

1^{er} TABLEAU.

1^{er} TABLEAU.

Interior of the habitation of Mad^{me} de la Tour

Virginia discovered seated

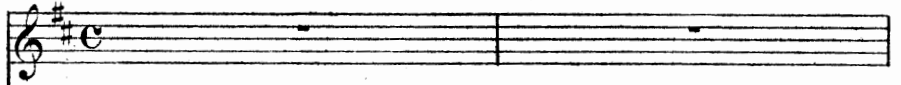
M^{me} de la Tour is engaged in fastening some jewels on Virginia's neck and arranging an Indian scarf on her shoulders

Dominique is occupied in weaving a rush mat

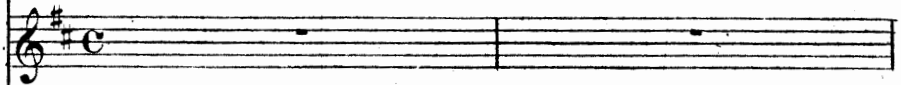
N^o. 6.

SCÈNE ET ROMANCE.

VIRGINIE.



M^{me} de la TOUR.



DOMINGUE.



CURTAIN RISES

Allegretto grazioso. (♩ = 116)

PIANO.



M^{me} de la TOUR.

Récit.

You are quite transform'd to a belle of the

poco rit.



VIRG. aside

ci - ty A - las but where is Paul? Tempo 1^o

DOMINGUE.

M^{me} de la TOUR. Presenting a hand mirror to Virginia.

Judge by what you here see Yes! but 'tis for others

now that she must look so pret - - ty, Yesterday she was prettier for

M^{me} de la TOUR. (d. Reproachfully he)

VIRGINIE. Rising

DOMINGUE.

me Domingue! yes he is right! When last night

Andantino.

D. found you, Flying from a cruel host a way, In the depths of the

fp *fp*

D. woods you'd lost your way, when hap-pi-ly we met in the darkness around you

(Indicating the bag full of piastres on table)

D. I did not then foresee the sor-row of this day This gold which comes from France to

f *p*

D. grieve us Doth rob us of our brightest joy when you leave us

f *pp*

(At a sign from de la T DOMINGLE retires and disappears)

Piano introduction with treble and bass staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

VIRGINIE.

M^{me} de la TOUR. What does he mean

Ah for-give I da red not yet un -

Musical score for Virginia and Madame de la Tour. Virginia's part is a vocal line with a triplet of eighth notes. Madame de la Tour's part is a vocal line with a triplet of eighth notes. The piano accompaniment features chords and a moving bass line.

T. fold The condition on which we receive now this gold Ah say what is requir'd let me

VIRGINIE.

Musical score for T. and Virginia. T.'s part is a vocal line with a triplet of eighth notes. Virginia's part is a vocal line with a triplet of eighth notes. The piano accompaniment is sparse, with a few chords.

M^{me} de la TOUR. (gives a letter to Virginia)

know read this let - ter 'Twill explain all: read, Allegro.

Musical score for Madame de la Tour. Her part is a vocal line with a triplet of eighth notes. The piano accompaniment is sparse, with a few chords.

VIRGINIE.

VIRG Having glanced over the letter

Heav'n! go from you! Bid all. I love a long a

Musical score for Virginia and Virginia. Virginia's part is a vocal line with a triplet of eighth notes. The piano accompaniment features chords and a moving bass line.

she staggers

(M^{me} de la TOUR supports Virg in her arms)

V.

- dieu?
All^{uo}

To submit believe me were

mf

f

de la
T.

better; Our re-lation to prove she forgives me at last, Would have you dwell with her so you see we must

p

de la
1.

se-ver Your then will be her he-ri-tage vast But this
mesuré.

f

de la
T.

absence will not be for e-ver, And you will re-turn.

p

ff

Allegro..

VIRG despairing

a piacere.

Ah! no I cannot o - bey, nor will we part ah ne - - - -

suez.

ff *dim.* *fp* *cresc.* *ff*

(Throws herself into the arms of M^{me} de la TOUR)

M^{me} de la TOUR.

ver! I will not leave thee dearest mo - - - - ther! You must

p

VIRGINIE.

a piacere.

Ah all my being doth say Here remain!

(canto)

go 'Tis all for the best Say not

suez.

ff

For him? - Paul

so! a-las my child I pray! 'Tis for him

cresc. *p*

(Virg hides her face on her mother's breast)

V. *M^{me} de la TOUR.*

Dear mo-ther!

Hemusttoilforhis bread E'en day by day When e'er you are u - ni-ted

mf

V. *M^{me} de la TOUR.* (with great gentleness)

Andant You see that your secret I have read A mother you know is clear

mf *pp*

VIRGINIE.

A - las! but I did not

sight - - ed; Long to me was it known

f

d. la T. know it All unmark'd it has grown Till last night serv'd to show it

p

ROMANCE

Allegretto espressivo. (♩ = 80)

mf

VIRGINIE.

As last night thro' the

dim. *p*

woods when lost we stray da - lone, When we cross'd o'er a stream his hand mine firmly

pp

grasp - - ing, O'er my brow rose a blush, 'as he my hand was clasp - - ing

pp *pp*

Thro' my heart thrill'd a tremor till that hour unknown, Thro' my heart thrill'd a

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "Thro' my heart thrill'd a tremor till that hour unknown, Thro' my heart thrill'd a". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *pp* (pianissimo) is placed above the right-hand piano part.

tremor till that hour unknown Twas as if light - - - ning

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "tremor till that hour unknown Twas as if light - - - ning". The piano accompaniment features a more active right hand with chords and a bass line. Dynamic markings include *rit.* (ritardando) above the vocal line, *suivz.* (suivante) above the piano part, and *cresc.* (crescendo) below the piano part. A forte (*f*) dynamic is marked at the start of the final measure. Pedal markings "Ped." and "☆ Ped." are present at the bottom of the system.

Swift flash - ing on me All my soul il - lumind'with its

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics "Swift flash - ing on me All my soul il - lumind'with its". The piano accompaniment features a dense texture of chords in the right hand and a bass line. A dynamic marking of *pp* (pianissimo) is at the beginning, and *cresc.* (crescendo) is marked later in the system.

ray Love's light di - vine

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "ray Love's light di - vine". The piano accompaniment features a bass line and chords. Dynamic markings include *pp* (pianissimo) and *p* (piano). Pedal markings "Ped." and "☆ Ped." are at the bottom of the system.

rit.

v. first shone up - on me! Ah how can I now go a - way Ah

suivez.

cresc.

senza accellare il tempo

v. how can I now go a way? Ah now can I

f *suivez.* *dim.* *p*

v. how go a - way?

Tempo.

mf

VIRGINIE.

Long were and till I sank half fainting by the way; Softest moss then he

sought where on I might extend me While he watch'd by my side from danger to de-

- fend me. Sleep came not, tho' I clos'd mine eye lids as I

lay, Sleep came not, tho' I clos'd mine eye lids as I lay

v. 'Twas as if light - - - ning Swift flash - - ing

f *pp*

Ped. * Ped. *

v. on me, All my soul il - lumined with its ray

cresc. *pp*

Ped. *

v. Love's light di - vine first shone up -

p *rit.* *stacc.*

Ped. *

v. - on me! Ah how can I now go a - way Ah

cresc.

sans vitesse.

how can I now go a - way?

f *suivez.* *dim.*

now can I now go a - way?

p *mf* *p* *crsc.*

Ped.

M^{me} de la TOUR.

When return'd from your voy - age Then a calm hap - py

f *fp*

VIRGINIE.

You urge me all in vain!

marriage Your patience amply will re - pay Still be

f

1e la
T.

 silent I pray you Nor let one word or look to Paul betray you Conceal your affection I

VIRGINIE. M^{me} de la TOUR.

1e la
T.

 pray 'Tis your will? Ah reflect! a - wait the close of day

All^{ro} mod^{to} *p*

(Taking Virginia tenderly in her arms)

4e la
T.

 Soon there will come a ho - ly man who well doth love you

1e la
T.

 Listen then to his coun - sel, and may it move you Ah

de la T.

heed his counsel well Ah heed his counsel

un poco più animato

p

de la T.

well. And o - bey his com - mand;

cresc.

de la T.

ri tu - nu - to.

Tis all that I your mother, of my child de mand

dim. *svièz.* *p*

Virginia gently releases herself from her mother who looks at her sadly and goes off

poco ritenuto.

SCENE AND SONG

N^o. 8.

VIRGINIE.

Ah too well I fore-saw the blow'neath which I die

DOMINGUE.

PIANO.

Receives Domingue who has reappeared at

What shall I do? A-las! what resolve? Ah how re- - ply?

And. *semplice.* (♩=60)

p *cresc.* *p*

the back and feigns to resume his work observing Virginia meanwhile

Domingue He then knew all!

Approaching Domingue suddenly

Say what do you advise Speak oh speak! my cou-rage within me

SONG

DOMINGUES continuing his work without looking at Virginia

V. dies! Thro' e-ther cleaving Thebird doth soar,

Hisdwelling lea-ving Re-tur-ning no more; Shun snares de-cei-ving

From thy homenc'er stray Heed my song I pray! Thro e-ther clea-ving

Thebird doth soar Hisdwelling lea-ving To re-tur-n no

rit.

sùrez.

VIRGINIE.

Yes thy meaning is plain, thou wouldst have me remain

Meno movt!

p

(Rising)

Sweetbird so faith - ful Which Heav'n hath blest

So fond and grate - ful Stay in thy soft nest; Fold then thy

pin - ion, Sweeter dreams will rise Than'neath foreign skies Sweet Lord so

rit.

D. *faith - ful Which Heav'n hath blest So fond and grate - ful -*

suivo.

VIRGINIE.

D. *Stay in thy soft nest Yes yes I under -*

stand

pp

Ped. ☆ Ped. ☆ Ped. ☆

(Domingues places his finger on his lip points to Paul who appears at the back with Marguerite)

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

SCENE AND AIR

Nº 9.

VIRGINIE.

MARGUERITE

(Pausing on the threshold) (indicating Virginia)

PAUL.

Praps some cause there may be But who is that young stranger la dy?

Allegretto

PIANO.

Virg is mute; (Virg about to go)

You! stay! why do you

(Virg is still silent)

fly? Why would you thus de- part? She still does not re

Seeing the bag of money on the table
and the jewels with which she is adorned

-ply and ev'n avoids my gaze! Can that gold

moderato.

con slancio

P.

and those gems thus changemy sister's heart?

All. ^{mo}to.

VIRG. - snatches off the necklace (aside)

A Ah the truth I should be tray a

(She goes off hurriedly)

PAUL.

V.

way I'm in a

MARGUERITE.

(At a sign from Marguerite

Domingues goes off slowly)

Paul!

P.

maze! Say what is passing here? thro my heart thrills a pain Quickly say what does it

Meme mouvt

P.
 mean? It brings misery I feel tho' yet the blow's unseen

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'mean?' followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

MARGUERITE.
 Allegro 1^o A heritage she goes to obtain, Which this letter announced when it came yester-

The second system features a vocal line for Marguerite and piano accompaniment. The tempo is marked 'Allegro 1^o'. The vocal line has a triplet of eighth notes. The piano accompaniment is marked 'pp' and features a triplet of eighth notes in the right hand. The bass line is mostly sustained notes.

M.
 day Virginia soon to France goes away to dwell there a

PAUL.
 Quickly speak! How

The third system contains two vocal lines and piano accompaniment. The first vocal line (M.) has lyrics 'day Virginia soon to France goes away to dwell there a'. The second vocal line (PAUL.) has lyrics 'Quickly speak! How'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and sustained notes in the bass line.

M.
 veut, il lui faut o-bé-ir.

P.
 - while then will come back again She must go! go a-way! Ah!

The fourth system features two vocal lines and piano accompaniment. The first vocal line (M.) has lyrics 'veut, il lui faut o-bé-ir.'. The second vocal line (P.) has lyrics '- while then will come back again She must go! go a-way! Ah!'. The piano accompaniment is marked 'f' and features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

M

P

rit.

My

till this hour I was blind That my soul lov'd her so!

dim.

p

M

PAUL.

son! my son! I - lose her. ah never! Ah no no!

f

f

Allegro.

P

What ambition moves thus her mind? Say for wealth does she pine if so Soon I can

f

f

P

find Ri-ches in India while health and tren'ture mine I will be

f

f

f

Allegro.

MARGUERITE.

P.

wealth - - - y! There's one thing still must se- par-

tempo. *sueez.*

f *f* *p*

fp

M.

-ate you, In her fa-mi-ly proud they would not to-ler-ate you Her husband a noble must

M.

be Whose fair name bears no stain while yours From my lips now the se-cret at

PAUL.

what's this to me

f

M.

last you must hear Which I hop'd to keep from your ear, Gainst Heav'n's law I have sinned I bear no husband's

Moderato.

f *p*

M
name Betray'd by all contemn'd Here to ex-ile with

P
thee I my life have condemn'd; Here thy birth I hid and my shame Just Heaven!

PAUL.

Mesuré.

pp mf f suivez.

(With bitter irony)

P
And must I then suf fer? To one who is despisd then on bridewould they

Allegro.

f f suivez.

MARGUERITE.

(Bending overwhelmed)

(indignant)

can you for - give?

give Tho love and f - r - tune I might of - fer? Can I for -

p f

V. give? Lovelike mine no shame e'er can with - - -

All^{to} appassionato. (♩ = 96)

P. *cresc. molto.* *f* *mf*

V. Disgrace has no meaning has for me: Believe I love you more than

P. *p*

V. - e. - - - ver, Your son here at your feet you see. Your

P.

V. son here at your feet you see. Nought our af-fec-tion e'er shall

P. *poco rit.* *cresc.* *fp*

P. *se - ver I con - demn not what is done, I con -*

The first system of music shows a vocal line in treble clef with lyrics "se - ver I con - demn not what is done, I con -". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with block chords. The key signature has two sharps (F# and C#).

P. *demn not what is done Believe I love you more than*

cresc. dim. p

The second system continues the vocal line with lyrics "demn not what is done Believe I love you more than". The piano accompaniment includes dynamic markings: *cresc.*, *dim.*, and *p*. The right hand has a melodic line with some rests, while the left hand continues with block chords.

MARGUERITE. (Her voice stifled with sobs)

très doux. Ah my son

rit. e - ver My mo - ther My mo -

pp

The third system is for Marguerite, with the instruction "(Her voice stifled with sobs)". The vocal line begins with "Ah my son" in a very soft, breathy tone. The piano accompaniment features a right hand with a melodic line and a left hand with block chords. Dynamic markings include *très doux.*, *rit.*, and *pp*.

M. *dear - - est son!*

P. *ther!*

Tempo 1^o

f

Ped. *

The fourth system continues Marguerite's vocal line with "dear - - est son!". The piano accompaniment features a right hand with a melodic line and a left hand with block chords. Dynamic markings include *f*. The system concludes with a *Tempo 1^o* marking and a *Ped.* instruction with an asterisk.

(Resolutely)

P. Yes if the cru-el world ex - iles us Well

P. fly to some more dis - tant isle, There we will

P. find a humble shel - ter, Where peace and joy a gain will

P. smile, Where peace and joy a - gain will smile. For

P. *p*

we then cease your anxious ter - - rors, A new life soon shall be be -

P. *p*

- - - - - gun A new life soon shall be be - - - - - gun, Thy tears I'll

cresc. *dim.*

MARGUERITE.

Ah my son

P. *p*

dry with fond ca - - - - - res - - - - - e My mo - - - - - ther dear

p *ff* *dim* *p*

l'ad. lento

(She presses Paul in her arms)

M. *ff* *dim.* *p* *cresc.* *ff* *dim.*

dear - - - - - est son!

P. *ff* *dim.* *p* *cresc.* *ff* *dim.*

mo - - - - - ther ah!

ff *dim.* *p* *cresc.* *ff* *dim.*

Ped. *

(Paul kneels before his mother. They remain plunged in their reflections)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The system concludes with a fermata over the final chord.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a fermata at the end.

Third system of musical notation, showing a continuation of the musical themes. The right hand has more active melodic lines, and the left hand maintains its accompaniment. A fermata is present at the end of the system.

Fourth system of musical notation, featuring a more active right hand with eighth-note patterns. The left hand continues with a consistent accompaniment. A fermata is placed at the end of the system.

Fifth and final system of musical notation on the page. It includes dynamic markings for *cresc.* (crescendo) and *dim.* (diminuendo). The system ends with a final chord and a fermata.

ri - te - nu - to.

PAUL.

Haste away! from fresh in - sult to some spot secure, This place we'll

(Exit Marguerite hastily) Paul turning towards the chamber to Virginia

leave this ve - ry day! A - dieu! May'st thou ne'er

And^{te} maestoso

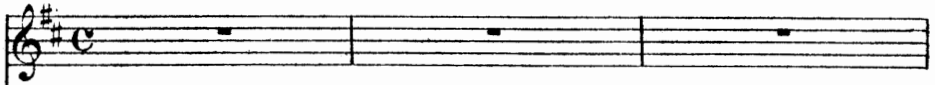
f *f* *p*

know all the pangs I en - du - re Far from thee will I die, for thy happiness

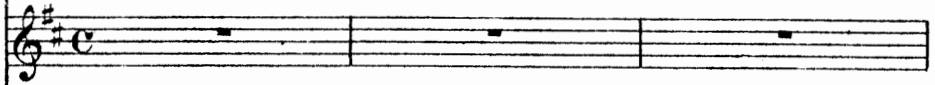
SCÈNE TRIO AND QUATUOR

N° 10.

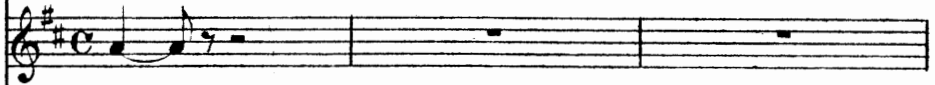
VIRGINIA



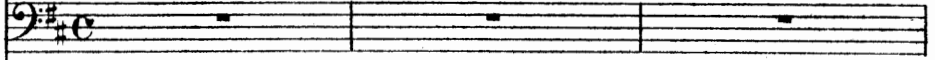
MELA



PAUL.



pray

S^{te} CROIX.

PIANO.

Allegro Vivace ($\text{♩} = 80$)

cre - - - - - sen -

p

(M^le. appears at the back)

(PAUL turning)

do

Mas - ter! Thou? - poor suff' rer

MELA

say what see you here? In re - ward for my poor

Mouv^t de la chanson.

p

tr

M. *song that man Who at truth doth but sneer, Has had me lash'd by the*
suivez.

M. *o-verseer I fled bruise'd and weak and I saw him now on the road,*
 PAUL. *The fiend!*

M. *He searches now for me and will seek this a-bode To see her ...*

P. *Think you her he doth*

P. *, seek? Would he see a-gain Vir-gi-nie? Let him pause for his*

P. rashness he dear-ly may pay If there's danger to her I will not go a-

ff

P. way. go! Your life and her ho-nor pro- tect-ed shall be He

MÉLA (avec effroi)

f *p*

(Mela conceals herself if St Croix armed with a gun appears at the back followed by two mulattos)

M. comes!

Moderato (♩ = 92)

pp

St Croix halts on the threshold makes a sign to the two slaves who retire. He sees Paul (The orchestra resumes immediately)

ff

Allegro moderato (♩ = 104)

p *cresc.*

PAUL (advances towards S^t Croix)

S^t CROIX (Bowing)

monsieur! — monsieur! —

p

(d'un ton dégagé)

Sir, 'tis not you I seek With an-o-ther fair I would

PAUL.

speak Then with whom?

S^te CROIX.

With the mis - tress of this house

PAUL. S^r CROIX. sits down

will my aid a-vail you? I can wait for her

S^r C. Manwhile I, fain would ask
cédez un peu.

p

(Paul exhibits impatience)

S^r C. de Paul

that nought of harm Betell your young companions so charming, You may!

f

S^r C. rit. 3

guess I felt some a-larm At a journey so headlong and wild t'was alarm -

p *cresc.* *f*

ste
c.

PAUL.

- ing!
1^o Tempo.

No harm could be - fail I was

P.

- here Monsieur to guard her from each foe She is safe when in my

cresc. f

P.

care.

S^r CROIX. PAUL (Proudly) librement.

I'm quite sure! I'm quite sure! you'll excuse my zeal

f dim. suivez. Tempo.

ste
c.

- le.

Andante (♩ = 52)

p cresc.

PAUL (aside with indignation)

At his sneering dis-dain, All my an ger is ri -

At my sneering dis

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 begins with the lyrics 'At his sneering dis-dain, All my an ger is ri -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand. Dynamics markings 'f' and 'p' are present.

- sing, Scarcely can I re-fra in from such insult chas-

- dain All his an ger is ri - - - - - sing

The second system continues the vocal line with the lyrics '- sing, Scarcely can I re-fra in from such insult chas-'. The piano accompaniment continues with the same rhythmic pattern. Dynamics markings 'f' and 'p' are present.

ti - - - - - sing In my heart doth

But his fu-ry is vain All his an-ger de spi - - - - -

The third system concludes the vocal line with the lyrics 'ti - - - - - sing In my heart doth'. The piano accompaniment continues with the same rhythmic pattern. Dynamics markings 'f' and 'p' are present.

P. reign Equal hate and dis dain

St. C. - sing But his fu-ry is vain All his fu-ry is

f *p* *cresc.*

Detailed description: This system contains the first three measures of the piece. The vocal parts (Soprano and Contralto) enter with the lyrics 'reign Equal hate and dis dain'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo).

P. In my heart doth reign Equal hate, yes hate and dis -

St. C. - vain All his fu ry is vain- his fu = ry is vain I feel but dis -

f *dim.* *p*

Detailed description: This system contains measures 4 through 6. The vocal lines continue with the lyrics 'In my heart doth reign Equal hate, yes hate and dis -' and '- vain All his fu ry is vain- his fu = ry is vain I feel but dis -'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano).

P. - dain In my heart doth reign

St. C. - dain At my sneering dis - dain All his fu - ry is

Detailed description: This system contains the final three measures of the page. The vocal lines conclude with the lyrics '- dain In my heart doth reign' and '- dain At my sneering dis - dain All his fu - ry is'. The piano accompaniment features a final chordal cadence. The system ends with a double bar line.

P. Equal hate and dis-dain Yes hate and dis-
vain It provokes but dis-dain yes dis-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Equal hate and dis-dain" and continues with "Yes hate and dis-". The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one flat and a common time signature.

P. -dain
-dain

The second system continues the vocal line with the lyrics "-dain" and "-dain". The piano accompaniment features a more active texture, with a crescendo marking in the right hand. The system concludes with a double bar line.

P. 1^o Tempo. Dis-semble not A

The third system introduces a tempo change to "1^o Tempo." and the lyrics "Dis-semble not". The piano accompaniment is marked with a forte "f" dynamic and features a complex, rhythmic pattern in the right hand. The system ends with a fermata over the final note.

P. way with all falsehood and feign-ing You are come here to seek your

The fourth system contains the lyrics "way with all falsehood and feign-ing" and "You are come here to seek your". The piano accompaniment starts with a forte "f" dynamic and transitions to a piano "p" dynamic. The system concludes with a double bar line.

S^{re} CROIX. PAUL.

slave? What then? She now is

here I tell you this without fear,

cresc. *mf* *cresc.*

Thus your vi - sit ex - plain - - - ing

S^{re} CROIX. And by what right do

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

PAUL.

you presume to keep my slave? I know not if my

f *dim.* *p*

P. act is ac cording to law But I know that my word to defend her I

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "act is ac cording to law But I know that my word to defend her I". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

P. gave, And now t'would be a crime my promise to with draw, And place her' neath your

The second system continues the vocal line and piano accompaniment. The lyrics are: "gave, And now t'would be a crime my promise to with draw, And place her' neath your". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

P. sway. S^r CROIX. Mon - sieur? you are too da - - ring

The third system features a vocal line with a fermata over the word "S^r CROIX." and the lyrics "sway. Mon - sieur? you are too da - - ring". The piano accompaniment includes dynamic markings of *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *ff* (fortissimo) with an accent (^). There are also markings for "Ped." (pedal) and a star symbol (*).

C. Curb this grand haughty bear - - ing Rouse me not then for your own sake

The fourth system features a vocal line on a bass clef staff and a piano accompaniment on grand staff. The lyrics are: "Curb this grand haughty bear - - ing Rouse me not then for your own sake". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a breath mark (v) in the right hand.

PAUL,

(Nobly)

She's

Be not too da-ving be not too da-ving Or I may ven-geance take

bien mesuré.

MFLA (at the back)

O Heav'n! grant him pro-tection

now 'neath my pro-tection We're

monsieur! he not too

Save me from his sub-jection

all 'neath Heav'n's di-rect-ion

da-ving Monsieur! he not too

M. Thou his gen'rous miad then di - rect O Heav'n

P. He bids us still the weak pro - tect

Sopr. C. da - ring But restrain this high bearing Rouse me not then for your own sake

p

M. Do Thou defend him Thy aid then lend him

P. Dread to of-fend Him Dread to of-fend Him

Sopr. C. Yes be not too da ring Curb then this high bear - ing.

f dim. pp

M. Who'd thus my life protect! Who'd thus my life protect

P. He may vengeance take He may vengeance take

Sopr. C. Or I may ven - geance take Or I may ven - geance take,

cresc.

M
 Him 'neath thy pro-tection take!

P.
 Yes I may ven-geance take!

St.
 C.
 (Piano accompaniment for the first system)

f *ff*

Stand back now and cease this boyish brav'ry Or if

MELIA. (MELIA rushes forward and falls at the feet of St Croix)

Ah! but kill me

(St CROIX menaces Paul with his gun)

not

ff

M. first
 (PAUL raises Mala hastily)

No! Tis not now for thee at his feet thus to

fp *fp*

(Virginia enters and pases in the back ground)

P. how! a thief?

S^r CROIX (à Paul)

But when you free her thus from slay - ry you be come a thief!

Mesure.

P. yes as you'll sée If you on - ly can pay as her

(aside) Paul sees the bag of money on the table

P. Hope dies with-in me! I will

st. c. price One hundred piasres and yours she shall be

mf *dim.* *pp*

(Paul despairingly) Ah! but the gold there is not

How — *mf* *dim.*

VIRGINIA advances to Paul and speaks with great simplicity

v. mine But since 'tis mine, 'tis al- so

p

v. thine (kisses the hands of Virginia)

MÉALA. with in me All my soul blesses thee!

PAUL with joy

Heav'n!

f *dim.* *mf*

St CROIX advancing towards
Virg with an air of gallantry

at your wish she is free! If you'll ac -

p

VIRGINIE.

No not so; that can not

- cept my prof - - - fer

tr *f* *p*

be, But the price you demand I of - - fer here to

PAUL.

Paul takes the bag of money

pay! you un-der-stand monsieur!

mf

(from Virginia and throws it at the feet of S^t Croix)

here, take your price —

cresc. *f*

S^t CROIX repressing his rage calls out the two slaves waiting outside caves

I say you der purse is for you, take it, and go a

fp

The slaves pick up the bag of money and go out at the back Paul point to the door

way. Mon - sieur you are too da - ring

cresc. *ff* *ff* *p*

Ped. *

1st
Curb this grand haughty bear - ing Rouse me not then for your own sake

mf

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clefs. The music is in a 3/4 time signature. The vocal line has lyrics: "Curb this grand haughty bear - ing Rouse me not then for your own sake". The piano accompaniment includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

PAUL.

You're

Be not too daring be not too daring Or I may vengeance take!

bien mesuré.

f p f p f

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass clefs. The music is in a 3/4 time signature. The vocal line has lyrics: "You're Be not too daring be not too daring Or I may vengeance take!". The piano accompaniment includes dynamic markings like *f* and *p*, and articulation marks like accents and slurs. The phrase "*bien mesuré.*" is written above the piano part.

VIRGINIE.

O Heav'n grant thy pro - tect - - - ion

MÉALA.

now neath my pro - - - tect - - - ion, Vou -

Monsieur! be sot leo

f p mf

Detailed description: This system features multiple vocal lines and piano accompaniment. There are four vocal staves: two for "VIRGINIE." and two for "MÉALA.". The piano accompaniment consists of two staves, treble and bass clefs. The music is in a 3/4 time signature. The lyrics are: "O Heav'n grant thy pro - tect - - - ion", "now neath my pro - - - tect - - - ion, Vou -", and "Monsieur! be sot leo". The piano accompaniment includes dynamic markings like *f*, *p*, and *mf*, and articulation marks like accents and slurs.

V. Guide him by thy di - rect - - - - - ion

M. free from his sub - - - - - ject - - - - - ion

P. da - - ring Monsieur be not too

f *p* *mf*

V. Who doth on the slave pi - ty take! O Heav'n

M. And such a charge: O! ne'er for - - - - - sake

P. da ring curb this grand haughty bearing Rouse me not then for your own sake

p

V. Grant thy pro-tection, Grant thy pro-tection

M.

P. For threats ne'er ca - ring, For threats ne'er ca - ring

S^c. Yes be not too da - ring, Yes, be not too da - ring

f *dim.* *pp*

V. Thy servants ne'er forsake, Thy servants ne'er forsake

M.

P. Such charge I'll ne'er forsake Such charge I'll ne'er forsake

S^c. Or I may ven - geance take, Or I may ven - geance take

cresc.

V. thy ser - vants ne'er for - sake!

M. thy ser - vants ne'er for - sake!

I. such a charge I'll ne'er for sake

B. Vengeance yet I may take

f *dim.* *p*

V. Heav'n grant thy pro - tect - - ion Guide him by Thy di -

M. Heav'n grant thy pro - tect - - ion Guide him by Thy di -

pp

V. - rect - - ion Who doth on the slave pi - ty take!

M. - rect - - ion Who doth on the slave pi - ty take!

V. *ten.*

Ah! Thy servants ne'er for - sake

M. *ten.*

PAUL. *ten.*

Such a charge fill ne'er for - sake

S^t CROIX rushes out beckoning the two slaves to follow him

S^t CROIX. *ten.*

Yes I yet may vengeance take

Piu lento e ben nasrualo

1^o Tempo.

MÉALA. *aside*

(Mela runs off after S^t Croix)

Ah I trem - - ble What does he medi - tate!

Très animé.

GRAND DUET *

N^o 44.

VIRGINIE.

(joyfully running towards Virginia)

PAUL.

Vir-gi-nia I hear it in thy voice thy heart is still mine

Moderato.

PIANO.

mf *f*

own They deceive me and thine name calumniate Our love is mutual as in happy days now

f *p*

VIRGINIE. (embarrassed)

Yes and but now for thy sake I trembl'd lest a

gone

p

* (All the first part of this duet as far as the All^oo passionate must be sung with the voice well kept under)

V. *duel* A

P. *Al!* it 'tis true why shouldst thou leave thy home? 'tis cru - el!

V. *las!* far from you all I am banish'd I must o-bey them I understand.

P. *p* *pp* *pp*

P. *Andante sostenuto.* *Soon* that wealth will make you a - las for

P. *get* Each ob - ject of re - gret All too soon you'll find yet an

- o - ther To whom you'll give that cherish'd title of bro - ther, That name of

bro - ther Which will be nime no more . 'moug the great you will

meet Some one more blest by wealch and sta - - tion, Who can

give you what I can ne'er lay at you feet, And I a - lone must

Virginie turns away her drooping
head to conceal her tears

hear all the pangs of sepa-ration! But let's not speak of me, can you leave all that's

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a bass clef and the same key signature. The music is in a 3/4 time signature. The vocal line has lyrics: "hear all the pangs of sepa-ration! But let's not speak of me, can you leave all that's". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

dear, For sake this home for an-o-ther Where can you hope to find the fond love of a

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "dear, For sake this home for an-o-ther Where can you hope to find the fond love of a". The piano accompaniment continues with similar rhythmic patterns.

mo-ther? Where could you happier be in a ny home than

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "mo-ther? Where could you happier be in a ny home than". The piano accompaniment continues with similar rhythmic patterns.

VIRGINIE.

here? How'n I feel my heart sink with fear

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "here? How'n I feel my heart sink with fear". The piano accompaniment includes a *pp* (pianissimo) marking in the left hand. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

dim. f dim.

PATL (con immensa passione)

Since from us thou wilt fly, From dear friends here a

p

poco rit.

round thee, To seek a colder sky where strangers will sur round thee.

To greater pomp dost thou incline Than my poor toil can give, Where a

star thou dost shine Near thee there let me live:

cresc.

P. *Grant but this let me but at - tend thee Upon the cru el*

P. *ship that bears thee hence a - way! To be but near - thee*

poco rit.

P. *New life will lend me But to see — but to serve — but to love night and*

crese.

P. *day, To see thee and to serve and love thee night and day On - ly grant this I pray!*

f dim. p f crese.

VIRGINIE.

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a fermata. The lyrics are: "A-las! why can'st thou not at-tend - me, Upon the cru - el!"

Musical score for the second system. The vocal line continues with the lyrics: "ship that bears me hence a - way? Wert thou but near me new life 'twould". The piano accompaniment includes the instruction *poco rit.* at the beginning.

Musical score for the third system. The vocal line continues with the lyrics: "lend me, 'Tis De - sti - ny di - vides us, my fate I must o -". The piano accompaniment includes dynamic markings *f* and *p*.

Musical score for the fourth system. The vocal line concludes with the lyrics: "-bey. Tis De - sti ny di - vides us, and my fate I o - bey!". The piano accompaniment includes the instruction *crusc.* and dynamic markings *f* and *dim.*

PART

Passionately not heeding her words

When howl's the raging storm, Should fear then domi - nate thee, Thy froz-en heart I'd

pp *pp*

warm, A - gainst my throbbing heart. And in thy pa-lace home

mf

Where pleasures new a wait thee, In all thy hap-py tri-umphs I would

pp

seem I bore a part, Tho' but grief should a - wait me, Tho' but

cresc. *dim.*

V. A - - - - las A -

P. grief Should a - wait me! Ah! grant but this I pray!

crisp. *f* *p*

V. -las! why can'st thou not at tend me, Upon the cru - el ship that bears me hence a -

P. Let me but at - tend thee Upon the cru - el ship that bears me hence a -

poco rit. *poco rit.*

V. - way, Wert thou but near me, new life 'twould lend me

P. way, Were I but near thee new life 'twould lend me

V. Tis De - sti - ny divides us, I my fate must o - bey 'tis De - sti - ny di -

P. But to see but to serve - - and to love night and day to see and but to -

V. vides us, I my fate o - bey, I my fate must o - bey - - -

P. serve and love the night and day On - ly grant this I pray!

VIRGINIE.

Lo stesso movimento

tis my - mo - ther

V. - wills - it I must o - - bey!

PAUL.

Più lento.

Thy mother! Ah! 'tis

P. she? But thy heart with hers doth agree E'er thou go - est I will

P. go And may'th'aven' - ging wave Lash'd on by the

P. fierce angry storm breaking o'er her Throw back my life less form be -
suvez.

P. fore her That she may weep ever more o'er my grave! Ah but forbear un -
Allegro. 8^{va}

Ped.

v. grate - - ful! Can - - - not my sor row move thee, Or my

Moderato. (♩ = 69)

v. tears in this sad mo - ment of doubt and dis - tress Can'st thou wound this poor

etenu.

cresc. *siuvez.*

v. heart and never e - ven guess I sa - crifice my hap - piness because I

f *dim.* *p*

Tempo.

v. love thee! When I yielded to their

PAUL.

senza rigore.

All^{to} (♩ = 76) Heav'n is it true

f *fp* *dim.*

pray! I was for thy sake alone I complied, Heav'n doth know How deep how hope - less my des -

pp

- pair!
PAUL Takes her in his arms my Paul!

Tempo. O joy! yet thou couldst from me fly

f *fp* *f* *p*

i go! or stay, I live, or die Decide and I'll comply! ...

colla voce *All. maestoso. (♩=108)*

f *p*

cresc.

ff

VIRGINIE.

By yon Heav'n which doth hear And ever doth watch o'er me, By that pow'r which I

Piu lento.

mf *mf* *mf*

Ped. *

fear Accept this vow of mine I confess now that

mf *p*

Ped. *

I adore thee This true hand shall be on-ly thine! This true hand shall be only

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

Ped. *

thine I swear it! I swear that I'll be on-ly thine!

cresc. *f* *f* *f*

Ped. * Ped. *

PAUL

f *p* *Animé.*

Fate I de-fy! tho' loud ly crash the thun - - der

E'en the waves in their wrath shall ne - - ver tear us a -

- sun - - der! Nought now can tear thee from my side, From these lo - ving

sostenuto.

arms they shall ne'er snatch my bride They shall ne'er snatch my bride, Ah no,

cresc. *f*

P. they shall ne'er snatch my bride!

Allegro f^o

p cresc. f ff

(In each others arms)

VIRGINIE.

By yon Heav'n which doth hear And e-ver doth watch

Piu lento.

ff mf

V. o'er me By that pow'r which I e

P.

ff mf

V. *fear* *Ac - cept* this *vow* of *mine,*

P.

ff

V. *I* *con - fess* now that *I* *a - dore* thee, *This*

P.

p

V. *true* *hand* shall be *on - ly* *thine* ——— *I*

P.

fp *fp* *cresc.*

Ped. *

V. true hand shall be - on - ly thine

P.

fp *fp* *cresc.*

Ped. *

V. swear it I swear that I'll be on - ly

P.

f *f*

V. thine

P.

Allegro *ff*

Ped. * Ped. *

Ped. \star 3 3 3 Ped.

PAUL.

To see her, a-gain to mor - - row, And e - - ver 0 -

Andantino.

dim. *p*

\star

P. joy! Go! my soul follows thee! Tard - y night quick - ly

P. flee! Morning bright Haste and chace my sor - - - row!

Ped. \star

SCÈNE.

N° II bis.

MELA. (Enters hurriedly)

MÉALA. 

PAUL. 

DOMINGUE. 

PIANO. *Vivace.*


M. 

PAUL.
do not sleep to night Mela speak!

movement of Mela's song


MELA (cautiously) *rit.*


Fill'withdoubtand fright At the plans of that man, I followd thro' the

fpp *rituez.*


M. wood creeping be - neath the shelt' ring leaves There I saw him met by two slaves

The first system shows a vocal line in treble clef with lyrics: "wood creeping be - neath the shelt' ring leaves There I saw him met by two slaves". The piano accompaniment is in bass clef, with a key signature of two flats and a time signature of 8/8. The music consists of sustained chords and simple rhythmic patterns.

(con forza)

M. Wait - ing there to serve him they stood "She doth leave the isle at break of day"

The second system continues the vocal line with lyrics: "Wait - ing there to serve him they stood 'She doth leave the isle at break of day'". The piano accompaniment remains in bass clef with sustained chords. A treble clef staff is introduced in the middle of the system, containing a melodic line.

M. Thus he said "Haste away then with your men reap - pear, This night we must -
Allegro moderato.

The third system begins with the vocal line: "Thus he said 'Haste away then with your men reap - pear, This night we must -". The piano accompaniment features a triplet of eighth notes and a change to a 2/4 time signature. The tempo is marked "Allegro moderato".

M. bear her a - way.
PAUL (Takes up his gun)
Ah! wretched co - ward! I'll not a - wait the trai - tor
Même mouyt

The fourth system starts with the vocal line: "bear her a - way." followed by "PAUL (Takes up his gun)". The piano accompaniment includes a triplet of eighth notes and a change to a 2/4 time signature. The tempo is marked "Même mouyt". The system concludes with the vocal line: "Ah! wretched co - ward! I'll not a - wait the trai - tor".

(calling)

P. here Do_min - - - gues!

Tres animé.

fp

(Domingues appears at the back)

DOMINGUE.

P. Come! follow me! Heav'n what dis.

fp

(Paul dragging him away)

D. turbs you? Say what can it be? Come! my

fp

Paul goes out rapidly followed by Domingues.

(To Mele)

P. thanks are due to thee

f

Andantino (♩=72)

ff *dim.* *p*

MELA (*self concentrated*)

My brothers are there to de-fend her!

ff *dim.* *p*

with increased power

M. My brothers are there to de-fend her!

Mysteriously

M. In the gloom conceal'd they lie,

mf *p*

with the voice freely expanded

M. At my voice From wood or hill, they'll swift.ly fly And to their venge ful

Piu animato.

M. - pow'r and to their vengeful pow'r must the tyrant sur

colla voce

M. - ren - der

Tempo.

(elle sort)

A la fin de la partition voyez une variante pour le trait final.

*A fountain shaded by two palm trees
The sea is perceived on the horizon gleaming through
the trees by the light of the moon*

N° 12.

CHORUS

CONTRALTI
and
CHILDREN

TENORI

BASSI

PIANO.

Larghetto maestoso (♩ = 80)*pp*

Ped.

Andantino con moto (♩ = 84)*dim.*

mf

p

mf

mf, cresc., f, ten.

mf, ten., pp

ten., CURTAIN rises, 4^o Tempo, pp, Ped., Still.

In the distance
Contralti and children

The chorus is commenced
after a short silence

p Ha!

Musical score for Tenors (TENORI) and Basses (BASSI). The Tenors part begins with a *p* dynamic and a *Ha!* vocalization. The Basses part begins with a *Ha!* vocalization. The music is in 2/4 time and features a melodic line with some rests.

Piano accompaniment for the first system. It features a *molto moderato* tempo marking. The right hand has a triplet of eighth notes marked *pp* and *3*. The left hand has a triplet of eighth notes marked *pp* and *3*. Pedal markings and asterisks are present at the end of the system.

Musical score for Contraltos and Children. The vocal line includes *ha!* and *Uniss.* markings. The piano accompaniment continues with a triplet of eighth notes marked *pp* and *3*. Pedal markings and asterisks are present.

Piano accompaniment for the second system. It features a triplet of eighth notes marked *pp* and *3*. Pedal markings and asterisks are present.

Musical score for Contraltos and Children. The vocal line includes *ha! a* and *ha!* markings. The piano accompaniment continues with a triplet of eighth notes marked *pp* and *3*. Pedal markings and asterisks are present.

Piano accompaniment for the third system. It features a triplet of eighth notes marked *pp* and *3*. Pedal markings and asterisks are present.

p (The rhythm to be well marked

Yes the ship soon will leave the port -

And^{no} 1^o

Ped. *

She to France now will soon be steer - ing From her mast

see her flag doth float, Proudly gay is her gal - laut

hear - ing. Yes the ship soon will quit the

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics "hear - ing. Yes the ship soon will quit the" and a piano accompaniment. The bottom system shows the piano accompaniment for the next two measures, which are mostly rests.

port She to France will soon be steer - ing

Poco rit. *rf* *Tempo.*

This system contains the next two systems of the musical score. The top system features a vocal line with lyrics "port She to France will soon be steer - ing" and a piano accompaniment. Performance markings include "Poco rit.", "rf", and "Tempo.". The bottom system shows the piano accompaniment for the next two measures, ending with a dynamic marking of "p".

la a ha! la la la la la la a ha!

p

This system contains the final two systems of the musical score. The top system features a vocal line with lyrics "la a ha! la la la la la la a ha!" and a piano accompaniment. A dynamic marking of "p" is present. The bottom system shows the piano accompaniment for the next two measures, including some arpeggiated figures.

più f
 la la la la la _____ Yes the ship soon will
più f
 la la la la la _____
più f
 la la la la la _____ U it -

p
 leave the port la a ha!
p
 la a ha!
p *mf*
 la a ha! la a ha!

p
 la a ha!
p
 la a ha!
p *mf*
 la ha ha! la a ha!

p *Poco rit.* *rf* *Tempo.*

She to France will soon be steer - ing La la la
 La la la
 La la la

Tempo.

Più lento. *pp*

la la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la la

Poco rit. *Tempo.*

la la la la la la la la
 la la la la la la la la
 la la la la la la la la

1^o Tempo. *pp*

Ped. *

AIR.

Nº 13.

(Virginia appears at the back she pauses under the palm trees and listens)

VIRGINIE.

Andantino (♩=69)

PIANO. *p*

This section shows the beginning of the piece. It features a piano accompaniment in the lower staves and a vocal line for Virginia in the upper staff. The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute. The piano part starts with a *p* (piano) dynamic. The music is in a key with one sharp (F#) and common time (C).

This block contains the piano accompaniment for the first system of the score. It consists of two staves (treble and bass clef) showing the harmonic and melodic support for the vocal line. The music features flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

VIRGINIE.

senza rigore.

From a . far

Ye winds that murmur

rit. *pp*

This section contains Virginia's first vocal line and the corresponding piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'From a . far' and 'Ye winds that murmur'. The tempo is marked 'senza rigore' (without strictness). The piano accompaniment includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The piano part features a triplet of eighth notes in the right hand.

animando *sf*

low

ye waves that scarce - ly flow,

Ah bring no dreams of

This section contains Virginia's second vocal line and the corresponding piano accompaniment. The vocal line begins with the lyrics 'low ye waves that scarce - ly flow,' and 'Ah bring no dreams of'. The tempo is marked 'animando' (increasing speed) and the dynamic is *sf* (sforzando). The piano accompaniment continues with a similar texture to the previous section, featuring a triplet of eighth notes in the right hand.

ritenuto un po' p

sor-row, But lull me thro' the night, Un - til the newhorn morrow Brings

(with exaltation)

joy with morning light Paul !

All^o con fuoco. (♩ = 120)

mf dim. *p*

Dearest friends, you still will see me here to - mor - - row, At

last — my mother yields to my pray'r, to my

sor - row, Yes at last my mother yields to my
mf

pray'r to my sor - row; Not vain - ly did I im
pp

plore Here stay I e - ver - more!
cresc.

a piacere.
 e - ver - more!
 Plus lent.

Andante sostenuto. (♩ = 56)

This system of piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of quarter and eighth notes. The left hand plays a steady accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns. Performance markings include a piano (*p*) dynamic, a *Ped.* (pedal) instruction, and a *D...!* (Dolce) marking. A star symbol is placed below the first measure. The tempo marking *un poco animato* is written above the second measure.

This system continues the piano accompaniment. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand continues with a steady accompaniment of chords. Performance markings include a piano (*p*) dynamic, a *Ped.* instruction, and a *crisc.* (crescendo) marking. A star symbol is placed below the first measure. The tempo marking *ri-to-ran-to.* (ritardando) is written above the second measure.

This system contains the vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "Ah what se-ene de-light All my soul now is sway-ing with thy soft breeze ch night o'er my brow gent-ly play-ing". The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand plays a steady accompaniment of chords. Performance markings include a piano (*p*) dynamic, a *Ped.* instruction, and a star symbol below the first measure.

Now my flutt'ring heart is at rest! Now my flutt'ring heart is at rest

Like a dove that's re - stor'd *poco rit.* Once more un - to her nest!

cre - - - - - scen - - - - - do. *p* *crese.*

Ah what serene de - light all my soul now is sway - - ing

mf *dim.* *p*

Ped. ☆

This heart is now at rest Like a dove re - stor'd

poco rit.

To her own tender nest, To her ten der nest.

cresc. *p* *cresc.*

Ah what serene de-light! Ah what serene de-light Reigns with

mf *cresc.* *mf*

Piu animato

in *colla voce* this fond breast Reigns with in

rit. *p* *cresc.*

(lunga pausa)

this breast

mf *p* *mf*

Piu vivo (80)

Ped. ☆

He loves me! he loves me!

dim. *pp*

Detailed description: This system contains the first two lines of music. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "He loves me! he loves me!". The piano accompaniment (grand staff) features a descending melodic line in the right hand, starting with a *dim.* marking, and a steady bass line in the left hand. A *pp* marking is placed under the piano part.

The groves the winds o'cean and mountain Re -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "The groves the winds o'cean and mountain Re -". The piano accompaniment continues with the descending melodic line in the right hand and the bass line in the left hand.

peat those thrilling words in ac - cords all di - vine!

rit. *pp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with "peat those thrilling words in ac - cords all di - vine!". The piano accompaniment features a *rit.* marking above the vocal line and a *pp* marking below the piano part. The piano part includes some chordal textures.

And I hear the same tones In the plash of the fountain,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with "And I hear the same tones In the plash of the fountain,". The piano accompaniment features a melodic line in the right hand with triplet markings (indicated by a '3' above the notes) and a bass line in the left hand.

Even the birds in the air seem to sing "he is thime"

Even the birds in the air seem to sing. "he is thime"

sempre animandosi

cre. - - - *scru.* - - - *do.*

Ah!

Vite.

ff

Ah gladden me ye birds with sing - ing, Join in my delight,

All° moderato. (♩ = 100)

f *p*

tr

Ped.

Join in my delight. And with your notes so clear and ring - ing

tr
f
p
Ped.

My song I'll unite My song I'll unite Herethro' the chingwreaths

poco rit.
Poco più lento.
pp

flow'rs A-mid the fo-liage rich and

glow - - - ing With you I'd share my joy o'er

flow - - - ing, My dear com - pa_nions of these

bow's, My dear com - pa_nions of these *poco rit.*

bow's Ye charming birds

I watch'd while grow - - - ing At my call ye oft ceas'd you.

flight, Signs of ti - mid love so coy ly showing, Share my *Animez.*

v. joy with me now To morrow our hands they u -

pp

- nite Yes they our hands u - - nite!

cresc. ff

Ah! ah! ah! ah!

rit. 6 6

Ah! gladden me ye birds with sing - ing, Join in my de-light,

1^o Tempo.

p Ped.

Join in my de-light, And with your notes so clear and ring-ing

f *p* *mf*

Ped. *

my song I'll u-nite My song I'll u-nite my song I'll u-

(1)

fp *f*

- nite
con brior: Ah!

f *p*

3

and!

f *p*

3

(1) Voyez à la fin de la partition une variante pour terminer l'air.

ah! ah! ah! ah!

First system of a musical score. It features a vocal line with four "ah!" exclamations and a piano accompaniment. The piano part includes trills and arpeggiated chords. The key signature has two sharps (F# and C#).

ah! ah! Ah sing sweetbirds then Sing as oft be -

Second system of the musical score. The vocal line continues with two more "ah!" exclamations and the lyrics "Ah sing sweetbirds then Sing as oft be -". The piano accompaniment features a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic.

- fore! Ah!

Tempo.
f *f* *p*

Third system of the musical score. The vocal line includes the word "- fore!" and another "Ah!". The piano accompaniment has a *Tempo.* (tempo) marking and dynamics of *f* (forte) and *p* (piano). It features trills and arpeggiated chords.

Ah!

f *f* *p*

Fourth system of the musical score. The vocal line begins with "Ah!". The piano accompaniment continues with *f* and *p* dynamics, including trills and arpeggiated chords.

ah! ah! ah! ah!

ah! ah! with joy I hear I hear ye

as of yore! Sing then sweet birds Sing as be

-fore With joy I hear ye e'en as of yore

cresc. molto.

v. *as of yore!*

ff *tr*

v. *Ah! ah! ah! Sing as*

ff *tr*

v. *of yore*

ff *con pedale*

dim.

p

p *

(Places her hand on her heart)

(Goes toward a grassy bank, with faltering steps)

Ah! happiness o'er-pow'rs me with the sense of rapture

Piu lento
pp

(sits on the bank)

(reclining)

deep All fades before my eyes

Sweet languor's o'er me stealing How sweet 't would be to sink to sleep How sweet 't would

(Virginia sleeps)

be to sink to sleep!

pp *pp*

SCENE AND SONG

N^o 14.

VIRGINIE.

MÉALA.

PIANO.

All^{to} con spirito. (♩.=63)

MÉALA. (Enter Méla. *o.*) (Perceiving Virginia approaching her noiselessly)

Ah! yes, tis our young mistress! She is dream

VIR. (dreaming)

Paul!

ing! May she happy be as now in seem ing!

1^o Tempo.

p

(saccadé et à voix couverte)

MEALA.

Soft - ly sleep,

tr

fp

p

M. Watch I'll keep Hov' - ring round thee, Hov' - ring round thee;

M. Safe thoult be, Guard ing thee Friends sur - round thee, Friends sur -

M. *avec force.* *court.*

round thee Heav'n will snite him whod harm thee and mock at his pain

fp *fp* *crese.*

decr.

M. *Sleep! sleep!*

Andante (♩ = 54)

p *mf.*

Ped. *

dim.

M. *sleep!*

pp *mf.* *pp* *pp*

Ped. *

M. 'Neath the skies Flames a - rise Of vengeance tell - ing

Allegretto 1^o

p

M. Of vengeance tell - ing, That fierce light Gives me de -

The singer must not turn to the wing as if she actually beheld the burning of S^{te} Croix's dwelling which it must be borne in mind is far away. See p. 249 where she says that a mountain must be crossed and stream-forded. The description of the conflagration being pictured only by her imagination.

avec force.

M. *light,* 'Tis from his dwell - ing 'Tis from his dwell ing! Tho' for

M. mercy im - ploring his pray'r will be vain!

cour.

fp *cresc.*

dolce.

M. Sleep! Sleep!

Andante 1º

p *rinfz.*

Ped. *

M. Sleep!

dim.

pp *rinf.* *pp* *pp*

Ped. *

FINALE TO ACT II

Mela perceives M^{me} de la Tour who enters followed by M^{ons} de la Bourdonnais. Mela keeps in the back ground. The governor is in a travelling dress. Several lacqueys in livery and sailors stand under the trees with pine torches.

N^o 14 bis.

VIRGINIA

M^{me} de la TOURR.
MARGUERITE

MELA

Who comes?

her

I. LA BOURDONNAIS

CONTRALTI.

TENORI

BASSI

Allegretto espressivo. (♩ = 108)

PIANO.

M^{me} de la TOUR. (in a voice extinct with grief)

mo - ther

A - las!

M^{lle} de la Tour falters
(Marguerite supports her)

de-la T.

What is your will? my daugh - -

de-la T.

- ter —

M^r de la BOURDONNAIS. (

Here you may see the family's command And tis sign'd by the king's own

MÉALA. WELA (Running to M^{lle} de la T.)

Ah! dear

de-la B.

hand. This night I must depart and your child goes with me

f *p* *cresc.* *f* Più lento.

M. mistress She doth sleep She is there!

M. (M. la shows Virginia asleep) let her not waken'd be!

M^{re} de la TOUR. Vir - gi -

M^{re} de la BOURDONNAIS. - ni - e! poco rit. let us haste let us haste Dear la - dy we've no

1^o Tempo.

(Dreaming)

VIRGINIE.

4. 1s B.

All the principals come
(down toward: Virginia) Paul!

time to waste
Contralti and children

time to waste
Contralti and children

time to waste
Contralti and children

Fenori AU LOIN.

Yes the ship soon will

Andantino.

p *cresc.* *f* *pp*

Ped.

Dearest friends! you still will see me

- leave the port, And to France she will now be

Dearest friends! you still will see me

- leave the port, And to France she will now be

here to morrow: Ah then sing ye birds then

steer - ing, Yes the ship, soon will leave the port,

sing! Then sing ye birds ye birds then

and to France will soon be steer - ing

The musical score consists of two systems. Each system includes a vocal line (marked 'v.'), a piano accompaniment (marked 'p.'), and a grand staff (treble and bass clefs). The key signature is one flat (F major/G minor) and the time signature is 4/4. The piano accompaniment features a prominent bass line with a repeating eighth-note pattern. The vocal line contains the lyrics, with some words like 'steer - ing' and 'sing!' written across multiple lines. The score concludes with a double bar line and a common time signature 'C'.

V. sing!

de la T. so soon —

de la B. Behold the dawn! I pray you awake her

Moderato, *f* *fp*

M^{me} de la TOUR. Arresting his movement with an imploring gesture)

MARGUERITE.

de la B. dear Virgi - - nia

Ah! —

Piu animato *mf*

VIRGINIE. (awaking)

M^{me} de la TOUR. ma

Ma. Jas! — my daugh - ter!

pp colla voce

Virg sees her mother weping looks round
her perceives M^l de la Bourd. throws herself
into her mother's arms with a great cry

mo - ther! - - Ah!

Non misurato

mf *ff*

1° Tempo.

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'mo - ther!' followed by a long rest and then 'Ah!' with a fermata. The piano accompaniment begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked '1° Tempo' and dynamics range from 'mf' to 'ff'.

Detailed description: This system continues the piano accompaniment. It features a complex texture with many chords and moving lines in both hands, maintaining the dramatic atmosphere established in the first system.

Detailed description: This system continues the piano accompaniment with further harmonic and rhythmic development. The texture remains dense and expressive.

8-

Detailed description: This system concludes the piano accompaniment on this page. It features a final cadence with a fermata on the vocal line. A rehearsal mark '8-' is present above the first measure of this system.

ENTR' ACTI

Allegretto maestoso.

PIANO.

f *dim.* *f* *dim.* Ped. *

f *dim.* *p* *cresc.* Ped. * Ped. *

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

Ped. * Ped. *

mf Andante.

pp Ped. *

Ped. *

same movement

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings.

- System 1:** Treble staff begins with a piano (*p*) dynamic. The bass staff features a steady eighth-note accompaniment.
- System 2:** The treble staff continues with melodic lines. A *cresc.* marking appears in the middle of the system.
- System 3:** The treble staff has a *dim.* marking at the beginning. The bass staff has a *p* dynamic marking.
- System 4:** Continues the melodic and accompanimental patterns.
- System 5:** The treble staff has a *cresc.* marking. The bass staff has a *dim.* marking. The system concludes with a *mf* dynamic in the treble and a *pp* dynamic in the bass.
- System 6:** The final system, featuring a *pp* dynamic in the bass staff.

1^o Tempo.

p *cresc.*
Ped. *

p *cresc.*
Ped. *

p *cresc.*
Ped. *

p *cresc.*
Ped. *

f *dim.*
Ped. *

CURTAIN RISES

f *dim.*
Ped.

A wild grotto by the sea

SCENE

No. 15.

MELA discovered seated at the entrance gazing sea ward

15

MÉALA.

Wearily time with sighs be - gui - ling

PIANO.

M.

There stands my mas - ter sad and lone!

Andantino.

M.

Since she whom he loves is gone Never have I seen him smiling

M.

When a distant sail slowly glides along

sf

senza rigore.

M. *3* *3* *3*

With gaze all fix'd he views her As if reason were -

pp

M. gone, And as she fades from sight, with despair his glance pursues

(rising)

M. her! I to console his

un poco animato,

f *dim.* *p*

Mesuré.

M. grief nought have I but my song nought have I but my song

SONG

Allegretto. (♩ = 92)^A

mf

f *p* *f*

MEALA.

In vain on this shore tho' doom'd to

wan - der A captive, this heart on thee doth pon - - der And

M. as in a dream Still to see thee I seem My spirit is

M. oft - times borne a - long To thee love on air - y

M. wings of song, To thee love on air - y wings

M. of song Borne a - long!

M. *Spirits* soar thro' boundless do - min - ions, Thoughts ex - - changing

M. Un - seen ran - ging Thro' empyreal realms they fly And like birds that mount on high Have

M. pin - - - ions, Have pin - - -

(1)

M. ious In vain on this shore tho' doon'd to wan - der A

M. captive, this heart on thee doth pon - der, And as in a

(1) À la fin de la partition voyez une variante de ce trait.

rit. *Tempo.*

-dream still to see thee I seem. Ah My

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a triplet of eighth notes and a final note with a fermata. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include a forte (*f*) marking.

p

spi-rit is oft times borne a long To thee love on

The second system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment has a dynamic marking of piano (*p*) and includes some chordal textures in the right hand.

air - y wings of song To thee love on air - y

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes.

f *p* *Tempo.* *f*

wings of song Borne a long

mf *pp* *colla voce* *f*

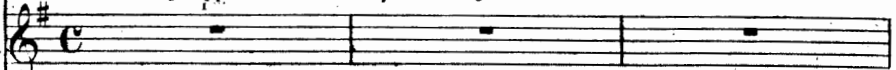
The fourth system includes dynamic markings of forte (*f*), piano (*p*), mezzo-forte (*mf*), piano-piano (*pp*), and forte (*f*). It also features the instruction *colla voce* and a *Tempo.* marking. The piano accompaniment has a complex texture with chords and moving lines in both hands.

The fifth system shows the piano accompaniment for the final part of the page. It features a dense texture of chords and moving lines in both the treble and bass staves.

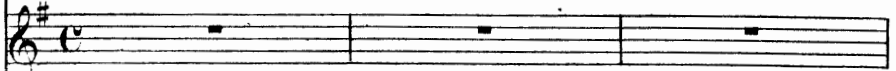
SCENE AND QUATUOR

N^o. 15. bis.M^{me} de la TOUR*Marg appears at the back followed by Dom and M^{me} de la T.*

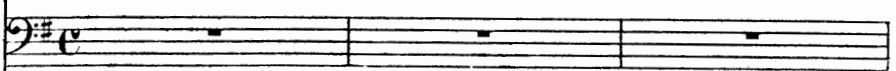
MARGUERITE



MÉALA.



DOMINGUE.

**Allegro molto** (♩=72)

PIANO

MARGUERITE (accourant)

MÉALA.

MARGUERITE.

Paul my son! You here? Paul ah where ast

DOMINGUE.

thou - There! he stands on your rock all so lone -

Poco più lento.

D. *- ly*
Andantino 1^o
p
 Upon his sorrow he now ponders

D. *ou- ly; When Me- la sings some wild and soothing air, He no more yields to her song's sweet con-*

D. *MARGUERITE.*
p *mf* *f*
 - trol, To calm his sad spi- rit and to con- sole! He a- voids me leaves his

M^{me} de la TOUR.
 and curses me his foe

M^{me} de la TOUR.
 home!

DOMINGUE.
 Ev'ry thought all his

Animé.
ff *ff*

DOMINGUE.

de la

selves he awaits her return! And eight months now have pass'd yet no tidings we

f

MARGUERITE.

Heaven knows if we e'er shall see her more!

learn! speak low! Ah then speak low I pray

fp

MEALA.

M

you, that he may never know All the hopes that false traitor cherish'd who follow'd her to France I would that he had

pp

(In a revengeful voice)

M

I perish'd! Better far had I seen him expire Amid the ruins of his house on

DOMINGUE.

Sainte-Croix!

ff

M^{me} de la TOUR (Quickly)

Nay such a wish offend - - ethheav'n Thou knowest nother heart whose faith to Paul is
fire!

ff *mf*

giv'n Should'st thou deem with that wretch she would e'er be united None base as he could e'er her heart en-
thral

mf

MARGUERITE.
You know not in what snares young hearts may oft - times

p

M^{me} de la TOUR.
(with anguish)

fall No! I should be punish'd in deed if at such cruel price I should purchase herre

ff *6 tempo*

1a T. *tempo*
call

Allegretto moderato (♩=96)

tempo
fp
tempo

de la T. *dolce.*
All we ask of Hea - ven

MARGUERITE. *dolce.*

MÉALA. *dolce.*

DOMINGUE. *dolce.*

pp

de la T. To con - sole our pain, May our child be gi - ven

M^a

M

D. *me - me*

I.
 Soon to us a - gain Ex - ile sad and lone ly

M.
 i - le - e

T.
 Trem - bling 'mid a - larms, Bring her from her thral - dom

M.

D.

d. la
l.
To our lo - ving arms Bring her from her thral - dom

a.
M.
T.

The first system of the musical score includes vocal parts for Soprano (Soprano), Alto (Alto), and Tenor (Tenor), along with piano accompaniment. The lyrics are "To our lo - ving arms Bring her from her thral - dom". The piano part features a complex texture with many beamed notes in both hands.

d. la
T.
To our lo - ving arms To our lo - ving arms —

a.
M.
D.

The second system of the musical score includes vocal parts for Soprano (Soprano), Alto (Alto), and Tenor (Tenor), along with piano accompaniment. The lyrics are "To our lo - ving arms To our lo - ving arms —". The piano part includes dynamic markings *f* and *p*. The system concludes with a 3/4 time signature change and a fermata over the final notes.

DOMINGUE.

MARGUERITE.

But see here comes young master he come here at our

DOM. (restraining her)

call? No not so! He reads that letter she sent long ago That one

let - ter now to him so dear, O

Anditez. *p* *cresc.*

mem' ry of happy days! May'st thou now soothe his u-

p

MEALA

bit - ter woe! She doth seem to him as if near

Ped.

MÉALA. *a demi-voix.*

Spirits soar thro' boundless do - min - ions Thoughts ex - chan - ging

DOMINGUE. *a demi-voix.*

Mouv! de la chanson.

M. Un - seen ranging, Thro' far distant realms they fly, And like birds that mount on high Have

D. pin - - ions, Have pin - - ions

f *cresc.*

Méla leads away Marguerite M^{me} de la T. follows, Domingues going last. Paul enters slowly with the open letter in his hand.

p *mf*

Ped. *

AIR OF THE LETTER

N° 16.

PAUL.

Allegretto moderato espressivo. (♩ = 88)

PIANO

PAUL (reading the letter)

Dear - - est mo - - ther, you bade me write And day by

p

day to tell you all Of joy or grief that might be - fall;

P.  But they for - bid me E'er to in - dite To you my

P.  bo - som's sad doubts and sor - row. Nought can I do, gainst

P.  - this decree, Hence I writethese lines se - cret - ly From which some comfort still I

P.  bor - row Where - on the trace of bitter tears you'll see Yet o - ther

P. *g*riefs which I fore-see, *H*ill this heart with coming sor-*row*

P. Too much I've wept Then pray for me,

P. Too much I've wept Then pray for me

P. The' surround-ed by wealth and splen-dor, I am still poor-er

P.

than before, For there's nought here I can surren - der To

P.

you from all this plente ous store; There fore in to - - ken

P.

of af - fect - ion The on - ly thing that I can do

P.

In stolen hours to scape detect - ion I with my needle to work for you.

P. *Alas* therein lies all the me-rit Of these

P. things tho' poor they may be 'Tis that they're sent to you from me In

crese. *mf*

P. pure affections lov-ing spi-rit; By you and Marguerite they priz'd will

dim. (1)

(Paul takes out a little dried violet)

P. be. To Paul

crese. *f* *p*

(1) Voyez à la fin de la partition une variante pour la lecture de la lettre.

P. give this poor flow'ret blue They call the vio let, sweet and low - ly Of the

pp

P. same name as its deep hue Un - re -

P. - veal'd but by its per - fume sole - ly, Green leaves con - ceal the love - ly

P. quest, (Whose breath is pure as something ho - ly Their kindly

P. *shade the blossoms nourish. Neath Paul's*

V. *tender care may it flou - - rish Rich in bloom*

P. *in our hum - ble nest Of fragrant flow'rs and mossy ver - dure*

V. *Where our fountain low doth mur - - mur, Where our fountain low doth*

p *piu f*

P. *mur - - mur, Where sing our birds with matchless art*

cresc.

P. *A - - las! where I have left my heart!*

f *dim.*

Ped. *

P. *A - - las! where I have left my heart*

f *dim.*

Ped. *

P. *a piacere.*
las! where I have left my heart

suivrez. *p*

Ped. *

(Paul kiss the letter and flower with transport)

Allegro appassionato. (♩=108)

Ped. *

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

P. O Vir - gi - ni - - - e me - thinks e'en now I i -

f *dim.*

P. hear - - - thee, Like thy voice doth this let - ter seem to speak to me

p

P. And as I read thy lovely i - mage here I see,

P. As if thyself wert near me: And night - - ly as by

P. day To calm all doubts and fears, I

P. fond - ly trace thy hand, and trace thy soul - felt

He hides the letter and flower in his bosom)

P. tears

crese. ***ff*** *dim.*

Ah re-turn to these fond arms, If like me thoudost still a -

dore, Ba - nish all this heart's a - larms, Ah re - turn we ne'er will

part. For - e - - ver for - e - - ver my thought doth dwell on

Tempo.

thee, The days endless seem here to me! No joy on me be -

P. *p*

- stow - ing. A sap - ling on the plain was grow - ing That

P. *p*

day when she went sad - ly a - way Now a shadow it is throw -

Lento mezza voce: piangendo

P.

- ing Ah return then to these fond *colla voce*

senti. *dim.* *pp*

Piu animato: con tutta la voce

P.

arms, If like me thou dost still a - dere Ah re - turn and dispel each

mf *ff*

fear If thy tears are sin - cere, Ah re -

dim. p

turn. chace ev'ry fear If thy tears are sin -

f

- cere, If thy tears thy tears are sin -

f *cresc.* *ff*

Ped. *

rit.

- cere.

ff

SCENE OF THE VISION

No 47

VIRGINIA

PAUL

SOPRANI

TENORI

BASSI

PIANO.

Allegretto moderato. (♩ = 80)

pp

Ped.

Ah! _____

P.

I see her there! She is there!

Ped.

*

P.

Yes I see her Lovely and happy while round her

The musical score is written for a vocal ensemble and piano. It features five vocal staves (Virginia, Paul, Sopranos, Tenors, Basses) and a grand piano part. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegretto moderato' with a metronome marking of 80 quarter notes per minute. The piano part begins with a *pp* dynamic and includes a pedal point. The vocal parts enter with the lyrics 'I see her there! She is there!' and 'Yes I see her Lovely and happy while round her'. The score includes various musical notations such as slurs, ties, and dynamic markings.

P.

Guests with their homage surround her! And all her heart is

Ped. *

P.

given to those pleasures new She is proud of her beauty may have nuptials in view

p *fp* *ff*

P.

No - No this heart faithful hath found her

pp

Ped. *

(dans une sorte d'extase)

P.

Pure as a saint in yonder skies Like a halo truth shines a

P. round her, As in a bliss ful vi - - sion, as

Ped. * Ped. *largamente* *

P. in a bliss ful vi - - sion. She appears to mine

Ped. * Ped. * *f*

P. *Anime* eyes

ff Ped. v

The scene opens and through gauze is seen a salon brilliantly lighted noblemen

-Ped. *

move about chattering A little apart towards the front Virginia is seated and seems in a reverie

Ped. *

Minuet sung with the lips closed

pp Ou ou

(Chœur invisible)

This system contains the first four measures of the piece. It features three staves for the vocal parts (Soprano, Alto, and Bass) and two staves for the piano accompaniment. The vocal parts are marked *pp* and sing the syllable "Ou". The piano accompaniment consists of chords and moving lines in both hands. A large slur covers the first four measures across all staves.

(1) ou ou ou

This system contains the next four measures. It features the same three vocal staves and two piano accompaniment staves. The vocal parts are marked *pp* and sing the syllable "ou". The piano accompaniment continues with chords and moving lines. A large slur covers the first four measures. A first ending bracket labeled "(1)" is placed above the vocal staves in the second measure of this system.

ou ou ou ou

This system contains the final four measures of the piece. It features the same three vocal staves and two piano accompaniment staves. The vocal parts are marked *pp* and sing the syllable "ou". The piano accompaniment concludes with chords and moving lines. A large slur covers the first four measures.

On the stage the following 16 bars are omitted and the movement is resumed at the signe ♪ on p. 295

ou ou

ou ou

ou ou

This musical system features three vocal staves (Soprano, Alto, and Bass) and a grand staff (piano accompaniment). The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics 'ou' are repeated twice in each part. The piano accompaniment consists of a simple harmonic accompaniment with a steady bass line.

PAUL.

Wealth and splendor under are

This system begins with the character 'PAUL.' in a new key signature of C major and 4/4 time. The vocal line starts with a fermata and then enters with the lyrics 'Wealth and splendor under are'. The piano accompaniment features a more active melody in the right hand and a supporting bass line in the left hand.

P.

shining, Yet all a-part with head decli-ning: She softly breathes a name, tis

p *pp*

This system continues Paul's part, starting with the lyrics 'shining, Yet all a-part with head decli-ning: She softly breathes a name, tis'. The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo). The music concludes with a fermata over the final notes.

P. mine! Can it be true? like some far sound divine Her voice, gentle and

rit.

fp *fp* *pp*

P. - ten - - der Thro' space doth flee, Like zephyrs o'er the wave. 'tis

fp *fp*

P. soft - ly wafted to me!

Moderato. (♩ = 88)

fp *p*

VIRGINIE.

Paul!

Virginia She answers 'tis her voice that I

long. pp *animato* *p cresc.*

les 2 Ped. *

librement.

hear! What bliss for me!

SOPRANI (With closed lips) *pp* Ou

TENORI *pp* Ou

BASSI *pp* Ou

f *dim.* *1^o Tempo.* (Chorus invisible)

Several persons surround Virginia who rouses herself from her reverie (rt de sa rêverie)

An elderly lady approaches Virginia and addressing her seems to invite her to play on a harp.

They surround her

ou

ou

ou

p

Virginia rises and hesitates

tr

P.

they in - vite her to sing now she

ou

ou

ou

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics "they in - vite her to sing now she". The second, third, and fourth staves are vocal lines in treble, alto, and bass clefs respectively, each with the syllable "ou" written below. The fifth and sixth staves are piano accompaniment in bass clef, with the right hand playing a complex, rapid sixteenth-note pattern and the left hand playing a simpler accompaniment.

P.

fal - - ters And her

ou

ou

ou

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics "fal - - ters And her". The second, third, and fourth staves are vocal lines in treble, alto, and bass clefs respectively, each with the syllable "ou" written below. The fifth and sixth staves are piano accompaniment in bass clef, with the right hand playing a complex, rapid sixteenth-note pattern and the left hand playing a simpler accompaniment.

Virginia looks round as if searching for some one

3
 heart heaves a sigh.
 ou
 ou
 ou

This system contains the first three measures of the piece. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics 'heart heaves a sigh.' are aligned with the first measure, and 'ou' is repeated under the subsequent two measures.

P. She gazes round her ah near thee would I could

This system contains the next three measures. The vocal line has a more melodic and expressive quality. The piano accompaniment includes a prominent arpeggiated figure in the left hand. The lyrics 'She gazes round her ah near thee would I could' are spread across the three measures. The system concludes with a piano dynamic marking 'pp'.

Movement of Virginia as if his voice reached her

P. he! tis I! she heard my voice! Virginia sits at her harp.

This system contains the final three measures. The vocal line is highly expressive, with a triplet of eighth notes. The piano accompaniment features a dramatic, arpeggiated chord in the left hand. The lyrics 'he! tis I! she heard my voice!' are spread across the three measures, followed by the instruction 'Virginia sits at her harp.' The system ends with a key signature change to D major and a time signature change to 6/8.

I hear thee!

Andante. (♩. = 48)

p *mf*

(Virginia accompanying herself on the harp)

On spirit wings t'ward thee now fly - - - ing, O may my

p

song lovreach thine ear, Bringing to thee old mem' ries dear, Whispring sweet

com - fort to thy lone sigh - - - ing On spirit wings tward thee now

rit.

fly - - - ing, Fondly my thoughts turn back to thee Ah!

Then may my song be borne to thee, Ah

then may my song be borne to thee

poco rit. Pressez.

suivez.

thee Ah!

6

Then may my song be borne love to

The guests whisper among themselves the old lady seems displeased. Virginia seems unconscious of what is passing

V.

thee

PAUL.

Ah sing ah sing once more That world which I ab-

molto animato (♩=116)

mf

P.

hor May per-chance smile at thee, Ah

pp

P.

sing then but for me Heed them not heed them

più f

P.

not, on - ly sing once more Ah sing for

cresc.

f

VIRGINIE.

Life first shall cease and mem'ry pe - - - rish E'er I for

me —

4 1^{rs} et 4 2^{ds} Sopranos. (Bouches closes)

pp Ou

4 1^{rs} et 4 2^{ds} Ténors.

pp Ou

6 Basses.

pp Ou

1^o Tempo.

p

-get those scenes where we met; Sooner could I myself for - get, Than our dear

ou

ou

ou

rit.

v. home where dwell all I che - - - rish Life first shall cease and mem'ry

ou
ou
ou

stvez.

v. pe - - - rish, E'er I for get those scenes where we met, Ah

ou
ou
ou

Life first shall cease and mem' ry perish: Ah

poco rit. *accel*

Life first shall cease and mem' ry pe - - - - - rish! 'Tis

colla voce

f

The musical score consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment (treble and bass clefs), and a grand staff (treble and bass clefs). The first system shows the vocal line with the lyrics 'Life first shall cease and mem' ry perish: Ah'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system includes performance instructions: 'poco rit.' and 'accel'. The vocal line continues with 'Life first shall cease and mem' ry pe - - - - - rish! 'Tis'. The piano accompaniment continues with the same eighth-note pattern. The third system includes the instruction 'colla voce' and a dynamic marking 'f'. The vocal line concludes with 'rish! 'Tis'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

The two voices seem to traverse space to reply and lose themselves in one tender sound

I! tis I! 'tis
 PAUL. 'tis I! 'tis I 'tis

movement of duet

p cresc.

I
 moi!

ff ri - to - nu - to.

By yon Heav'n which doth hear and e - ver doth watch

Tempo animato.

V.
o'er me By that Pow'r which I

P.

ff *p*

V.
fear Ac-cept this vow of mine:

P.

ff

V.
I con-fess now that I a-dore thee, This

P.

V. true hand shall be on - ly thine! This

P.

p *cresc.*

Ped. *

V. true hand shall be on - ly thine! I

P.

p *cresc.*

Ped. *

V. swear it! I swear to be on - ly on - ly

P.

ff *ff*

(Great consternation among the guests, Sainte Croix appears; the old lady receives him and leads him to Virginia who turns from him)

thine!

toi!

ff

Ped.

PAUL.

Great Heav'n! who now approaches there

suivrez.

fp

He! Sainte-Croix? She doth re-fuse 'tis ve-ry

fp

fp

(The action is illustrated in dumb show as Paul describes it)

P.

plain His hand with firm and prouddis - dain

Tres animé.

f ff

P.

They revile her! drive her forth!

ff

(With a cry of joy)

P.

-se! She comes to us a -

ff

(The vision disappears)

P.

- gain!

ff

(Segue)

SCÈNE, STORM AND FINALE

Nº 18:

M^{me} de la TOUR.
MARGUERITE.

PAUL.

DOMINGUE.

SOPRANI

TENORI

BASSI

PIANO.

(Running)

Mas - ter

PAUL.

Thou here Domin - - - gues! Ah! my dream told me

All^o non troppo. (♩ = 116)

p

p

this She is com - ing! my heart beats wild-ly with its.

F

plea - sure Sh'ell soon be here oh joy! 'tis Heav'n sends back my

DOMINGUE.

P

trea - sure She may be here this mo - ment? yes,

cresc.

PAUL.

D

mas - ter O bliss!

f *p*

DOMINGUE.

B

She would be here indeed e'en now But yon der hea - ven

p

D. *threatens wind* *And the ship may fear on these rocks to be*

D. *dri - ven; For* *from th' hori - zon rose up a cloud black as*

D. *night* *And the hurricanes rage at this sea - - son in their*

crusc.

Paul (as if struck with a presentiment of evil)

(Paul listens a while but not a sound is heard)

D. *might! Oh, what has affrights my soul?* *hear that*

f *ff*

(Parlante)

P.  *p*
 sound Distant moaning of winds all unchained from their caverns profound

(profound silence) DOMINGUE.

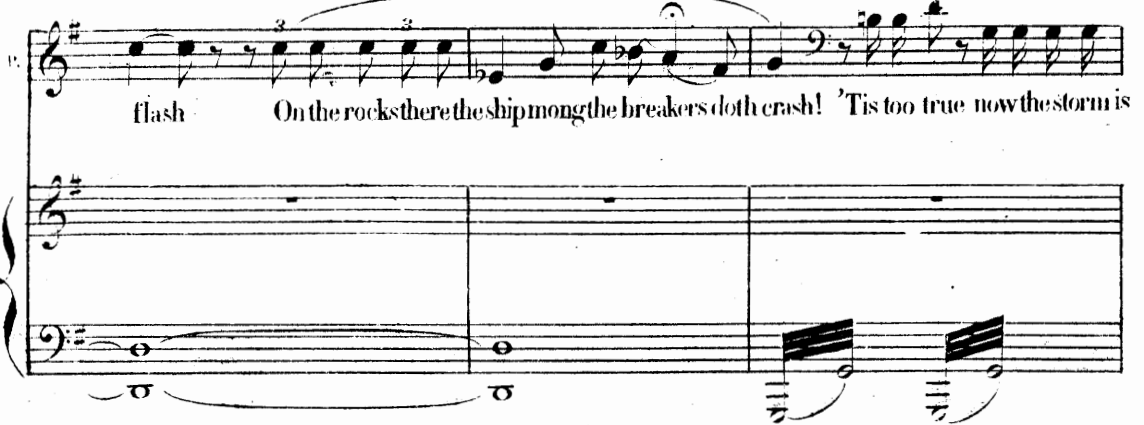
P.  *p*
 The madden'd waves on the shore ghastly gleam - ing No no

pp

PAUL.

P.  *p*
 Ah pry'thee cease this gloomy dreaming All is tranquil 'Tis thunder rolling lightnings

DOMINGUE. (looking out)

P.  *p*
 flash On the rocks there the ship among the breakers doth crash! 'Tis too true now the storm is

I. PAUL.
 rising, day doth fly
 Ah! might that happy fate be . . .
Piu animato
p *cresc.* *f* *p*

I. - fall me On - ly to press her to my heart and die! The wave o'er-

I. - whelms her I hear her call me! I hear her call - -
ritenuto.
f *sierez.*

I. me!
f

(Paul rushes off followed by Domingues. The stage)

Allegro. (♩ = 186)

(is empty. The hurricane burst forth in all its fury!)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed between the staves. Below the bass staff, the instruction "Ped." (pedal) is written.

The second system continues the musical piece with two staves. The upper staff maintains the intricate melodic texture, while the lower staff continues its accompaniment. The notation includes various articulations and slurs.

The third system of musical notation shows further development of the melodic and accompanimental themes. The upper staff's melody is highly active, and the lower staff provides a steady rhythmic foundation.

The fourth system of musical notation continues the piece, with the upper staff featuring dense melodic passages and the lower staff providing accompaniment. The overall texture is dense and energetic.

The fifth system of musical notation concludes the page, showing the final melodic and accompanimental lines. The upper staff has a more melodic and less dense texture towards the end, while the lower staff continues its accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff features a prominent *ff* (fortissimo) dynamic marking, indicating a strong, loud section of the music.

Third system of musical notation. The treble staff shows a series of chords with accents, and the bass staff continues with a steady, rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some rests, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation. Similar to the second system, it features a *ff* dynamic marking in the bass staff, highlighting a powerful musical passage.

Sixth system of musical notation. The treble staff is dominated by a series of chords with accents, and the bass staff continues with a rhythmic accompaniment.

First system of the musical score. The right hand features a series of chords marked with an accent (^) and a flat (b), followed by a melodic line with a *ff* dynamic marking. The left hand plays a steady eighth-note accompaniment.

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

Third system of the musical score, showing further development of the melodic and accompanimental parts.

Fourth system of the musical score. A dashed line with the number "8" above it indicates a first ending or repeat sign.

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

Sixth system of the musical score. The right hand concludes with a series of chords. The left hand continues its accompaniment. The instruction *tutta la forza.* is written above the final chords. A *Ped.* marking is located below the system.

CHANGE OF SCENE

The Shore

*At a distance the wreck of the St Geran is seen half submerged.
On the sand lies the lifeless body of Virginia Paul kneels by her.
All the principals on their knees around the lovers.*

The inhabitants of the island slaves and stand round in picturesque groups in attitudes of stupor and despair.

8-7 Andante. (♩ = 70)

sempre ff

f

The piano introduction consists of two staves. The right hand features a melodic line with a 7-measure rest at the beginning, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The dynamic is 'sempre ff' (fortissimo) and 'f'.

Sopranos. *f*

O hapless fate!

Tenors. *f*

Basses. *f*

Three vocal staves for Soprano, Tenor, and Bass. Each staff begins with a 7-measure rest, followed by the lyrics 'O hapless fate!' and a whole note. The dynamic is marked 'f'.

All^o mod^o

ff

The piano accompaniment for the vocal section. The right hand has a melodic line with triplets and a dynamic of 'ff'. The left hand has a rhythmic accompaniment with triplets. The tempo is marked 'All^o mod^o'.

(The sky clears luminous ray falls on the lovers)

Plus lent.

mf

Ped.

The piano accompaniment for the 'Plus lent' section. It features a dense texture with sixteenth-note patterns in both hands. The dynamic is 'mf' and the tempo is 'Plus lent'. A 'Ped.' (pedal) instruction is present at the bottom.

(His voice suffocated with sobs)

PAUL.

Byon'Heav'n which doth hear And e - ver doth watch

sostenuto.

f *dim.* *p*

o'er me, I swear I swear I'll be on - ly

thine!

Sopranos. *mf*

Tenors. *mf*

Basses. *mf*

With - er'd here in the tomb Lies the flow'r of their -

With - er'd, here in the tomb Lies the flow'r of their

8.

Animé.

mf

love E - ter - nal will it bloom In its bright perfect home in yon -

love But e - ter - nal will it bloom In its bright perfect home in yon

love But e - ter - nal will it bloom In its bright perfect home in yon

Detailed description: This system contains the first three lines of the musical score. The top line is the vocal melody, starting with the lyrics 'love E - ter - nal will it bloom In its bright perfect home in yon -'. The second line is a vocal harmony or second voice part, with lyrics 'love But e - ter - nal will it bloom In its bright perfect home in yon'. The third line is the piano accompaniment, featuring a treble and bass clef with chords and moving lines. There are triplets marked with a '3' in the vocal lines and the piano accompaniment.

re - gions a - bove Yes, 'twill bloom in those re - gions

re - gions a - bove Yes, 'twill bloom in those re - gions

Detailed description: This system contains the next three lines of the musical score. The top line is the vocal melody with lyrics 're - gions a - bove Yes, 'twill bloom in those re - gions'. The second line is a vocal harmony with lyrics 're - gions a - bove Yes, 'twill bloom in those re - gions'. The third line is the piano accompaniment, continuing the harmonic support for the vocal lines. The piano part includes a measure with a fermata over the number '8'.

in yon re - gions a - bove!

in yon re - gions a - bove!

in yon re - gions a - bove!

Yes, 'twill bloom

marcato.

più f

Ped.

Detailed description: This system contains the final three lines of the musical score. The top line is the vocal melody with lyrics 'in yon re - gions a - bove!'. The second line is a vocal harmony with lyrics 'in yon re - gions a - bove!'. The third line is the piano accompaniment, which includes a section marked 'marcato.' and 'più f' (piano fortissimo). The system concludes with a 'Ped.' (pedal) instruction and a fermata over a final chord marked with an asterisk (*). There are triplets marked with a '3' in the vocal lines and the piano accompaniment.

piu f in yon regions a - bove! Yes it will bloom -
piu f in yon re-gions a - bove! Yes it will bloom
piu f in yon re-gions a - bove! Yes it will bloom! Yes it will bloom -

marcato.

Ped. *

in yon re - gions a - bove! a - - - bove!
in yon re - gions a - bove! a - - - bove!

ff

Ped. * Ped. *

8

Ped. * Ped. *