Q Poco più mosso THADDEUS (*Breaking from her, and going up with great dignity to the Count*)

bride! Proud lord, although this head pro-scrib'd Should

fall by the weap-ons thy wealth hath brib'd; Al-tho' in reveal-ing the

name I bear, The home I shall see no more, The land which to thee in its

deep déspair, The dead - liest ha - tred bore; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

bet-ter like them to die, And in hon-or'd earth to lie, Than.

(Count Arnheim and Arline betray symptoms of astonishment, yet great anxiety)

hear un - resent - ed re - proaches like these. Start not, but listen!

Segue

THE FAIR LAND OF POLAND

No. 35. Air

Allegro marziale grandioso

Introduction for piano, marked *f*. The music is in 4/4 time and begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand.

THADDEUS

When the fair land Of Po - land was plough'd by the hoof Of the

Accompaniment marked *ff* and *p*.

ruth - less in - va - der's might When steel to the bos - om, and

Accompaniment marked *f* and *p*.

flame to the roof, Com - plet - ed the triumph o'er - right; In that mo - ment of dan - ger when

Accompaniment marked *f* and *p*.

free - dom in - vok'd All the fet - ter - less sons of her pride, In a

pha - lanx as daunt - less as free - dom e'er yok'd, I fought and I bled by her

poco meno *f*
side. My birth is no - ble, un - stain'd my crest

As is thine own, let this at - test, *ff* My birth is no - ble, un -

rall. *Adagio assai*
stain'd my crest As is thine own, as is thine own, let this at -

(Takes his commission from his bosom, and gives it to the Count, who stands fixed and bewildered)

test. *ff*

R COUNT (*Greatly moved*)
 Poco meno mosso

The feuds of a

p *R p*

Detailed description: This system shows the beginning of the piece. The vocal line starts with a rest, followed by a triplet of eighth notes in the next measure. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include piano (*p*) and *R p*.

na - - tion's— strife, The par - - ty storms of

p

Detailed description: The vocal line continues with the lyrics 'na - - tion's— strife, The par - - ty storms of'. The piano accompaniment maintains its rhythmic pattern with chords and a bass line. A piano (*p*) dynamic is indicated.

life, ——— Should never their sor - - rows im - part To the

Detailed description: The vocal line continues with the lyrics 'life, ——— Should never their sor - - rows im - part To the'. The piano accompaniment continues with chords and a bass line.

calm - - er scenes of the heart. By this hand ——— let thine—

pp *fp*

Detailed description: The vocal line concludes with the lyrics 'calm - - er scenes of the heart. By this hand ——— let thine—'. The piano accompaniment features a dynamic shift from *pp* (pianissimo) to *fp* (fortissimo) in the final measures.

(Thaddeus, moved to tears, is about to fall at the Count's feet, who checks him)

hold Till the blood — of its veins be cold. Not at

fp

mine — be that hom - age paid at hers Who the firm - est af - fection on

thee confers, who the firm - est af - fection on thee confers, who the

cresc. *f*

rall. e piacere

firmest af - fection on thee con - fers.

p rall. e piacere *ff*

(During the foregoing, the wan figure of the Queen has been seen at the window in the back, and at the end of it, as Thaddeus is about to embrace Arline, the Queen, in a transport of rage, points him out to a Gipsy by her side, who is in the act of firing at him, when Devilshoof, who has tracked their steps, averts the Gipsy's aim, and by a rapid movement turns the pistol towards the Queen—it goes off, and she falls)

MELODRAMATIC MUSIC

No. 36

(To be omitted in concert performances)

Musical score for No. 36, featuring a piano introduction in 2/4 time with a key signature of two flats and a dynamic marking of *ff*.

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

(Crowds of Nobles, Ladies, Guests, &c., pour in at each door)

Allegro pesante

Musical score for the vocal part, starting with a dynamic marking of *f* and a tempo marking of *Allegro pesante*.

Piano accompaniment for the first system of the vocal part, featuring a *cresc.* marking.

Piano accompaniment for the second system of the vocal part, featuring a *cresc.* marking.

Piano accompaniment for the third system of the vocal part, featuring a dynamic marking of *ff* and a *Segue* marking.

OH, WHAT FULL DELIGHT

No. 37 Finale

(Arline rushes into the arms of Thuddeus, and then passes over to the Count.)

Allegro

The musical score is arranged in three systems. The first system consists of a vocal line and a piano accompaniment. The piano part begins with a *ff* dynamic and features a steady eighth-note bass line. The vocal line has a rest for the first four measures. The second system continues the piano accompaniment and includes a vocal line with a *f* dynamic. The lyrics 'Oh, what full de - light thro' my bo - som' are written below the vocal notes. The piano accompaniment in this system includes a *pp* dynamic marking. The third system continues the vocal line with the lyrics 'thrills, And a wild - er glow in my heart in - stils!' and the piano accompaniment, which concludes with a *f* dynamic marking.

Oh, what full de - light though my bo - som thrills, And a wild - er

pp

glow my heart _____ in - stils! Bliss un-felt, un - felt be - fore,

S *pp* *S* *p* *pp*

hope with - out, with - out al - loy, Speaks with rap - tur'd, rap - tur'd tone,

rall. *a tempo* *f*
of my heart the joy! Ah!

CHORUS

f
Oh bliss, oh bliss un-felt, un-felt be - fore,

colla voce *f* *f*

T
f

Oh, what full de - light through my bo - som thrills, And a wild - er

Oh, what full de - light through my bo - som thrills, And a wild - er

T
f

glow my heart, _____ my heart in -

glow my heart in - stils!

cresc. *ff*

U *ff*

stils! Oh what de - light, oh what de - light,

f What, oh what de - light, oh what de - light, *ff*

f *ff*

U *sva*.....

f *ff*

oh what de - light!

oh what de - light!

sva.....

ff

sva.....

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