

BOOSEY AND SONS' COMPLETE EDITION

OR

BALFE'S OPERA

# SATANELLA

FOR

Voice and Pianoforte,

WITH

ENGLISH WORDS.

PRICE SIX SHILLINGS.

LONDON: BOOSEY & SONS, HOLLES STREET, OXFORD STREET.

# BOOSEY'S MUSICAL CABINET:

A LIBRARY OF  
Vocal, Pianoforte, & Dance Music.  
IN SHILLING BOOKS.

NOTICE.—The whole of the Songs have Pianoforte Accompaniments and English Words.

## Contents:

1. TWENTY SONGS BY MENDELSSOHN, 1s.
2. TWENTY SONGS BY BALFE, 1s.
3. FOURTEEN SONGS BY VERDI, 1s.
4. TWENTY CHRISTY'S MINSTRELS' SONGS (1st Selection), 1s.
5. FIFTY POPULAR WALTZES, 1s.
6. TWELVE SETS OF QUADRILLES, 1s.
7. FIFTY POLKAS AND GALOPS, 1s.
8. TWENTY-FIVE GEMS, BY VERDI, FOR PIANO, 1s.
9. NINE ORIGINAL PIANOFORTE PIECES, BY J. ASCHER, 1s.
10. TEN NOCTURNES AND MAZURKAS DE SALON FOR PIANOFORTE, BY G. TALESY, WELY, AND CRAMER, 1s.
11. TWELVE DRAWING-ROOM PIANOFORTE PIECES, 1s.
12. FIFTEEN SONGS BY BEETHOVEN, 1s.
13. TWELVE SONGS BY HATTON AND LINLEY, 1s.
14. TWENTY BALLADS BY POPULAR COMPOSERS, 1s.
15. SIXTEEN SONGS BY KUCKEN, 1s.
16. TWELVE ENGLISH DUETS BY MENDELSSOHN, KUCKEN, AND KELLER, 1s.
17. MENDELSSOHN'S MUSIC TO MIDSUMMER NIGHT'S DREAM, complete, 1s.
18. TWELVE SONGS BY FRANCOIS SCHUBERT, 1s.
19. TWELVE FANTASIAS BY BRINLEY RICHARDS AND OSBORNE, 1s.
20. TWELVE SONGS BY DONIZETTI, 1s.
21. DANCE MUSIC FOR CHRISTMAS, 1s.
22. SIXTEEN SACRED SONGS BY HANDEL, 1s.
23. SIX STANDARD OVERTURES BY MOZART, ROSSINI, AND BEETHOVEN, 1s.
24. SIX FOUR-PART SONGS BY MEYERBEER, BALFE, HATTON, AND MORE, 1s.
25. TWENTY CHRISTY'S MINSTRELS' SONGS (2nd Selection), 1s.
26. TWENTY CHRISTY'S MINSTRELS' SONGS (3rd Selection), 1s.
27. TWENTY BUCKLEY'S SERENADERS' SONGS, Edited by F. BUCKLEY, 1s.
28. EIGHTEEN STANDARD ENGLISH SONGS FOR GENTLEMEN'S VOICES, 1s.
29. SIXTEEN STANDARD ENGLISH SONGS FOR LADIES' VOICES, 1s.
30. FIVE SETS OF DANCE MUSIC, AS PIANOFORTE DUETS, 1s. [Words, 1s.]
31. TEN SONGS BY BELLINI, FROM LA SONNAMBULA, with the Original English Words, 1s.
32. SIX FOUR-PART SONGS BY MEYERBEER, VERDI, FLOTOW, &c., 1s.
33. MENDELSSOHN'S SONGS WITHOUT WORDS, BOOKS 1 AND 2, complete, 1s.
34. MENDELSSOHN'S SONGS WITHOUT WORDS, BOOKS 3 AND 4, complete, 1s.
35. MENDELSSOHN'S SONGS WITHOUT WORDS, BOOKS 5 AND 6, complete, 1s.
36. TEN FAVOURITE SONGS BY ABT, CURSCHMANN, MOLIQUÉ, PROCH, &c., 1s.
37. TWENTY-FOUR SCHOTTISCHES, VARSOVIANAS, REDOWAS, 1s.
38. TWENTY ROMANCES, BY MASSINI, PUGET, ARNAUD, HENRIOT, &c., 1s.
39. TEN STANDARD GLEES, 1s.
40. THE OPERA IL TROYATORE FOR PIANOFORTE SOLO, 1s.
41. THE OPERA LA TRAVIATA FOR PIANOFORTE SOLO, 1s.
42. TWENTY WELSH MELODIES, WITH ENGLISH WORDS, NEW ACCOMPANIMENTS, AND SYMPHONIES, BY GEORGE LINLEY, 1s.
43. TEN POPULAR TENOR SONGS, AS SUNG BY SIMS REEVES, 1s.
44. TWELVE POPULAR CONTRALTO SONGS, AS SUNG BY MADAME SAINTON-DOLBY, 1s.
45. SELECTION OF POPULAR SOPRANO SONGS, Sung by Miss Louisa Pyne, and Selected from the Copyright Operas of Dinorah, Saramella, Bianca, &c., 1s.
- 46 to 59. BEETHOVEN'S 32 SONATAS IN 14 Nos., 1s. each.
60. THE OPERA UN BALLO IN MASCHERA, FOR PIANOFORTE SOLO. Price 1s.

BOOSEY & SONS, 21 & 28, HOLLES STREET, LONDON.

AND AT ALL BOOK AND MUSICSELLERS.

**BOOSEY AND SONS' COMPLETE EDITION**

OF

**BALFE'S OPERA**

# **SATANELLA**

FOR

*Voice and Pianoforte,*

WITH

**ENGLISH WORDS.**

~~~~~  
**PRICE SIX SHILLINGS.**  
~~~~~

LONDON: BOOSEY & SONS, HOLLES STREET, OXFORD STREET.



# SATANELLA

## INDEX

	PAGE
<i>PRELUDIO.</i> _____	1
<b>ACT 1.</b>	
DONOR OF THIS LORDLY FÊTE.— CHORUS. _____	4
THANKS, THANKS MY FRIENDS.— QUARTETT AND CHORUS. _____	12
OUR HEARTS ARE NOT OUR OWN TO GIVE.— SONG. _____	32
HERE'S TO COLD, MIGHTY COLD.— SONG.— CONCERTED PIECE & CHORUS. _____	35
OH! WOULD SHE BUT NAME THE DAY.— SONG. _____	67
WHAT DARING MORTAL.— RECIT. _____	
SINCE HE HAS DARED TO BRAVE.— CAVATINA. _____	70
THE GLORIOUS VINTAGE OF CHAMPACNE.— DRINKING SONG. _____	79
MYSELF ONCE MORE.— RECIT. _____	
THE POWER OF LOVE.— CAVATINA _____	82
<b>ACT 2.</b>	
AH! ME, HOW WRETCHED IS THE DOOM'D ONE'S FATE.— RECIT. _____	97
OH! COULD I BUT HIS HEART ENSLAVE.— AIR. _____	104
AN ANCEL FORM.— ROMANCE. _____	108
ROVERS RULERS OF THE SEA.— PIRATE'S CHORUS. _____	
MY BRAVE COMPANIONS.— RECIT. _____	
ROVERS, RULERS OF THE SEA.— PIRATE'S SONG & CHORUS. _____	115
AH! ME TOO HUMAN THOU SAD HEART.— RECIT. _____	125
IN SILENCE SAD HEART CO.— BALLAD. _____	128
MELODRAMATIC MUSIC. _____	131
SMILE OH! HEAVEN UPON THIS DAY.— CHORUS. _____	132
BRIDESMAIDS' CHORUS.— FINALE. _____	139
UP AND ARM YE EV'RY BRAVE.— SOLO & CHORUS. _____	161
<b>ACT 3.</b>	
UPWARD FROM THE NETHER WORLD.— CHORUS. _____	168
THO' THE ANGRY BOLT HAS SPED.— RECIT. _____	
MASTER— PARDON. GRAND DUETTO. _____	170
MERRY TUNIS, OPE THY MART.— SLAVE MARKET CHORUS & SCENE. _____	187
OH, WOE! DESPAIR.— SESTET & CHORUS. _____	212
SULTANA ZULEMA.— FASCINATION SCENE. _____	226
WOULDST THOU WIN ME.— ARIETTA. _____	238
OLD MAN THYSELF DECEIVING.— CABALETTA. _____	243
<b>ACT 4.</b>	
HASTE! LOVERS HASTE!— SERENADE. _____	250
NO PRIZE CAN FATE ON MAN BESTOW.— SONG. _____	260
DREAD SHADOW SPEAK.— GRAND TRIO, CHORUS, & FINALE. _____	265



THE ROMANTIC OPERA  
**SATANELLA.**

THE WORDS BY  
**E. FALCONER.**

in 4 Acts.

**M. W. BALFE.**

**PRELUDIO.**

*Assai moderato quasi Andante.*

PIANO.

The musical score consists of five systems of piano accompaniment. The first system is marked 'PIANO.' and includes the tempo instruction 'Assai moderato quasi Andante.' The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system begins with a treble clef and a bass clef, with a dynamic marking of 'pp' in the bass. The second system continues the piece with a dynamic marking of 'p'. The third system features a dynamic marking of 'f'. The fourth system includes a dynamic marking of 'f' and a '3' marking above a triplet. The fifth system concludes the prelude with a dynamic marking of 'p' and a '3' marking above a triplet. The score is characterized by frequent triplet patterns and various articulations such as accents and slurs.

*Allegro moderato.*

*p* *p* *f* *p* *cres:* *cres:* *cres:* *pp* *p dol.* *loco* *gva...* *p*



The musical score consists of six systems, each with a piano part (grand staff) and a violin part (single staff). The piano parts are characterized by dense, rhythmic textures, often using triplets and sixteenth notes. The violin part provides a melodic line with various articulations and dynamics. Performance markings include *cres:*, *ff*, *f*, *pp*, *p*, and *ff*. The score concludes with a double bar line and the instruction *attaca Opening Chorus.*

4 **Nº 1.**

**INTRODUCTION.**  
OPENING CHORUS.

*Allegro  
ma non  
troppo.*

ff

First system of the piano introduction, featuring a treble and bass clef with a 2/2 time signature. The music is marked *ff* and includes various rhythmic patterns and dynamics.

*mf* *f* *f* *f* *f*

Second system of the piano introduction, continuing the rhythmic and dynamic development.

*p* scherzando.

Third system of the piano introduction, marked *p* and *scherzando*, featuring triplet patterns.

Fourth system of the piano introduction, continuing the triplet patterns.

*cres:* *f*

Fifth system of the piano introduction, marked *cres:* and *f*, leading into the vocal entry.

SOPRANI  
CONTRALTI.

*p*

Donor of this Lordly, this Lordly, this Lordly fete, Libe - ral of

First system of the vocal introduction, with lyrics for Soprano and Contralto parts.

TENORI.

Second system of the vocal introduction, Tenor part.

BASSI.

Third system of the vocal introduction, Bass part.

PIANO.

*p*

Sixth system of the piano introduction, marked *p*, continuing the accompaniment.

heart lib - e - ral of heart and hand, Nobly born and truly, and truly, and

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: "heart lib - e - ral of heart and hand, Nobly born and truly, and truly, and". The middle staff is a blank bass line. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with triplets and a harmonic accompaniment of chords.

truly great, Mon - archs, less than you, command; Their's, a

*cres:* *f* *p*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "truly great, Mon - archs, less than you, command; Their's, a". Dynamic markings include *cres:*, *f*, and *p*. The middle staff is a blank bass line. The bottom staff is a piano accompaniment with a melodic line and harmonic accompaniment, including a *cres:* marking.

scep - tre but in part, Your's, the empire of the heart,

*p*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "scep - tre but in part, Your's, the empire of the heart,". A dynamic marking of *p* is present. The middle staff is a blank bass line. The bottom staff is a piano accompaniment with a melodic line and harmonic accompaniment.

*cres:*

Their's, but a sceptre, a sceptre in part, Your's, the em - - - pire, the

em - - - pire of the heart.

*f*

E - - ver wel - - com'd, e - ver welcom'd,

*f*

E - - ver wel - - com'd, e - ver welcom'd, welcom'd with a

*f*

E - - ver wel - - com'd, e - ver welcom'd, welcom'd with a

welcom'd with a smile.

*rf*

*cres:*

*dim* -----

smile

smile

*f*

Treason

*fp*

Detailed description: This system contains the first three staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. Both vocal lines have the word "smile" written below them. The piano accompaniment is in bass clef, starting with a dynamic marking of *fp* (fortissimo piano). The piano part features a rhythmic pattern of eighth notes with accents. The word "Treason" is written above the piano part towards the end of the system.

Do... nor, Donor of

ne'er can thee be... guile. no. no, no, no. Do... nor, Donor of

*cres:*

Detailed description: This system contains the next three staves. The vocal lines continue with the lyrics "Do... nor, Donor of" and "ne'er can thee be... guile. no. no, no, no. Do... nor, Donor of". The piano accompaniment continues with the same rhythmic pattern, marked with *cres:* (crescendo).

this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand.

this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand.

*cres:*

*f*

Detailed description: This system contains the final three staves. The vocal lines continue with the lyrics "this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand." repeated. The piano accompaniment continues with the same rhythmic pattern, marked with *cres:* and *f* (fortissimo) at the end of the system.

*p*

No --- bly born and tru --- ly great, Mon --- archs,

No --- bly born and tru --- ly great, Mon --- archs,

No --- bly born and tru --- ly great, Mon --- archs,

less than you, com --- mand; *cres:* But a sceptre

less than you, com --- mand; Their's, but a sceptre, a

less than you, com --- mand; Their's, but a sceptre, a

in part, — Your's, the em --- pire, the em --- pire of the heart.

sceptre in part, Your's, the em --- pire, the em --- pire of the heart.

sceptre in part, Your's, the em --- pire, the em --- pire of the heart.

*ff*  
 Mon - archs, less than you, command, yes, less than you, com - mand.  
 Monarchs, less than

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 a fortissimo (*ff*) dynamic and contains the lyrics "Mon - archs, less than you, command, yes, less than you, com - mand." The piano accompaniment starts with a forte (*f*) dynamic and includes a *mf* marking. The key signature is one sharp (F#) and the time signature is common time (C).

*ff*  
 than you com - - - mand.  
 you, command, yes, less than you com - - - mand,  
 Monarchs, less than you, command, yes. Monarchs,

The second system continues the vocal and piano parts. The vocal line has a *ff* dynamic and lyrics "than you com - - - mand." and "you, command, yes, less than you com - - - mand,". The piano accompaniment features a *f* dynamic and a *cres:* (crescendo) marking. The key signature changes to two sharps (F# and C#) in the middle of the system.

less than you, com - mand. Monarchs, less than you, com - - - mand

The third system concludes the page with the vocal line having the lyrics "less than you, com - mand. Monarchs, less than you, com - - - mand". The piano accompaniment continues with a *ff* dynamic. The key signature returns to one sharp (F#).

Nobly born and truly, and truly, and truly great, Mon - archs, less than

Nobly born and truly, and truly, and truly great, Mon - archs, less than

Nobly born and truly, and truly, and truly great, Mon - archs, less than

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Dynamics include *p* (piano) and *cres:* (crescendo).

you, com - mand. Their's, a scap - tre but in part,

you, com - mand. Their's, a scap - tre but in part,

you, com - mand. Their's, a scap - tre but in part,

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte), *p* (piano), and *cres:* (crescendo).

Your's, the em - pire of the heart. Their's, but a sceptre, a

Your's, the em - pire of the heart. Their's, but a sceptre, a

Your's, the em - pire of the heart. Their's, but a sceptre, a

The third system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *cres:* (crescendo).



sceptre in part, Yours, the em - - pire, the em - - pire of the heart.

sceptre in part, Yours, the em - - pire, the em - - pire of the heart.

sceptre in part, Yours, the em - - pire, the em - - pire of the heart.

of the heart, of the heart, And your's, the em - - pire

of the heart, of the heart, And your's, the em - - pire

of the heart, of the heart, And your's, the em - - pire

of the heart.

of the heart.

of the heart.

*Attacca subito Quartetto and Chorus.*

SATANELLA.

M. W. BALFE.

QUARTETTO AND CHORUS.

*Moderato.*

RUPERT.

Thanks, thanks, my friends, your loves I dearly prize, Your

ho...mage keep for ra...diant beau...ty's eyes: —

*riten.*

*Tempo.*

I, too, am sub...ject here: behold our Queen, — The

love-crown'd Mis...tress of this fes...tive scene, — The

love-crown'd Mis\_tress of this fes - - - - - tive

*pp*

scene. Whose smile lends lus\_tre to the

light of morn, Whom ev\_ - - - - - ry grace of na\_ - - - - - ture

doth a\_ - - - - - dorn; Her glance, more po\_ - - - - - tent than a

monarch's frown; — Like wil\_ - - - - - ling slaves, — like wil\_ - - - - - ling

slaves, \_\_\_\_\_ all hearts to her \_\_\_\_\_ bow down \_\_\_\_\_ bow

*cres:*

down, all hearts to her \_\_\_\_\_ bow down.

HORTENSIUS.

A mere coquette to ho... nor.

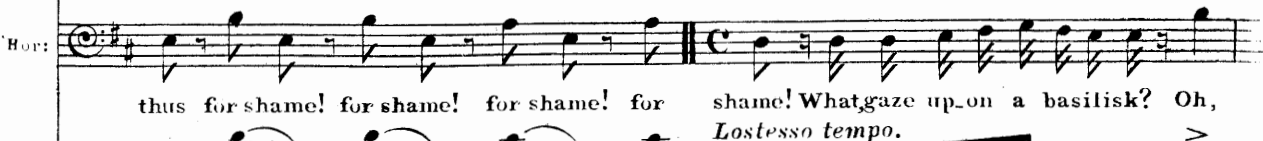
*cres:* *pp*

*Trp:* Look in her face!

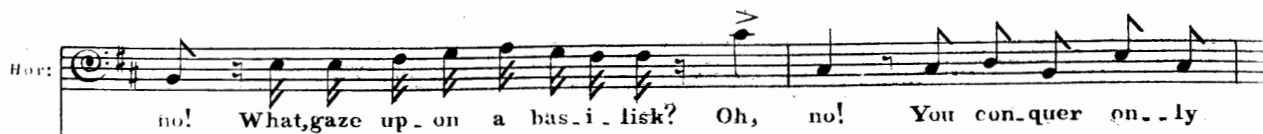
*Horn:* thus, for shame! for shame! for shame! for shame! A mere coquette to ho... nor

*Lo stesso tempo.*

Rip:  Look in her face!

Hor:  thus for shame! for shame! for shame! for shame! What gaze up on a basilisk? Oh, *Lostesso tempo.*

 *p*

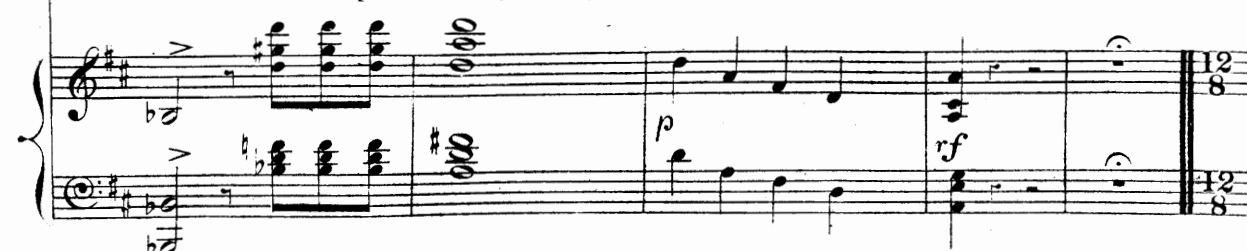
Hor:  no! What gaze up on a basilisk? Oh, no! You conquer on-ly



Hor:  when you fly that foe, you conquer on-ly when you fly that



Hor:  foe. You conquer on-ly when you fly, when you fly that

 *p* *rf*

*1<sup>mo</sup> Tempo.*

STELLA.

Musical staff for Stella, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

This fo- rest fête doth all enchantment seem, Wild and fan- tas- tic —

A LADY.

Musical staff for A Lady, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

This fo- rest fête doth all enchantment seem, Wild and fan- tas- tic —

RUPERT.

Musical staff for Rupert, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

Ah!

HORTENSIUS.

Musical staff for Hortensius, bass clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

foe. fly that foe, fly, fly that

Musical staff for Soprano, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff is mostly empty, indicating a rest.

Musical staff for Alto, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff is mostly empty, indicating a rest.

Musical staff for Bass, bass clef, key signature of one sharp (F#), 12/8 time signature. The staff is mostly empty, indicating a rest.

S  
O  
P  
R  
A  
N  
O  
A  
L  
T  
O  
B  
A  
S  
S

*1<sup>mo</sup> Tempo.*

Piano accompaniment, grand staff (treble and bass clefs), key signature of one sharp (F#), 12/8 time signature. The right hand features a complex rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is present.

*riten: tempo.*

Stel: beauteous as a dream! Wild and fan-tas-tic, as a beauteous dream! This

*riten: tempo.*

Lady: beauteous as a dream! Wild and fan-tas-tic, as a beauteous dream! This

*riten: tempo.*

Rup: no, Look, look in her face and you will cease to

*riten: tempo.*

Hor: foe. fly that basilisk, fly! what, gaze upon a basilisk? Ah! no. You

*riten: ff*

Yes,

*riten: ff*

Yes,

*riten: ff*

Yes,

*tempo.*

*riten: pp*

Yes,

St: fo rest fête doth all en chant ment seem, doth all enchant ment, all en --

Lady: fo rest fête doth all en chant ment seem, doth all enchant ment, all en --

Rup: blame, yes, you will cease to blame, look in her face and you will cease, will

Hor: con quer on ly when you fly that foe. Your con quer on ly when you



Stel:    
 ...chant...ment seem, Life's golden hours should ever

Lady:    
 ...chant...ment seem, Life's golden

Boy:    
 cease to blame; Her smile lends lustre to the

Hor:    
 fly that foe, for shame, for shame, for shame, for shame, — for

   
 This gay

   
 This gay

   
 This gay



Stel: wing their way, Depart in joys, or usher in delight. Life's  
 Lady: golden hours should usher in delight. Life's  
 Rup: light of morn, whose every grace of nature doth adorn, Her  
 Tor: shame, for shame, for shame, for shame, for shame! for shame, for shame, for shame, for shame, for  
 fete It doth seem,  
 fete It doth seem,  
 fete It doth seem,

Stel:    
 gol . . den hours should e . ver wing their way,    Life's golden hours,    Life's golden

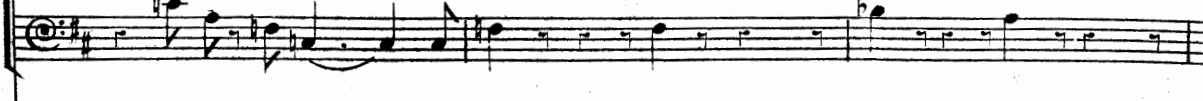
Lady:    
 gol . . den hours    should    wing their way,    Life's golden hours,    Life's golden

Rup:    
 glance, more    po . tent than a monarch's frown;    Like willing slaves,    Like willing

Hor:    
 shame!            for    shame, oh! fly,    fly such a foe.    fly, fly such a

   
 it seems en . chant . . . ment all,    yes,    yes,    en . . . . .

   
 it seems en . chant . . . ment all,    yes,    yes,    en . . . . .

   
 it seems en . chant . . . ment all,    yes,    yes,    en . . . . .



Stel.: hours ——— should wing their way, — De - part — in joys, or usher in — de-

Lady: hours should wing — their way, — in joys, or usher in — de-

Rup.: slaves ——— all hearts to her — bow down, bow down, all hearts to her bow

Hor.: foe, such basilisk, fly, — You con- . . . quer on . . . ly, only when you fly such

chant . . . . . ment, It doth seem, it doth seem all en - chant . . . . .

chant . . . . . ment, It doth seem, it doth seem all en - chant . . . . .

chant . . . . . ment, It doth seem, it doth seem all en - chant . . . . .

*cres:* *f*

Stel: *light.* oh! joy. oh!

Lady: *light.* oh! joy. oh!

Rup: down. her face, pray,

Hor: foe, what gaze upon a bas\_i\_lisk? ah! no, what gaze upon a bas\_i\_lisk? ah!

----- ment. ah! yes, ah!

----- ment. ah! yes, ah!

----- ment. ah! yes, ah!

*p*

Stel: joy, This fête so gay, doth all enchantment seem, doth all en --

Lady: joy, This fête so gay, doth all enchantment seem, doth all en --

Rup: and you will cease to blame, and you will cease to blame, will

Hor: no, no, no, no, no, no, no, You conquer on-ly

yes,

yes,

yes,

*f* *p*

Stel: *chant - ment* seem. oh! joy, oh!

Lady: *chant - ment* seem. oh! joy, oh!

Rup: cease to blame. her face, pray,

Por: when you fly such foe, What gaze upon a basilisk? Ah! no, What gaze upon a bas\_i\_lisk? Ah!

Ah! yes, Ah

Ah! yes, Ah

Ah! yes, Ah

*p* *p*

Stel.: joy. This fête so gay, doth all enchantment seem, 'tis beaux

Lady: joy. This fête so gay, doth all enchantment seem, 'tis beaux

Rap.: see. And you will cease to blame, and you will cease to blame, will

Hor.: no, no, no, no, no, no, no. You conquer on - ly

yes.

yes.

yes.

*f* *p*



Stel:  
as a dream, 'tis like a dream, 'tis like a dream. Oh! joy.

Lady:  
as a dream, 'tis like a dream, 'tis like a dream. Oh! joy.

Rap:  
cease to blame, one look, one look, but one, but one, one look,

Horn:  
when you fly, for shame, for shame, for shame, for shame, for shame!

The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features a rhythmic accompaniment with chords and melodic lines.

*riten:* *Tempo Imo.*

Stel: 'tis true de... light. Oh! joy.

*riten:*

Lady: 'tis true de... light. Oh! joy.

*riten:*

Rup: and you will blame. no more

*riten:*

Hor: pray fly, pray fly. such foe.

*ff* Oh! joy. — joy.

Oh! joy. — joy.

Oh! joy. — joy.

*f riten:* *ff Allegro.* *ff Tempo Imo*

Piano introduction musical notation. The score consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a common time signature (C).

*Allegro giusto.*

Musical notation for the first section of the piece. It begins with a double bar line. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and *rf* (ritardando forte). The key signature has one sharp and the time signature is 2/4.

Musical notation for the second section of the piece. The right hand has a melodic line with triplets and accents. The left hand has a rhythmic accompaniment. Dynamics include *rf* (ritardando forte), *p* (piano), and *pp* (pianissimo). The key signature has one sharp and the time signature is 2/4.

RUPERT.

Be life the memory of one hap - py day; We'll ban-ish from our

Musical notation for the first line of lyrics. The right hand has a melodic line with triplets and accents. The left hand has a rhythmic accompaniment. The key signature has one sharp and the time signature is 2/4.

thoughts the com-ing night, Come, let us stray thro' all the festive scene, In-spect your

Musical notation for the second line of lyrics. The right hand has a melodic line with triplets and accents. The left hand has a rhythmic accompaniment. The key signature has one sharp and the time signature is 2/4.

(To all joyously)

Rup: realms, and count your slaves, my queen. Come, let's stray thro'

Lib ... e ... ral of

Lib ... e ... ral of

Lib ... e ... ral of

*f* *p*

(to Stella)

Rup: all this fes-tive scene, In-spect your realms; and count your slaves, my queen.

for shame, for shame, he's mad,

heart and hand, Monarchs, less than he, com-mand;

heart and hand, Monarchs, less than he, com-mand;

heart and hand, Monarchs, less than he, com-mand;

*CREN:*

Their's, but a sceptre, a sceptre in part, Your's, the Em...pire, the em...pire

Their's, but a sceptre, a sceptre in part, Your's, the Em...pire, the em...pire

Their's, but a sceptre, a sceptre in part, Your's, the Em...pire, the em...pire

of the heart. of the heart. of the heart. and your's the

of the heart. of the heart. of the heart. and your's the

of the heart. of the heart. of the heart. and your's the

em...pire of the heart.

em...pire of the heart.

em...pire of the heart.

SATANELLA.

M.W. BALFE.

147895

SONG - "OUR HEARTS ARE NOT OUR OWN TO GIVE."

No 2.

*Moderato*

PIANO. *mf*

*pp* *stacc:* *cres:*

*dim* *p*

LELIA.

Our hearts are not our own to give, They  
 2nd: VERSE. I knew not I had lost my heart, 'Till

*pp*

yield with out a sign, Nor in our keep.....ing  
'twas se...cure.....ly won, Love begg'd so pi.....teous..

*pp*

seem to live, When once love says, "They're mine!" In  
..ly a part, I sought, and found I'd none. But

*riten:*

*f*

vain would rea.....son's re..bel voice, The Ty...rant o....ver.....  
o'er the theft I now re..joice, Such bliss from thence doth

*a tempo.*

..throw; Ah! \_\_\_\_\_ Did \_\_\_ fate ac.cord the pow'r of choice, 'Twould  
flow; Ah! \_\_\_\_\_ Did \_\_\_ heav'n ac.cord the pow'r of choice, 'Twould

*ad lib:* *a tempo.*

*pp*

*poco accel<sup>o</sup>*

with our fond hearts go. — 'Twould with our fond hearts  
with my fond heart go. — 'Twould with my fond heart

*p poco accel<sup>o</sup>*

*riten:*

*cres:*

*a tempo.*

go. — Did fate ac..cord the pow'r of choice, 'Twould —  
go. — Did heav'n ac..cord the pow'r of choice, 'Twould —

*ritard: cres: a tempo.*

with our — fond, our — fond hearts, with our fond hearts  
with my — fond, my — fond heart, with my fond heart

go.  
go.

*f cres: rf*



SONG - "HERE'S TO GOLD - MIGHTY GOLD."

CONCERTED PIECE & CHORUS,

No 3.

*Allegro.*

PIANO.

STELLA.

My Lords, I pray you judge between this haugh... ty man and woman's heart,

Long honor'd as his fan...cy's Queen, ——— He claims the right at will to

part, And for a .. nother me for-sake, And still a slave woud of me

make: In jus.....tice, lords, I claim to be In love co..

Stel: ..quet.tish well as he.

RUPERT.

Rup: Go, false one, go! false one, go!

Stel: 

I'll not ask leave; When it shall please me, I'll de-part.

Rup: 

go!  Be



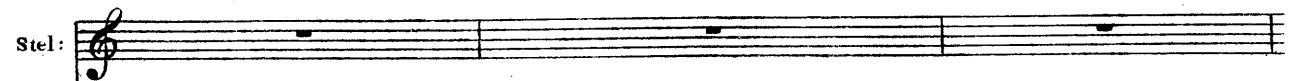
*cres:* *p*

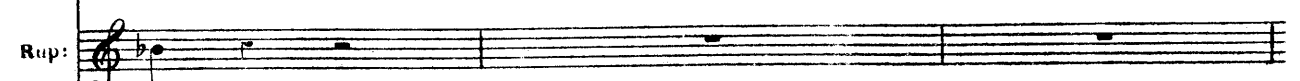
Stel: 

Rup: 

that, then, now, I'll never grieve To lose so light, so false a




Stel: 

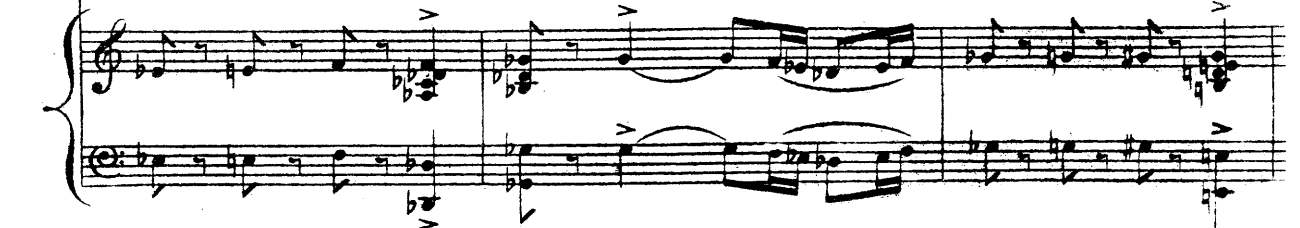
Rup: 

heart.

HORTENSIVS.

Hor: 

'Fore heav'n, I tru.ly do believe I'll die of joy should they but



Stel: let us play,

Rup:

Hor: part.

**TENORI.**

**BASSI.**

The dice, the tables; Signors, let us play, All sor.. rows are for.....

The dice, the tables; Signors, let us play, All sor.. rows are for.....

*fp*

Stel: All sorrows are for.. gotten in the game. let us

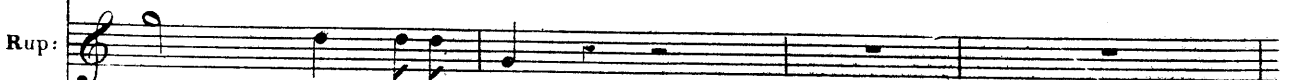
Rup: That's true: Come, let us play, let us

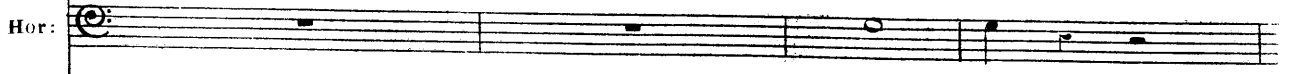
Hor:

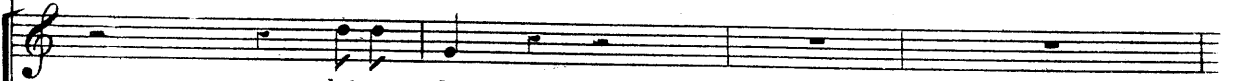
-got.. ten in the game. let us play,

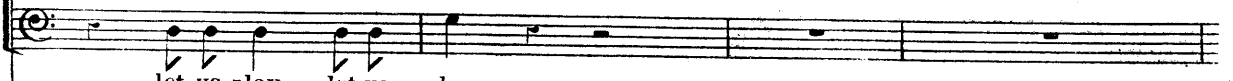
-got.. ten in the game. let us play,

Stel:  play, come, let us play.

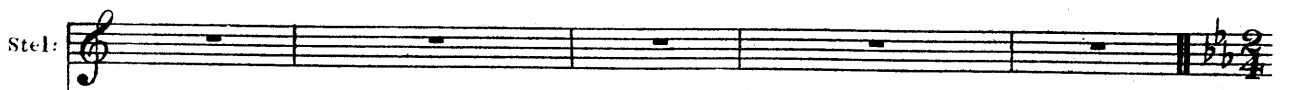
Rup:  play, come, let us play.

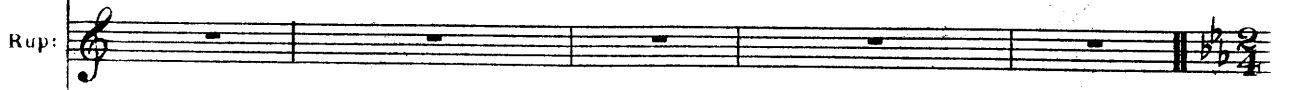
Hor:  Oh grief!

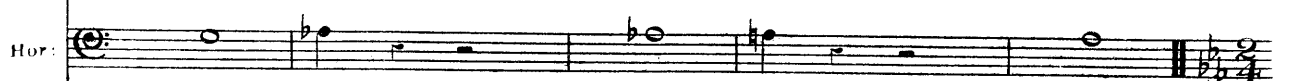
 let us play.

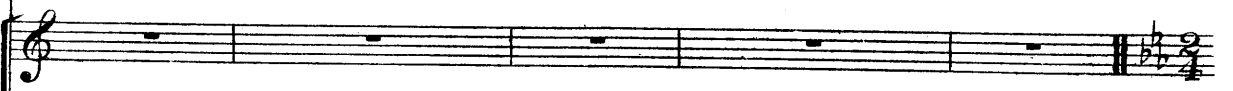
 let us play, let us play.

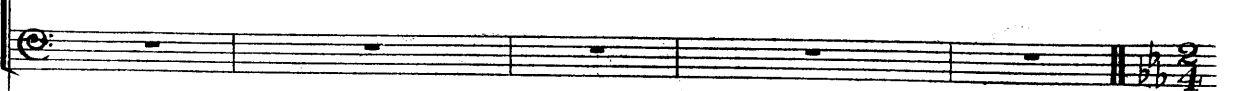


Stel: 

Rup: 

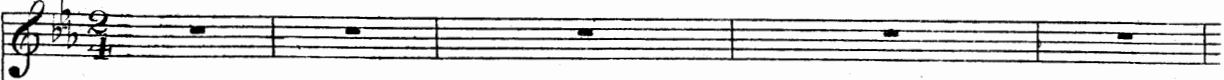
Hor:  oh shame! oh shame! shame!




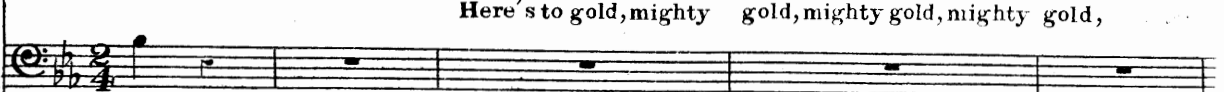




*Allegretto ma non troppo.*

Stel: 

Rup:  **RUPERT.**  
 Here's to gold, mighty gold, mighty gold, mighty gold,

Hor:  shame!

*Allegretto ma non troppo.*

**ff** 

Stel: 

Rup:  Here's to gold, mighty gold, mighty gold, mighty gold,

Hor:  Here's to gold, mighty gold, mighty gold, mighty gold,



Stel: *ff* gold. \_\_\_\_\_

Rup: *ff* Here's to gold, mighty gold, mighty gold, mighty gold. \_\_\_\_\_

Her: *ff* gold. \_\_\_\_\_

*ff* Here's to gold, mighty gold, mighty gold, mighty gold. \_\_\_\_\_

*ff* Here's to gold, mighty gold, mighty gold, mighty gold. \_\_\_\_\_

*ff* LONG SILENCE.

Stel:

Rup: Here's to gold, — mighty gold, 'God of young — and of old,

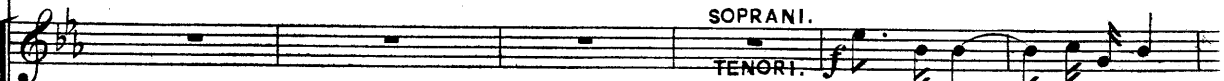
Her:

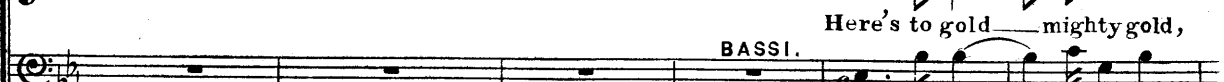
*p*


Stel:  Here's to gold — mighty gold,

Rup:  Of the mean and the great, The true King of fate.

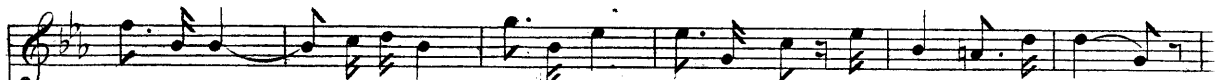
Hor: 

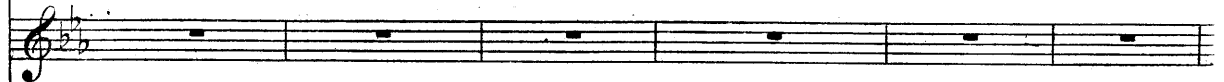
SOPRANI.  Here's to gold — mighty gold,

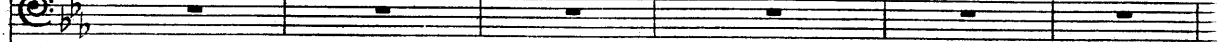
TENORI.  Here's to gold — mighty gold,


BASSI. 

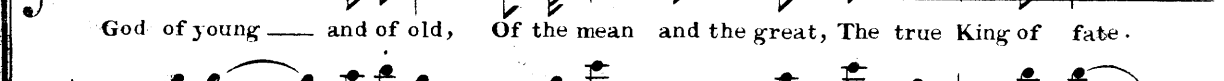
 *cres:* *f*

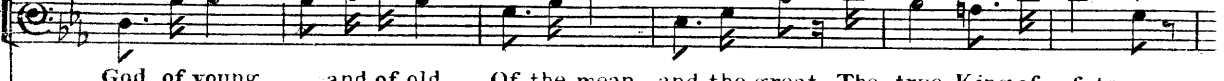
Stel:  God of young — and of old, Of the mean and the great, The true King of fate.

Rup: 

Hor: 

 God of young — and of old, Of the mean and the great, The true King of fate.

 God of young — and of old, Of the mean and the great, The true King of fate.







Stel:  *let us play, let us*

Rup:  *Come, for gold let us play — Let us play — and ne'er cease,*

Hor:  *Oh, shame!*

 *p*

Stel:  *play, let us play, let us play,*

Rup:  *Though your mistress betray, — Or no lon..... ger can please, —*

Hor:  *Oh, shame!*



Stel: 

Rup:  *— You're a King if you've gold. You're a King if you've gold.*

Hor: 

 *stacc: pp*

STELLA.

Stella: *3* You're a King if you've gold. *3* You're a King if you've gold.

CORO: *3* You're a King if you've gold. *3* You're a King if you've gold.

*3* You're a King if you've gold. *3* You're a King if you've gold.

RUPERT:

Rup: *3* You're a King — *3* You're a King if you've gold. — *riten:* You're a King, you're —

*riten:*

*riten:*

*tempo.*

Rup: — a King if you've gold, gold, gold, gold,

*tempo.*

Stel: gold, gold, mighty gold, mighty  
 Rup: gold, Here's to gold, — mighty gold. Here's to gold — mighty gold.  
 Hor: shame, shame,

gold, gold, gold, gold, gold,  
 gold, gold, gold, gold, gold,

*ff*  
*ff* *rf* *rf* *rf* *rf*

Stel: gold, mighty gold, mighty gold —  
 Rup: Here's to gold — mighty gold. Here's to gold — mighty gold. Here's to gold —  
 Hor:

gold, gold, gold, gold, *fff* gold —  
*fff*

gold, gold, gold, gold, gold —  
*b>* *b>* *N* *b>* *b>*

Stel: — mighty gold, mighty gold, mighty gold, mighty gold, mighty gold, mighty

Rup: — mighty gold, mighty gold, mighty gold, mighty gold, mighty gold,

Hor:

— mighty gold, mighty gold, mighty gold, mighty gold, mighty gold, mighty

— mighty gold, mighty gold, mighty gold, mighty gold, mighty gold, mighty

Stel: gold, mighty gold, mighty, migh.....ty gold.

Rup: mighty gold, mighty gold, migh.....ty gold.

Hor: shame ! Oh, shame !

gold migh.....ty gold.

gold migh.....ty gold.

*ff*

LELIA.

My heart is sha-dow'd by some

VIOLONCELLI.

*dim:* *pp*

*stacc:*

Lelia.

coming woe To him I love — Oh! gracious Heav'n pro-TECT!

(To Hortensius.)

Lelia.

Ah! Sir, for-give me; for-give me; much do I sus-pect,

Lelia.

much do I sus-pect The Count seeks foolish plea

*cres:*

Lelia: .. sures, fool-ish plea ..... sures. HORTENSIUS.

Hor: Oh, dear no! no! no! Of pleasures

*Allegro.*

RUPERT.

Rup: A thousand

Hor: tir'd, of pleasures tir'd he would to ru..in go..

*f* *Allegro.*

Rup: crowns. A PLAYER. (TENOR.) I've

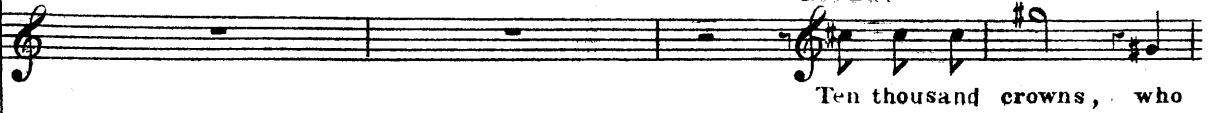
I take it, Sir.

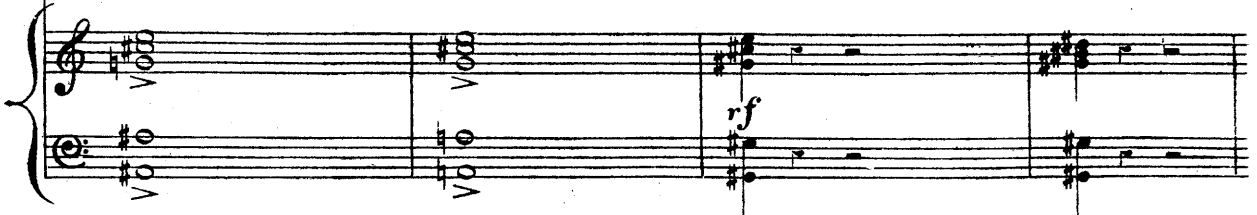
Rup: lost. Two more.

STELLA.

Stel:  The game is yours, and mine the cost.

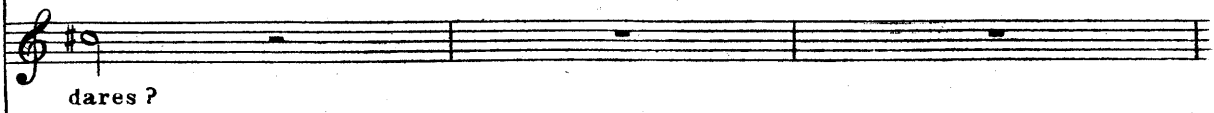
RUPERT.


Rup:  Ten thousand crowns, who



*mf*

Stel:  We take! we take!

Rup:  dares?

C O R O -  We take! we take!

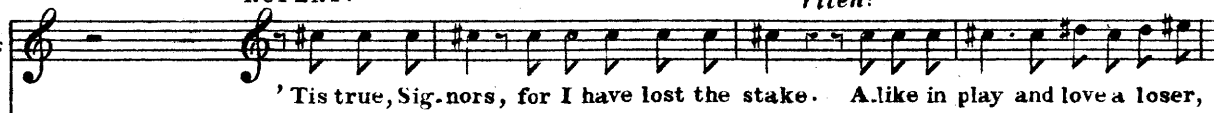
We take! we take!

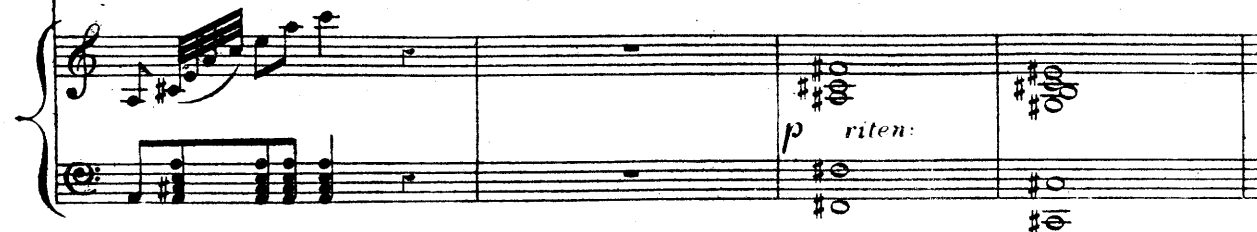


*f*

RUPERT.

*riten:*


Rup:  'Tis true, Sig-nors, for I have lost the stake. A-like in play and love a loser,




*p* *riten:*

*Allegro.*

STELLA.

Stel:  For twen...ty thou...sand dar'st the ven...ture try?

Rup:  I -  Thy minion


 *Allegro. p*


Stel: 

Rup:  For...tune risks a dang'rous game;— A large sum, twenty thousand

 *f*


LELIA. *ad lib:*


Lelia:  Oh! in thy father's name, Stay thou no

Rup: 

crowns.

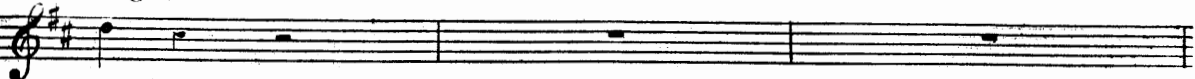
HORTENSIUS.

Hor:  Beware! lose that, lose all.

 *riten:*  
*colla parte.*  
*p*



*Allegro.*

Lelia 

more!

RUPERT.

Rup: 

To win is still to dare ; And fortune owes me for her

*Allegro.*

*p* 

Rup: 

frowns one smile — 'Tis now her turn a....nother to be-guile.



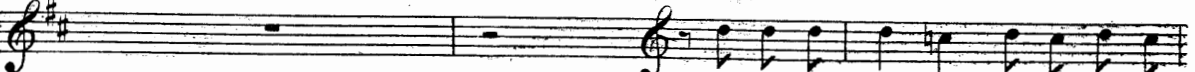
(To Stella.)

Rup: 

I've lost thy heart — the twenty thousand crowns be mine.



STELLA.

Stel: 

Your pardon, Sig-nor, neither can be

*f* 

*p*

Stel: *pp* thine; Yours only is the cost, I've won, and you have lost. *poco meno.*

Rupert. *p* As you surmised, I've risk'd — lost

Rupert. *f* all. And at the bottom can no further fall.

Stella. *ad lib:* *pp* Once more, once more, Signors, let us play. *ff Allegro.*

Rupert. *f* Now, Signors, my revenge; once more let us play. Hortensius. Naught left, what would you

Hor: stake, your honor? Nay, nay, My father's house, lands,

Rup: vassals, still remain; One cast for each, the stake to lose or gain.

A PLAYER. (BASS.) RUPERT.  
The house is mine. But not the lands.

(He throws.) A PLAYER. (TENOR.)  
Oh

RUPERT.  
My vassals with them go, Or win all back.  
no! For I have won them.

LELIA. *ad lib:*

Oh!

STELLA.

RUPERT. You've lost, you've lost.

HORTENSIUS.

Oh! shame!

C O R O.

SOPRANI.

TENORI. You've lost, you've lost.

BASSI. You've lost, you've lost.

Lelia.

woe! *ad lib:*

Rup: *Allegro.*

So fortunate, you're sure of Stella's heart; While wealth remains, She'll never,

*Allegro.*

*p*

STELLA.

Rup: ne...ver from thee part; The Count in-sults me, must I bear that shame?

TENORI. No, no, we'll a...  
BASSI. No, no, we'll a...

*cres:*

RUPERT.

Rup: Come one, come all; I dare th' une... qual strife; You've reft of

.venge thee, or atonement claim.  
.venge thee, or atonement claim.

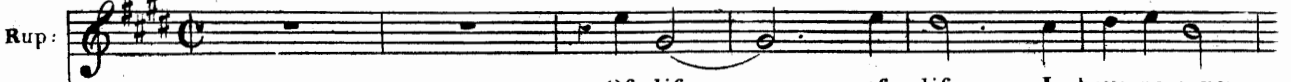
*ad lib:*

Rup: land and gold, now take my life, now take my life.

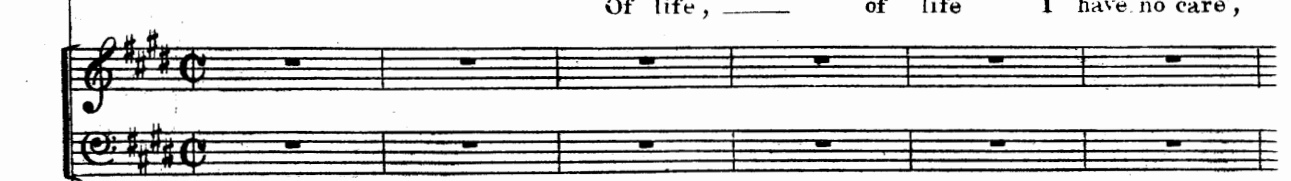
*riten: ff* *riten: ff*

*Allegro Vivace.*

RUPERT.


Rup: 

Of life, of life I have no care,

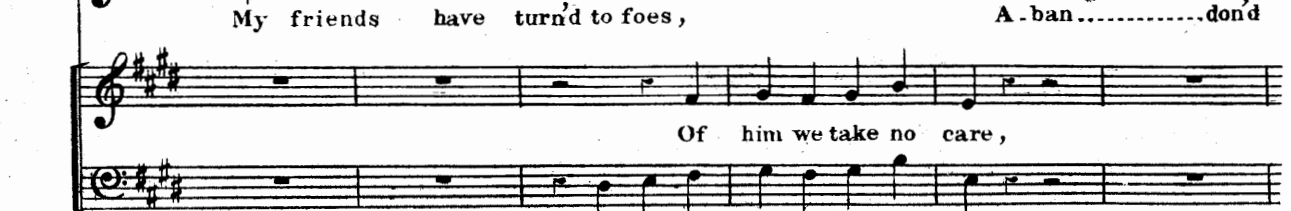


*Allegro Vivace.*

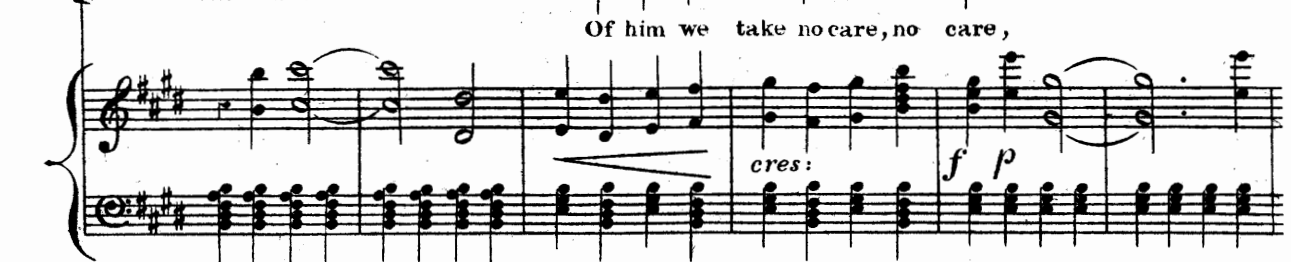


Rup: 


My friends have turn'd to foes, A-ban-don'd



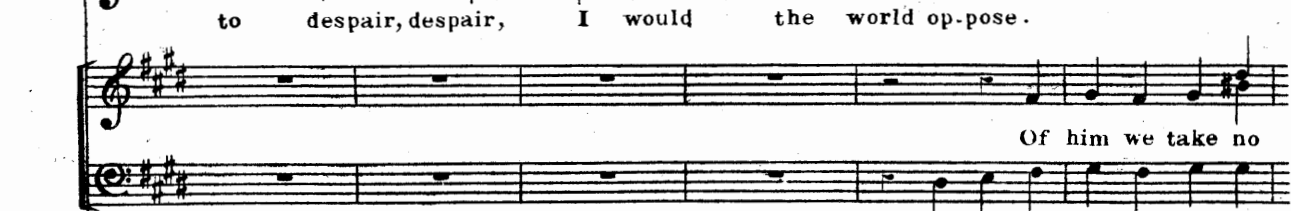
Of him we take no care,



Of him we take no care, no care,

Rup: 

to despair, despair, I would the world op-pose.



Of him we take no



Of him we take no care, no

LELIA.

STELLA. Oh! dear.....est, dear.....est friend, Oh! no.....ble

RUPERT. Of him \_\_\_\_\_ take ye, take care, His friends\_\_\_\_ have

HORTENSIUS. Your swords\_\_\_\_ and flash.....ing eyes; Do but \_\_\_\_\_ pro.

Be calm \_\_\_\_\_ oh! pray be calm, Oh! pray \_\_\_\_\_ oh!

care, no care,

care, no care,

*f p*

Lelia. brother, pray be calm \_\_\_\_\_ oh! no.....ble brother, pray

Stel: turn'd to foes. A..ban..... don'd to des-pair, des-pair.

Rup: ..voke my rage which fate \_\_\_\_\_ which fate it..self de..fies

Hor: pray be calm.

Of him we take no care, no, no, no, no, no, no, we take no

Of him we take no care, no, no, no, no, no, we take no

*f cres: f p p*

Lelia: be calm — Oh! pray be calm. Oh! dearest  
 Stel.: Shall all — the world op- pose, shall all the world op- pose,  
 Rup.: and would — but warfare rage Of  
 Hor.: Be calm — Oh! pray be calm, He takes no heed; he takes no heed of

care. Of him we take no  
 care Of him we take no care,  
 SOPRANI.  
 TENORI.  
 BASSI.

*cres:* *rf* *cres:* *rf*

Lelia: brother! dearest bro.....ther! Ah!  
 Stel.: all the world op.....  
 Rup.: life I have no care, no care, no  
 Hor.: me. Pray be calm, be

care, we take no care, we take no  
 no, care, we take no

*f* *ff*



Lelia. be calm. (To Chorus.) Be

Stel: pose. Heed him

Rup: care. Come take my life, (To Lelia.)

Hor: calm. He heeds not what you say, He's ruin'd now,

TENORI.

BASSI. His

Lelia. calm,

Stel. not, His friends have

Rup: come on,

Hor: not worth a sin....gle sous, And with a

His taunts and scornful eyes, Do but provoke our rage ;

taunts and scornful eyes, Do but pro-voke our rage, rage ;

Lelia:

Stel: all turn'd to foes,

Rup: come one, come all, My land, my gold, my vassals all

Hor: tu.....tor what has he to do?

pro.....voke our rage ;

pro.....voke our rage ;

Lelia: Be calm, be calm,

Stel: Oh!

Rup: gone, all gone.

Hor: Be calm, be calm, He heeds not what you

Since he our wrath de...fies Shall we but warfare

Since he our wrath de...fies Shall we but warfare wage

Lelia: *Be calm*

Stel: take no care of him, heed him not, Oh! heed him

Rup: Take my life, come on, take my life,

Hor: say, He's ru...in'd, ru...in'd now, His friends have wage, pro...voke our rage, yes, His friends do pro...voke our rage, Of him we

Lelia: dear bro...ther, Be calm I pray, I pray

Stel: not, Oh! heed him not, his friends have all, all,

Rup: take my life. A...ban...don'd to des...pair,

Hor: turn'd to foes, his friends have turn'd to foes, and he would now the world op... have turn'd to foes, yes, to foes, his friends have take no care, no care, His taunts and scornful eyes do but provoke cur

*cres:*

Lelia: Bro.....ther dear! Take no heed of

Stel: turn'd to foes. He would the world

Rup: to des...pair. I would the world

Hor: --pose, the world op...pose. He would the world

SOPRANI.  
TENORI.  
BASSI.

turn'd to foes. He would the world

rage, provoke our rage. He would the world

*p* *cres:*

*cres:*

Lelia: them. Pray, oh! pray, thy friends have

Stel: op.....pose, He would the world op.....

Rup: op.....pose, I would the world op.....

Hor: op.....pose, He would the world op.....

op.....pose, He would the world op.....

op.....pose, He would the world op.....

op.....pose, He would the world op.....

*f* *cres:* *f*

Lelia: turn'd to foes, to foes. Ah!

Stel: --pose, the world op.....pose. Ah!

Rup: --pose, the world op.....pose. Yes,

Hor: --pose, the world op.....pose. Ah!

--pose, the world op.....pose. Ah!

--pose, the world op.....pose. Ah!

--pose, the world op.....pose. Ah!

Lelia: oh! dear.....est friend, oh! dearest friend, oh! no..... ble

Stel: of him, take ye no care, no care. His friends have

Rup: of life, of life I have no care. My friends have

Hor: of life, of life he has no care. His friends have

of him we take no care, no care. His friends have

of him we take no care, no care. His friends have

Lelia: brother, pray! Oh! dear.....est friend, oh! dearest friend!

Stel: turn'd to foes. A. ban.....don'd to des..pair, des. pair.

Rup: turn'd to foes. A. ban.....don'd to des..pair, des. pair.

Hor: turn'd to foes. A. ban.....don'd to des..pair, des. pair.

turn'd to foes. A. ban.....don'd to des..pair, des. pair.

turn'd to foes. A. ban.....don'd to des..pair, des. pair.

Lelia: oh! no.....ble brother, pray! oh! dearest

Stel: He would — the world op..pose, the world, the world op... pose,

Rup: I would — the world op..pose. I

Hor: He would — the world op..pose, He would the world op... pose, the world op.

He would — the world op..pose, a.....bandon'd to des...

He would — the world op..pose. He would the world op... pose,

*sempre ff*

Lelia: bro-ther, dear-est bro ..... ther. Ah!

Stel: all the world

Rup: would the world op..... pose, the world

Hor: --pose. all the world

pair, he would the world, the world

he would the world

*ff*

Lelia: be calm, ah! be calm, ah! be calm, I

Stel: op..... pose, yes, he would all the world op...

Rup: op..... pose, all the world, all the world, yes;

Hor: op..... pose, all the world, all the world, yes;

op..... pose, all the world, all the world, yes;

op..... pose, all the world; all the world, yes,

Musical score for vocal parts: *Lelia*, *Stel*, *Rup*, and *Hor*. The lyrics are: "pray, I pray, I pray, I pray. --pose, he would the world op.....pose. all the world I would op.....pose. all the world He would op.....pose."

Musical score for piano accompaniment, featuring two staves with lyrics: "all the world He would op.....pose. all the world He would op.....pose."

Musical score for piano accompaniment, featuring two staves with a complex, rhythmic accompaniment.

Empty musical staves for vocal and piano parts, including treble and bass clefs and a key signature of three sharps.

Musical score for piano accompaniment, featuring two staves with a complex, rhythmic accompaniment.



SONG - "OH! WOULD SHE BUT NAME THE DAY."

No 4.

*Allegretto.*

PIANO.

*con grazia.*

*p*

*rf*

CARL.

Oh! would she but name the day \_\_\_\_\_ On  
 2nd: VERSE. Oh! would I could hear her say, \_\_\_\_\_

*pp*

which I shall call her mine; \_\_\_\_\_ Or, would I could hear her  
 "Him, for a husband I'll take;" \_\_\_\_\_ "Love him, honor and o....

say "Sweetheart" \_\_\_\_\_ "sweetheart \_\_\_\_\_ I am on.....ly  
 -bey," Tho' ear.....tain, cer.....tain the last to

thine" \_\_\_\_\_ But she, when her smiles have led \_\_\_\_\_ I'd  
 break. \_\_\_\_\_ And could I but see kiss gain \_\_\_\_\_

Me her consent to pray. \_\_\_\_\_ Cries with a toss of her  
 never need her saying nay. \_\_\_\_\_ Once vic-tor o'er her dis..

head, \_\_\_\_\_ Cries with a toss of her head \_\_\_\_\_ I'd  
 ..dain \_\_\_\_\_ Once vic-tor o'er her dis....dain \_\_\_\_\_

Ne...ver shall be the day, Ne...ver, Ne...ver shall be the day.  
soon make her name the day, make her, Soon make her name the day.

*p* *cres:*

Ne...ver shall be, ne...ver shall be, ne...ver shall be the  
Soon make her name, soon make her name, make her soon name the

*p* *sch*erzando. *f*

day.  
day.

*f*

*dim:* *p*

THE VISION.

SCENA - "WHAT DARING MORTAL HAS PRONOUNC'D MY NAME."

AND

CAVATINA - "SINCE HE HAS DAR'D TO BRAVE."

No 5.

PIANO.

*Allegro Moderato.*

*ppp*

*ppp tremolo.*

*sempre pp*

*tremolo.*

*ff*

*f*

*ff*

ARIMANES.  
RECIT:

What daring mor..tal has pro..nounc'd my name ?

Arima: Who seeks with me to share my throne of flame ?

*Allegro molto.*

ARIMANES.

How's this ?

*All<sup>o</sup> Mod<sup>o</sup>*

the mas.....ter of the po-tent spell, That Sa-tan's

*All<sup>o</sup> Mod<sup>o</sup>*

*mf*

*marcato.*

pre.....sence can all times com-pe? More fee-ble than the Py-thoness of

*p* *dim:*

old, Lies sense...less, pros...trate, dares not

*ppp*

*ppp* *pp*

me be.....hold. His folly would my pow'r con-trol, de-fy,

RECIT:

*f* *f*

*Andte*

*All<sup>o</sup> Mod<sup>o</sup>*

Yet help-less now, doth at my mercy lie!

*All<sup>o</sup> Mod<sup>o</sup>*

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics "Yet help-less now, doth at my mercy lie!" are written below the vocal staff. The piano accompaniment starts with a bass clef and includes dynamic markings of *f* and *ff*. A section of the piano part is marked *All<sup>o</sup> Mod<sup>o</sup>* and *f*. The system concludes with a double bar line.

The second system of the musical score consists of piano accompaniment on two staves. It begins with a treble clef and a bass clef. The piano part features a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *f* and *rf*. The system ends with a double bar line.

The third system of the musical score consists of piano accompaniment on two staves. It begins with a treble clef and a bass clef. The piano part features a melody in the right hand and a rhythmic accompaniment in the left hand. The system ends with a double bar line.

Since he has dar'd to brave,

He shall become my slave.

The fourth system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature. The lyrics "Since he has dar'd to brave, He shall become my slave." are written below the vocal staff. The piano accompaniment starts with a bass clef and includes a dynamic marking of *p*. The system concludes with a double bar line.

Let then that task be thine ! Ensnare, and make him mine . Mine !

Since he has dar'd to brave , He shall be..come my

slave . Let then that task be thine ! Make him

SATANELLA .

Arina: mine, mine . Mark well, this man I

ad lib: Com..mand, and I'll o..... bey. ad lib:

*p* *colla parte.* *pp*



Sat: *Young, handsome, pr'ythee spare.* *tempo.*

Arima: *say, — To ques... tion, do not*

*tempo.*  
*pp*

Arima: *dare; — My will is to en... snare. All wo..... man in thy*

*ppp stacc.* *sempre ppp*

*heart, With wo..... man's presence part. — In form be thou a*

*page; As such with him en.. gage, As such with him en..*

*ppp* *f* *f*

*poco riten:* *a tempo.*

.. gage. Mark well, mark well this man, Ensnare, and make him

*a tempo.*

*riten:*

mine. Be thou his page, Ensnare, and make him mine.

*tempo.*

Mine, mine. Since he has dar'd to brave,

*p tempo.*

*cres:*

He shall become my slave. Let then that task be thine!

*cres:*

Make him mine, mine, mine,

*Poco più mosso.*

mine. Ensnare and make him mine, Ensnare and make him

mine. Make him mine, mine, mine,

mine. Ensnare and make him mine, Ensnare and make him

mine. Make him mine. Make him mine. Make him mine. Make \_\_\_\_\_ him

mine. *gru* *loco*

DRINKING SONG - "THE GLORIOUS VINTAGE OF CHAMPAGNE."

Nº 6.

*Allegretto non troppo.*

PIANO. *f*

*ff* *p*

RUPERT.

When for..... tune frowns and friends for..sake And  
 When one by one fade all the beams, That

faith in love is dead, — When man has no... thing left to stake, To  
light...ed ho...nor's path, — So dull the world a... round us seems, As

hope, nor yet to dread; — One god - like plea...sure  
life it...self were wrath. — New vi...gour then would

doth re..main, Worth all the joys he's lost, — The glo..rious vin...tage  
we re..gain, Let's drink when all is lost, — The glo..rious vin...tage

*ad lib:*  
of Champagne, From sil...ver gob...lets toss'd. — And  
of Champagne, From sil...ver gob...lets toss'd. — And

*tempo.*

let our songs have for refrain, The glo..rious vin...tage of Champagne .  
 let our songs have for refrain, The glo..rious vin...tage of Champagne .

*riten:*

Let our songs have for re..frain, The glo...rious vintage of Cham...  
 Let our songs have for re..frain, The glo...rious vintage of Cham...

-- pagne .  
-- pagne .

*f* *più animato.*

*cres:*

*ff*

RECIT: - " MYSELF ONCE MORE."  
THE POWER OF LOVE.  
CAVATINA - " THERE 'S A POW'R WHOSE SWAY."  
AND  
FINALE to ACT 1<sup>st</sup>.

Nº 7.

SATANELLA.

SOPRANO.  
CONTRALTO.  
TENORE.  
BASS.

PIANO.

*Andante.*

HARP.

(INVISIBLE CHORUS.)

Ah!

Ah!

Ah!

pp



The image displays a musical score for the piece "SATANELLA" by M. W. BALFE. The score is organized into two systems of staves. The first system features four vocal staves at the top, followed by a piano accompaniment. The piano part includes a treble clef staff with a melodic line marked with a piano (*p*) dynamic and a *dol:* (dolce) marking. The bass clef staff provides harmonic support. The second system consists of four vocal staves and a piano accompaniment. The piano part begins with a *stacc:* (staccato) marking and features a more active, rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

pp Ah! poco cres:

pp Ah! poco cres:

pp Ah! poco cres:

The first system consists of four staves. The top three staves are vocal parts, each starting with a piano (*pp*) dynamic and an "Ah!" vocalization. The vocal lines are marked with a *poco cres:* (poco crescendo) instruction. The bottom staff is the piano accompaniment, featuring a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment.

dim: perdendosi. Ah! dim: perdendosi.

dim: perdendosi. Ah! dim: perdendosi.

dim: perdendosi. Ah! dim: perdendosi.

dim: perdendosi. Ah! dim: perdendosi.

cres:

The second system also consists of four staves. The top three staves are vocal parts, each marked with a *dim: perdendosi.* (diminuendo) instruction and an "Ah!" vocalization. The piano accompaniment continues with a melodic line and a bass line, ending with a *cres:* (crescendo) instruction.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line in the right hand with accents and a bass line with chords. Dynamics include *f* (forte) and *p* (piano).

The second system consists of four vocal staves and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment continues in the grand staff. It includes dynamic markings *f*, *p*, and *f*. The system concludes with a *riten:* (ritardando) marking, followed by *stentate.* (staccato), *dim:* (diminuendo), and *pp* (pianissimo) markings. The piano part ends with a double bar line.

## RECIT: SATANELLA.

My..self once more, the page I cease to play; All woman

now, my soul resumes her sway. Tho' conscious love his wakeful heart de..

..nies, In dreamful visions let me charm his eyes. One blissful

mo..ment, in my true form seen, Be love en..thron'd, Be love en..

..thron'd, his fan..cy's worshipp'd, wor..... shipp'd Queen.

*Andante Cantabile.*  
*sostenuto assai.*

SATANELLA.  
*dolce assai.*

There's a pow'r whose sway Angel souls a..

*Andante Cantabile.*  
*staccato:*

*p* *dim:* *pp*

..dore, And the lost o.... bey, Weeping e....ver...more. ——— Doubtful mortals

prize Smiles from it a...bove, Bliss that ne-ver dies, Such thy pow'r Oh!

love! Source of joy and woe, — Foiler of stern hate, — Lord of high and

*riten: Tempo.*

low, Woman, woman calls thee fate. — Fierceness owns thy spell, Vulture thou and

*pp* Ah!

*pp* Ah!

*pp* Ah!

*riten: Tempo.*

*pp*

*poco accel:*

dove, — Language cannot tell, — Half thy pow'r, Oh! Love! Language,

Ah!

Ah!

Ah!

*poco accel: cres: rf*

*cres:* *riten:*

Lan... guage cannot tell, Half thy pow'r, cannot, cannot tell thy

*f* *p*

*f* *p*

*f* *p*

pow'r; Language cannot tell thy pow'r; no, no, no, no, no,

Ah! Ah! Ah! Ah!



*riten: a piacere.*

LONG.

Lan.....guage cannot tell thy pow'r, Oh! — love!

Three vocal staves (Soprano, Alto, and Tenor/Bass) in G major. Each staff begins with a piano (*p*) dynamic and a fermata over the word "eres:". Below each staff is the exclamation "Ah!" followed by a horizontal line indicating a long note. The music is marked *riten: a piacere*.

Piano accompaniment for the first system. The left hand plays a steady eighth-note accompaniment. The right hand features a melodic line with a fermata. Dynamics include piano (*p*) and forte (*f*). The marking *riten:* is present.

Three empty vocal staves for Soprano, Alto, and Tenor/Bass, all in G major.

Piano accompaniment for the second system. The left hand continues the eighth-note accompaniment. The right hand features a melodic line with a fermata. Dynamics include pianissimo (*pp*) and fortissimo (*ff*).

FINALETTO TO ACT I.

No 7 1/2.

SATANELLA.

RUPERT.

PIANO.

Dialogue continues during music.

*Andante ma non troppo.* 2 FLAUTI.

*p*

*cres:*

*poco riten:*

Behind the Scenes.

There's a pow'r whose

*Tempo Imo*

*pp*

sway, Angel souls a.... dore, And the lost o..... bey, Weeping e...ver..

Ah! Ah! —

Sat: .. more . — Language cannot tell, Half thy pow'r, Oh! love! Language cannot

Rup: dul.. cet sound,

INVISIBLE CHORUS.

O. *pp* Ah! —

R. *pp* Ah! —

C. *pp* Ah! —

Sat: tell, Half thy pow'r, Oh! love! Lan...guage,

Rup: Do I dream, Do I dream, Ah!

Ah!

Ah!

Ah!

*cresc: a poco a poco.*

*rf*

Sat: Lan...guage cannot tell, Half thy pow'r, cannot, cannot tell thy

Rup:

Oh! love!

Oh! love!

Oh! love!

*riten:*

*cres:*

*f*

*p*

Sat: *f* pow'r, Language cannot tell thy pow'r, no, no, no, no, no,

Rup: Oh! love!

Oh! Oh! love!

Oh! Oh! love!

Oh! Oh! love!

*f* *p* *f*

*riten: a piacere.* LONG.

Sat: Lan... guage cannot tell thy pow'r, Oh! love!

Rup: love, thy pow.er I know. Oh!

love, Oh! VERY LONG & CRESC. love!

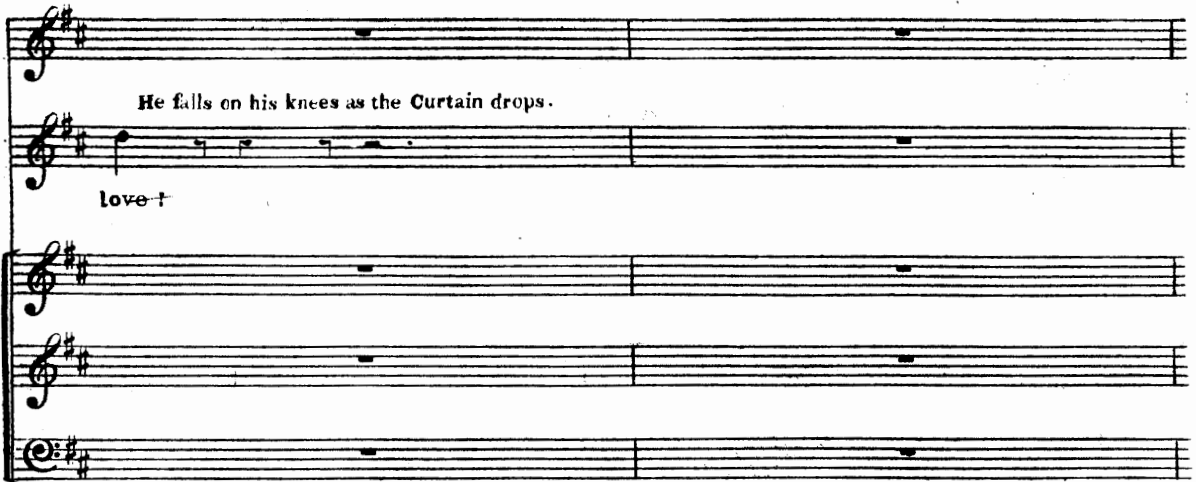
love, Oh! VERY LONG & CRESC. love!

love, Oh! VERY LONG & CRESC. love!

*p* *riten:* *pp* *cres:* *Poco più mosso.*

He falls on his knees as the Curtain drops.

love †



*ff*

*ff*



*riten:*

End of Act 1.

ACT. 2<sup>ND</sup>

RECIT.- "AH! ME, HOW WRETCHED IS THE DOOM'D ONE'S FATE"  
AIR - "OH! COULD I BUT HIS HEART ENSLAVE?"

Nº 8.

*Andante ma non troppo.*

PIANO.

SATANELLA.

SATANELLA.  
RECIT:

Ah! me, how wretched is the doom'd one's fate, Her soul all

The first system of music features a vocal line in treble clef with a common time signature. The lyrics are "Ah! me, how wretched is the doom'd one's fate, Her soul all". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings such as *p* (piano).

love's, her service giv'n to hate, That, longs to

*p Andante.*

The second system continues the vocal line with lyrics "love's, her service giv'n to hate, That, longs to". The piano accompaniment includes triplets and dynamic markings *f* (forte) and *ff* (fortissimo). The tempo marking *Andante* is present.

warn, but this, doth still en-snare, And pi-ty, on-ly greater makes des-

*lento assai.*

The third system continues the vocal line with lyrics "warn, but this, doth still en-snare, And pi-ty, on-ly greater makes des-". The piano accompaniment includes dynamic markings *f* and *ff*. The tempo marking *lento assai* is present.

- pair!

*Moderato.*

*adagio.*

*fp* *p* *dim.*

The fourth system concludes the vocal line with the word "pair!". The piano accompaniment includes dynamic markings *fp* (fortissimo piano), *p* (piano), and *dim.* (diminuendo). The tempo marking *Moderato* is present, and there is a change in tempo to *adagio* indicated by a double bar line.



*dolce.*

Oh! could I but \_\_\_\_\_ his

*pp*

*staccato.*

heart enslave, His love as em.....pire gain, \_\_\_\_\_ The

*if*

*riten:*

fiends dread wrath \_\_\_\_\_ I'd risk and brave, A fu . ture all \_\_\_\_\_ of

*if*

*riten:*

*tempo.*

pain. \_\_\_\_\_ But pre-sient on.....ly of its woe, My

*tempo.*

heart doth hope — re...sign — He loves a...no...ther,

*rall:* *tempo.*

and I know, I — know he ne...ver can be mine. — He —

*riten<sup>o</sup>* *poco accel<sup>o</sup>*

*col canto.* *pp accel<sup>o</sup>* *cres:*

ne...ver can, — ne...ver can be mine. — He —

*riten<sup>o</sup>* *cres:*

*cres:* *colla parte.* *accel<sup>o</sup>* *cres:*

ne...ver can — be mine, He never can be

*f* *riten<sup>o</sup>*

*riten<sup>o</sup> dim.* *pp*

mine.

*pp* *pp*

*Allegro moderato.*

Lost one, accept thy doom

Give grief no further room, Since Love to thee de...

...nies The only gift you prize. And Stella

charms his heart, Let ruth from thee depart, And urge no

pitteous care Between him and despair; No,

No, the fiends true slave, To tempt and not to

save, Be now my dire...ful task, Since

love I must not ask, And grief is all my

gain; I'll wake up fierce dis...dain, And

tramp...ling on the pain, Here all the fiend shall

reign. all ————— all ————— Here all the fiend shall

reign

*cres:*

*cres:* *p*

*Or* *p* *più mosso.*

shall reign, all ————— the

*f* *p* *più mosso.* *cres:*

fiend shall reign —————

all the fiend ————— shall

*f*

reign, here all the fiend shall reign, shall reign.

ROMANCE - "AN ANGEL FORM."

Nº 9.

*Andante sostenuto. Dolce assai.*

PIANO.

*pp*

*poco riten:*

RUPERT.

*a tempo.*

An an...gel form in dreams be...  
Her beam...ing eyes were like in

held \_\_\_\_\_ Still charms my fan...cy's wake...ful  
hue \_\_\_\_\_ The a...zure deeps of am...bient

eyes \_\_\_\_\_ And morn...ing's light has not dis...  
air \_\_\_\_\_ Her smile might hope and love re...

*riten<sup>o</sup>*

...pell'd \_\_\_\_\_ The radiance of its love...ly  
...new \_\_\_\_\_ With...in the blank breast of des...

*riten<sup>o</sup>*

SATANELLA.

N. V. BALFE.

*a tempo.* *pp*

guise pair Still hov'ring near on buoyant  
 pair And hov'ring o'er on buoyant

*a tempo.* *pp*

wings \_\_\_\_\_ It bends on me its beautiful  
 wings \_\_\_\_\_ She bent on me a wistful

*riten:* *tempo.*

gaze \_\_\_\_\_ And in mine ear its sweet voice  
 gaze \_\_\_\_\_ Still in mine ear her sweet voice

*tempo.*

*poco riten:*

rings, \_\_\_\_\_ This wildest of all love-lorn  
 rings, \_\_\_\_\_ This wildest of all love-lorn

*poco riten:*



*meno mosso.*

lays. "Belov'd by thee \_\_\_\_\_ my.self to know, \_\_\_\_\_ I'd welcome  
lays.

*pp*  
*pp* *meno mosso.*

give \_\_\_\_\_ e - ter - nal woe?" "Belov'd by thee \_\_\_\_\_ myself to

know, I'd wel - come give \_\_\_\_\_ e - ter - - - - - nal

*riten:*  
*riten:*

woe!

*tempo Imo*  
*cres* *poco riten* *dim:*

1st time. *pp* Her 2nd time.

*pp* *f*

CHORUS OF PIRATES.  
ROVERS, RULERS OF THE SEA.

Nº 10.

*Allº ma non troppo.*

PIANO.

*ff*

The musical score is written for piano and consists of five systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The first system includes a dynamic marking of *ff* (fortissimo). The second system continues the melodic and harmonic development. The third system features more complex chordal textures and some grace notes. The fourth system shows a continuation of the rhythmic patterns with some triplet-like figures. The fifth system concludes the piece with a final cadence and a double bar line.

TENORS. *ff*

CHORUS. Rovers, ru - lers of the sea, Wilder than the wild waves, we;

BASSES. *ff*

Rovers, ru - lers of the sea, Wilder than the wild waves, we;

PIANO. *ff*

CHORUS.

Mer - ry men in storm and fight Danger's true name is delight.

Mer - ry men in storm and fight Danger's true name is delight.

*sempre ff*

Rovers, ru - lers of the sea, Wilder than the wild waves, we,

Rovers, ru - lers of the sea, Wilder than the wild waves,

Merry men in storm and fight, Danger's true name is de...light, Danger's  
 we, Merry men in storm and fight, Danger's true name is de...light, Danger's

...light. true name is de...light. Danger's true name is de...  
 true name is de...light. Danger's true name is de...

*cres:*

...light. Rovers, ru...lers of the sea,  
 ...light. Rovers, ru...lers of the sea,

*ff*

Wild. er than the wild waves, we; Merry men in storm and fight,

Wild. er than the wild waves, we; Merry men in storm and fight,

Danger's true name is de\_ light. Dan\_ ger's true name is de\_

Danger's true name is de\_ light. Dan\_ \_ \_ \_ \_ ger's

MAJOR

\_ \_ light \_ \_ \_ \_ de\_ \_ \_ light: is de\_ \_ light. is de\_ \_ light. Danger's

true name is de\_ \_ \_ light. is de\_ \_ light. is de\_ \_ light. Danger's

true name is de...light. Dan...ger's true name is de...  
 true name is de...light. Dan.....ger's

..light de...light, is de...light. is de...light. Dan.ger's  
 true name is de...light, is de...light. is de...light. Dan.ger's

*Poco più*  
 true name is de...light Danger's  
 true name is de...light. Danger's true name is de...light.

*Poco più f*  
 true name is de...light. Danger's true name is de...light.

true name is de..light. Danger's true name is de..light. de.

Danger's true name is de..light. de.

The first system consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "true name is de..light. Danger's true name is de..light. de." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

..light. de..light. Danger's

..light. de..light. Danger's true name is de..light.

The second system continues the vocal and piano parts. The vocal line lyrics are: "...light. de..light. Danger's". The piano accompaniment continues with similar rhythmic patterns.

true name is de..light. Danger's true name is de..light. de.

Danger's true name is de...light. de.

The third system includes dynamic markings *ff* (fortissimo) above and below the vocal line. The vocal line lyrics are: "true name is de..light. Danger's true name is de..light. de." The piano accompaniment continues.

..light. de..light. Dan-ger's true name is de..light. is de.

..light. de..light. Dan-ger's true name is de..light. is de.

..light. is de..light. Dan-ger's true name is de..light. is de..light. is de.

..light. is de..light. Dan-ger's true name is de..light. is de..light. is de.

..light. is de...light.

..light. is de...light.

..light. is de...light.



RECITATIVE - "MY BRAVE COMPANIONS."

BRACACCIO.

*Allegro.* My brave com-

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro.' The vocal line begins with a rest, followed by the lyrics 'My brave com-'. The piano accompaniment starts with a forte dynamic (*ff*) and includes a *fp* marking.

-panions, prone with me to dare Alike each peril, and each prize we

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics '-panions, prone with me to dare Alike each peril, and each prize we'. The piano accompaniment features a *f* dynamic marking.

*All<sup>o</sup>* share. Beon friends at fes-tal,

The third system begins with a tempo change to 'All<sup>o</sup>' (Allegretto). The vocal line has the lyrics 'share. Beon friends at fes-tal,'. The piano accompaniment starts with a forte dynamic (*ff*) and includes a *p* marking.

brothers in the strife No lot more joy-ous

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'brothers in the strife No lot more joy-ous'. The piano accompaniment features a *ff* dynamic marking.

than the Pirate's life.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'than the Pirate's life.'. The piano accompaniment features a *f* dynamic marking.

PIRATES' SONG AND CHORUS.

"ROVERS, RULERS OF THE SEA."

Nº II.

BRACACCIO.

PIANO.

*Allegro Moderato.*

*p stacc.* *p*

Wild...er than the wild waves, we; — Mer...ry men in

storm and fight, Dan...ger's true name is de...light.

Hurl...ing o'er the wild sea wave, Storm and bat...tle

but ex...cite, E...ver rea...dy both to brave,

Dan...ger brings us fierce de...light

When the winds have gone to sleep, And Heav'n mir...ror'd

Brac: seems more fair — On the bo...som of the deep,

CHORUS: Dan...ger brings us,

Dan...ger brings us,

Brac:  *p*  
 Mirth-ful we the feast pre-pare. — How'ring round a  
 brings us de-light.

brings us de-light.



Brac:  *p*  
 hos-tile shore, Smil-ing, we on for-tune wait,

Brac:  *pp*  
 Laugh we, when the breakers roar, Cow-ards on-----

Brac: *f* ly fear their fate. Cowards on.....

*f* fear their fate, Cowards, cowards on... ly fear their

*f* fear their fate, Cowards, cowards on... ly fear their

*riten<sup>o</sup> a piacere.*

Brac: ..... ly fear their fate.

fate. *f* Ro...vers, ru...lers

fate. *f* Ro...vers, ru...lers

*colla parte.* *f*

Brac: of the sea, Wild...er than the wild waves, we; —

of the sea, Wild...er than the wild waves, we; —

Brac: *p*

Danger, dan-----ger

Mer...ry men in storm and fight. Dan...ger's true name

Mer...ry men in storm and fight. Dan...ger's true name

Brac: *p*

brings de...light, Hurl...ing o'er the wild sea wave,

is de...light, Hurl...ing o'er the wild sea wave,

is de...light, Hurl...ing o'er the wild sea wave,

*pp*

Brac:

Storm and bat...tle but ex...cite, E...ver rea...dy

Storm and bat...tle but ex...cite, E...ver rea...dy

Storm and bat...tle but ex...cite, E...ver rea...dy

Brac: both to brave, Dan...ger brings us fierce de...light.

both to brave, Dan...ger brings us fierce de...light.

both to brave, Dan...ger brings us fierce de...light.

Brac: *f* When the winds have gone to

*f* When the winds have gone to

*f* When the winds have gone to

*p* When the winds have gone to

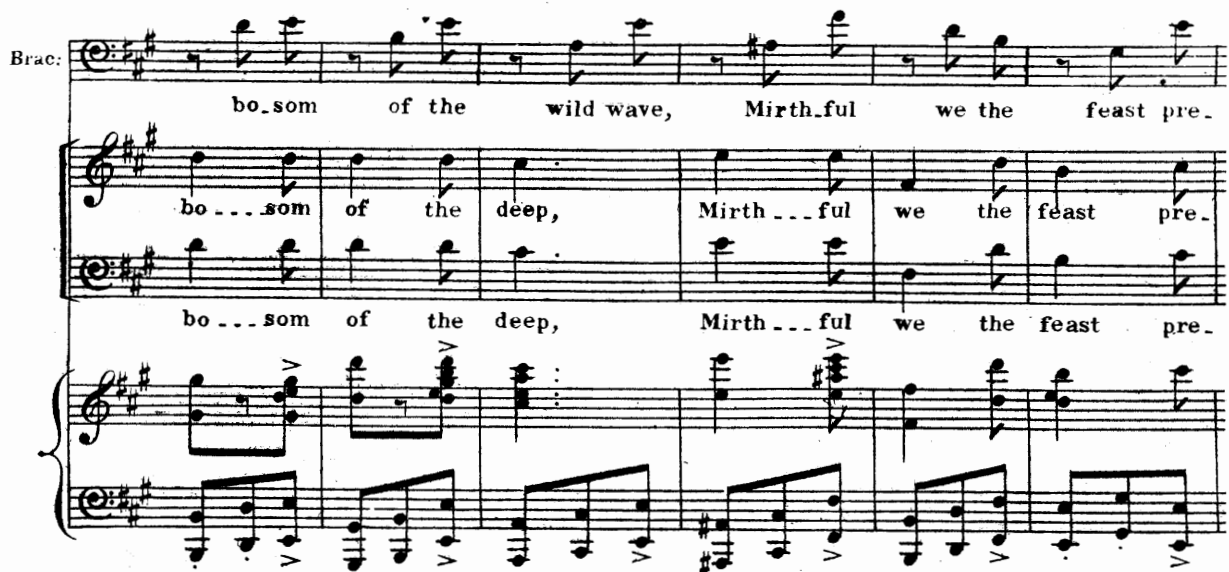
*p* When the winds have gone to

*p* When the winds have gone to

Brac: sleep, And Heav'n mir...ror'd seems more fair. On the

sleep, And Heav'n mir...ror'd seems more fair. On the

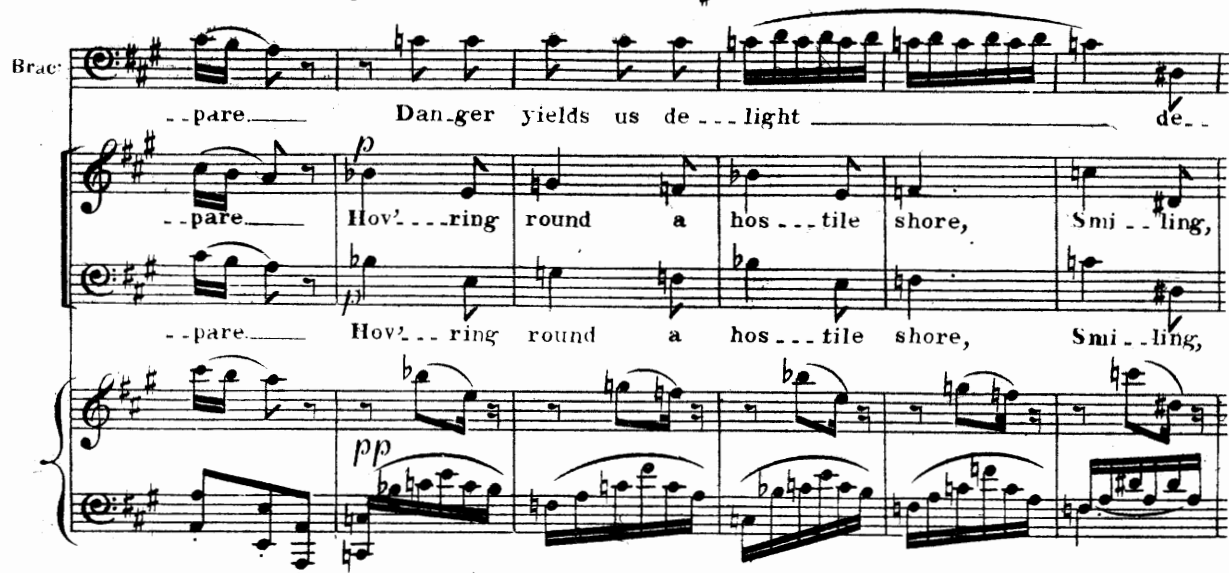
sleep, And Heav'n mir...ror'd seems more fair. On the

Brac: 

bo...som of the wild wave, Mirth...ful we the feast pre.

bo...som of the deep, Mirth...ful we the feast pre.

bo...som of the deep, Mirth...ful we the feast pre.

Brac: 

--pare. Danger yields us de...light de...

--pare. Hov...ring round a hos...tile shore, Smi...ling,

--pare. Hov...ring round a hos...tile shore, Smi...ling,

Brac: 

--light de...light. Danger yields us de...light

we on for...tune wait, Laugh we, when the break...ers

we on for...tune wait, Laugh we, when the break...ers



Brac: *de... light fierce de... light.*

roar, Cow... ards on... ly fear their fate.

roar, Cow... ards on... ly fear their fate.

Brac: *riten: Poco più mosso.*

fierce de... light de... light, yes,

Cow... ards on... ly fear their fate, yes,

Cow... ards on... ly fear their fate, yes,

*riten: f Poco più mosso.*

Brac: fierce de... light. yes, fierce de...

Cow... ards on... ly fear their

Cow... ards on... ly fear their

Grac:

light Dan . . ger yields us  
fate Cow . . ards on . . . . ly  
fate Cow . . ards on . . . . ly

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "light Dan . . ger yields us" on the first line, "fate Cow . . ards on . . . . ly" on the second line, and "fate Cow . . ards on . . . . ly" on the third line. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The music is marked "Grac:" (Gracioso).

Grac:

fierce de . . . . light.  
fear their fate.  
fear their fate.

*Riten:*  
*ff*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "fierce de . . . . light." on the first line, "fear their fate." on the second line, and "fear their fate." on the third line. The piano accompaniment includes a section marked "Riten:" (Ritardando) and "ff" (fortissimo). The music is marked "Grac:" (Gracioso).

RECIT:- "AH! ME, TOO HUMAN THOU SAD HEART."

Nº 12.

*Andante.*

PIANO.

*pp* *cres.*

*a - poco - a - poco.*

*f* *p* *staccato.*

Clarinetto Solo.

*p*

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with some grace notes. The left hand has a more active bass line. A *cres.* (crescendo) marking is present in the right hand.

Third system of piano accompaniment. The right hand has a melodic line with triplets. The left hand has a tremolo effect. A *riten.* (ritardando) marking is in the right hand, and *f* (forte) and *dim.* (diminuendo) markings are in the left hand. The text *Cadza a piacere.* is written above the right hand.

Violini part for the third system. The right hand has a melodic line starting with a *p* (piano) dynamic. The left hand has a tremolo accompaniment. The text *Violini. a tempo.* is at the beginning, and *Tremolo.* is written below the left hand.

Vocal and piano accompaniment for the *SATANELLA. RECIT:* section. The vocal line (right hand) has the lyrics "Ah! me, too human". The piano accompaniment (left hand) features a tremolo effect. A *poco riten.* (poco ritardando) marking is in the left hand, and a *p* (piano) dynamic is also present.

thou Sad heart of mine! Since not des - pair Can make thee love re -

*pp*

- sign, With wo - man's weak - - - - - ness, Wo - man's pride still

*pp*

keep, Breathe sighs un - heard, O'er anguish, un - seen weep.

*Andante.*

*p*

weep, weep,

*f*

*p*

"IN SILENCE SAD HEART GO."

BALLAD.

*Andante cantabile.*

SATANELLA.

Let not the world dis...dain...ing,  
Still on thy ri...val smil...ing,

*pp staccato.*

Know grief was all thy gain...ing, But e...ver un...com...  
His heart from thee be...guil...ing, No wrath thy love de...

-plain...ing, In si...lence, sad heart, go!  
-fil...ing, In si...lence, sad heart, go!

No lon...ger love be...liev...ing, Or 'o'er his false...hood  
To fate thyself re...sign...ing, As ne'er to love' in...

griev.....ing; Thy self with dreams de...ceiv.....ing, In-  
 ..clin.....ing, In si lence e.....ver pin.....ing, Con-

*poco accel:*  
 -crease sad heart, thy woe. Ah! Let not the world dis..  
 -ceal, Oh! heart, thy woe. Ah! Let not the world dis..

*p poco accel:*

*cres:*  
 ..dain.....ing, Know grief was all thy gain.....ing,  
 ..dain.....ing, Know grief was all thy gain.....ing,

*rf* *rf*

But e.....ver un.....com.....plain.....ing, In si lence, sad heart,  
 But e.....ver un.....com.....plain.....ing, In si lence, sad heart,

*poco cres:*

go. e...ver un...com...plain...ing, In  
 go. e...ver un...com...plain...ing, In

*f*

*fp*

*cres:* si...lence, sad heart, go. in si.lence, go. in si.lence,  
 si...lence, sad heart, go. in si.lence, go. in si.lence,

*riten:*

*cres:* *riten: cres:*

go sad heart,  
 go sad heart,

*f*

go.  
 go.

*mf tempo.* *p*



MELODRAMATIC MUSIC.

Nº 12½.

PIANO.

*Moderato.* <sup>3</sup>

*Allegro assai.*

*Moderato.* *pp Stacc.*

SATANELLA.

M. W. BALFE.

CHORUS OF MALE RETAINERS.

"SMILE, OH! HEAVEN! UPON THIS DAY."

FINALE to ACT 2<sup>nd</sup>

N<sup>o</sup> 13.

*Molto Mod<sup>to</sup>*

PIANO.

Piano introduction for the chorus, marked *Molto Mod<sup>to</sup>* and *f*. The music is in 3/4 time and D major, featuring a rhythmic accompaniment of eighth and sixteenth notes.

Piano accompaniment for the first vocal entry, marked *ff*. The music continues the rhythmic pattern from the introduction.

Piano accompaniment for the trumpet entry, marked *Trumpets.* The music features a melodic line for the trumpets and a supporting bass line.

The Contralto Ladies, dressed as male retainers, sing  
Unison with the first Tenors all through this Chorus, 8<sup>va</sup> under.

Vocal staves for Tenors and Basses with lyrics, and piano accompaniment. The lyrics are: "Smile, Oh heav'n! up... on this day, Bless - ings on - ly let it". The piano accompaniment is marked *f*, *p*, and *pp*.

TENORI 1<sup>o</sup>  
TENORI 2<sup>o</sup>  
BASSO 1<sup>o</sup>  
BASSO 2<sup>o</sup>  
PIANO.

bring, — Smile, Oh heav'n! up on this day, Blessings on-ly let it

bring. — Smile, Oh heav'n! up on this day, Blessings on-ly let it

bring, — Smile, Oh heav'n! up on this day, Blessings on-ly let it

bring, — Smile, Oh heav'n! up on this day, Blessings on-ly let it

*ff>* *p*

bring. — Joys that will not fade a-way, —

bring. — Joys that will not fade a-way, —

bring. — Great heav'n, Oh!

bring. — Joys that will not fade a-way, —

*p dolce.* *mf* *p dolce.* *mf*

*pp*  
Bloom-ful e-ver like the spring.

smile

*pp*  
Bloom-ful e-ver like the spring.

smile, smile un-on this day, yes like the

*pp*  
Bloom-ful e-ver like the spring.

*p* *pp*

*ritenuto.* *pp* *Tempo.*

Bloomful ever spring. Smile, oh! smile, upon this day. Blessings

Bloomful ever spring. Smile, smile upon this day. Blessings

spring: Bloomful ever spring. Smile, smile upon this day. Blessings

*ritenuto.* *pp* *Tempo.*

Bloomful ever spring. Smile, smile upon this day. Blessings

*ritenuto.* *pp* *Tempo.*

on...ly let it bring. Smile, oh! smile, up...on this

on...ly let it bring. Smile, smile up...on this

on...ly let it bring. Smile, smile up...on this

on...ly, Blessings on...ly let it bring. smile up...on this

*pp*

day, Blessings, *cres:* bless...ings let it bring. *ppp* Oh! smile; oh!

day, Blessings, *cres:* bless...ings let it bring. *ppp* Smile, oh, Heav'n!

day, Blessings, *cres:* bless...ings, bless...ings, *ppp* Smile, oh, Heav'n!

day, Blessings, *cres:* bless...ings, bless...ings, *ppp* Smile, oh, Heav'n!

*cres:* *ppp*

smile up---on this day, let it be bloom-ful e--ver like the  
 up on this day, let it be bloom-ful e--ver like the  
 up on this day, let it be bloom-ful e--ver like the  
 up on this day, let it be bloom-ful e--ver like the

*pp*

spring. Oh! smile oh! smile up---on this day, let it be  
 spring. Oh! smile up on this day, let it be  
 spring. Oh! smile up on this day, let it be  
 spring. Oh! smile up on this day, let it be

*pp*

*cres:* *f* *p* *dim*

bloomful e . ver like the spring. Bless . ings only let it bring. —

bloomful e . ver like the spring Bless . ings only let it bring. —

*cres:* *f* *p* *dim*

bloomful e . ver like the spring. Bless . ings only let it bring. —

*cres:* *f* *p* *dim*

bloomful e . ver like the spring. Bless . ings only let it bring. —

*f* *riten:* *p* *dim*

Joys that will not fade a . . way Blessings only let it bring. —

bless . . . ings let it bring. Blessings only let it bring.

bless . . . ings let it bring. Blessings only let it bring.

bless . . . ings let it bring. Blessings only let it bring.

*cres:* *f* *p* *dim*

*Adagio.* *pp* *Tempo Iº* *p*  
Joys that will not fade a...way, Great Heav'n! Oh! smile up on this  
Joys that will not fade a...way, Great Heav'n! Oh! smile up on this  
Joys that will not fade a...way, Great Heav'n! Oh! smile up on this  
*Adagio.* *Tempo Iº* *p*  
Joys that will not fade a...way, Great Heav'n! Oh! smile up on this

*Adagio.* *f* *Tempo Iº* *p*

day.  
day.  
day.  
day.

*cres.* *ff*



BRIDESMAIDS' CHORUS.

Nº 14.

*Moderato.*

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The left hand plays a simple accompaniment of quarter notes G3, A3, B3, and C4.

PIANO. *p*

The second system continues the piano introduction. The right hand has a more complex melodic line with many beamed eighth notes. The left hand continues with a steady accompaniment.

The third system of the piano introduction. The right hand's melody features a mix of eighth and quarter notes. The left hand accompaniment remains consistent.

PIANO. *dim.*

The fourth and final system of the piano introduction. The right hand melody concludes with a descending line. The left hand accompaniment ends with a final chord. The dynamic marking *dim.* is present.

SOPRANI 1ª *p*

The first system of the vocal part for Soprano 1. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5.

To Hymen's love crown'd al-tar now, The vil-lage maids re-

SOPRANI 2ª *p*

The first system of the vocal part for Soprano 2. The melody is identical to Soprano 1.

To Hymen's love crown'd al-tar now, The vil-lage maids re-

PIANO. *p*

The piano accompaniment for the vocal part. The right hand plays a melodic line that supports the vocalists, while the left hand provides a simple accompaniment. The dynamic marking *p* is present.

--pair, To twine a..round a vir..gin brow, Earth's fair..est flow'r's less  
 --pair, To twine a..round a vir..gin brow, Earth's fair..est flow'r's less

fair. To Hymen's love crown'd al..tar now, The vil...lage maids re..  
 fair. To Hymen's love crown'd al..tar now, The vil...lage maids re..

--pair ——— To twine a..round a vir..gin brow, Earth's fair..est flow'r's, Earth's  
 --pair ——— To twine a..round a vir..gin brow, Earth's fair..est flow'r's, Earth's

*dim:*

fair . . est flowr's, Earth's fair . est flowr's less fair.

fair . . . est flowr's, Earth's fair . est flowr's less fair.

*dim:* *f*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "fair . . est flowr's, Earth's fair . est flowr's less fair." and "fair . . . est flowr's, Earth's fair . est flowr's less fair." The piano accompaniment is in bass clef and includes a dynamic marking of *dim:* and a forte marking of *f*.

The second system of the musical score consists of two piano staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). The piano accompaniment features a complex texture with many sixteenth notes and slurs.

The third system of the musical score consists of two piano staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). The piano accompaniment includes dynamic markings of *dim:*, *p*, and *pp*. The lower staff has a long, sustained chord in the left hand.

CONTINUATION OF FINALE 2<sup>ND</sup>

Nº 15.

*Andantino.* *dolce assai.*

PIANO.

SATANELLA.

RUPERT.

HORTENSIUS.

The Priest now rob'd, doth in the Chapel wait,

SOPRANI.

TENORI.

BASSI.

PIANO.

*cres.*

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: *He seeks with buoyant step and heart e...late, His beauteous bride as*

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: *modest as she's fair; Your voices raise, and bless,*

*pp* He seeks his bride,

*pp* He seeks his bride,

*pp* He seeks his bride,

He seeks his bride,

*pp*

*cres:*

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

And bless \_\_\_\_\_ the happy pair.

May Heav'n hearken to our

May Heav'n hearken to our

May Heav'n hearken to our

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

Heav'n bless the happy pair.

pray'r! And show'r blessings on the pair.

pray'r! And show'r blessings on the pair.

pray'r! And show'r blessings on the pair.

*Poco riten:*

*Tempo.*

Sat: 

Rup:  In bridal robes behold ar ray'd My hearts choice here, my


Hor: 

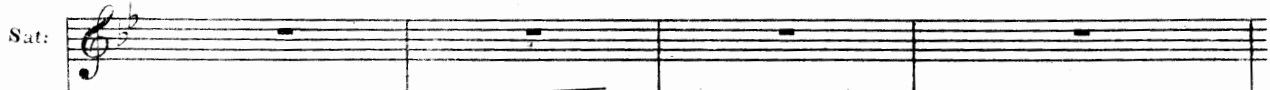
*sotto voce.* In bridal robes be..

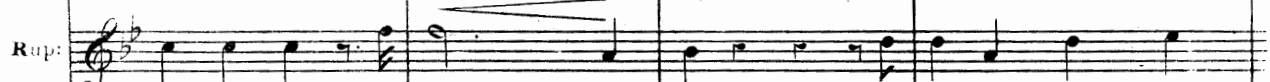
*sotto voce.* In bridal robes be..


*sotto voce.* In bridal robes be..

In bridal robes be..

*pp*  *cres.*

Sat: 

Rup:  vil - lage maid, my vil - - - - - lage maid: Her matchless form, her

Hor:  - hold the vil - - - - - lage maid, Her matelless

- hold the vil - - - - - lage maid,

- hold the vil - - - - - lage maid,

- hold the vil - - - - - lage maid,

- hold the vil - - - - - lage maid,

 *pp*

Sat: \_\_\_\_\_

Rup: *beau-teous face; But dear-er still the modest grace that*

Hor: *form, her beau-teous face, But dear-er still the modest grace;*

Sat: \_\_\_\_\_

Rup: *vir-gins all a heavn-ly dower, Are mine for ev-er from this*

Hor: *Her beau-teous face, And modest grace, charm*

*pp* Her beau-teous face, And modest grace, charm

Her beau-teous face, And modest grace, charm

*pp* Her beau-teous face, And modest grace, charm



Sat:

Rup:   
hour. Come, dearest, come, dear... est,

Hor:   
all. Heav'n bless the pair. Hea..... ven

*setto voce.*

all. Heav'n bless the pair. Hea..... ven

all. Heav'n bless the pair. Hea..... ven

all. Heav'n bless the pair. Hea..... ven

*cres:*

Sat:

Rup:   
come, *riten:* come, Come, dearest, and re... sign Thy heart to sa... cr

Hor:   
bless them both.

*cres:*

bless them both.

bless them both.

bless them both.

*colla parte.*  
*p*

*Andte Sostenuto.* *sotto voce.*

Sat: Ah, me! I

Rup: *Adagio molto.* love; The hour that makes you mine, Heav'n smiles on from above.

Hor: *Adagio molto.*

Time signature: 12/8

*Andte Sostenuto.*

*Andte Sostenuto.*

*Andte Sostenuto.*

Time signature: 12/8

*Adagio molto.* *Andte Sostenuto.* *dolce.*

*pp*

*Adagio molto.* *Andte Sostenuto.*

Time signature: 12/8

Sat: trem - ble should mischance be - tray, For love's dear sake I still can mercy

Rup: Come, dear - est, dear - est, come, dear - - - - est,

Hor: Hea - - - - ven hear - ken, hear - - - - ken

Time signature: 12/8

Sat: pray; This love profound, of which alone I live, Kind Heav'n may  
 Rup: come, come, dearest, and resign Thy heart to sacred love; The hour that makes you  
 Hor: to our pray'r. bless - ings

*pp*  
 Hea.....ven hear.....ken to  
*pp*  
 Hea.....ven hear.....ken to  
*pp*  
 Hea.....ven hear.....ken to

*pp*

Sat: par...don: He, per chance for...give I  
 Rup: mine Heav'n smiles on from a bove dear...est,  
 Hor: show'r up...on the pair. Heav'n,

our pray'r, Hear.....ken,  
 our pray'r, Hear.....ken,  
 our pray'r, Hear.....ken,

*cres:*

Sat: tremble, should mischance be-tray. I trem-ble.

Rup: dear-est, dearest, come and be mine, dearest, dearest, come and be

Hor: Show'r thy blessings on both. oh! hea-ven bless them,

Show'r thy blessings on both. oh! hea-ven bless them,

Show'r thy blessings on both. oh! hea-ven bless them,

Show'r thy blessings on both. oh! hea-ven bless them,

*cres:* *f* *p*

Sat: He perchance may forgive, Ah, me! *riten:*

Rup: mine. dearest, dearest, come and be mine dearest, come and be

Hor: hea-ven bless them. hea-ven

hea-ven bless them. hea-ven

hea-ven bless them. hea-ven

hea-ven bless them. hea-ven

*f* *f* *riten:*

*riten:* *pp*

Sat: He per. chance may forgive. for. give.

Rup: mine. dear. . . est, come, dear. est, come and be mine.

Hor: bless them. bless, Oh! heav'n.

bless them. bless, Oh! heav'n.

bless them. bless, Oh! heav'n.

bless them. bless, Oh! heav'n.

*riten:* *pp* *Tempo.*

Sat:

Rup:

Hor:

*ppp*

Moderato.

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: *f* To Hy-----men's al-tar now, The white robb'd maids re-

*f* To Hymen's love-crown'd al-tar now, The white robb'd maids re-

*f* To Hy-----men's al-tar now, The white robb'd maids re-

*f* To Hy-----men's al-tar now, The white robb'd maids re-

*f* Moderato.

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: - pair, To twine a vir-gin brow, Earth's fair-est flower's less

- pair, To twine a-round a vir-gin brow, Earth's fair-est flower's less

- pair, To twine a vir-gin brow, Earth's fair-est flower's less

- pair, To twine a vir-gin brow, Earth's fair-est flower's less

*ff* (Thunder and Lightning)

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: fair. To hymen's love\_crown'd al\_tar now, The white robd maids re...

fair. To hymen's love\_crown'd al\_tar now, The white robd maids re...

fair. To hymen's love\_crown'd al\_tar now, The white robd maids re...

fair. To hymen's love\_crown'd al\_tar now, The white robd maids re...

*ff*

Sat: \_\_\_\_\_

Rup: Why trembles thus thy hand,sweet maiden?

Hor: pair. \_\_\_\_\_ To twine a

pair. \_\_\_\_\_ To twine a\_ round a

pair. \_\_\_\_\_ To twine a

pair. \_\_\_\_\_ To twine a

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

Why trem-ble thus, why trem-ble thus, sweet love, thy hand in

vir-gin brow, Earth's fair-est flow'rs, Earth's fair-est flow'rs, Earth's fairest flow'rs less

vir-gin brow, Earth's fair-est flow'rs, Earth's fair-est flow'rs, Earth's fairest flow'rs less

vir-gin brow, Earth's fair-est flow'rs, Earth's fair-est flow'rs, Earth's fairest flow'rs less

vir-gin brow, Earth's fair-est flow'rs, Earth's fair-est flow'rs, Earth's fairest flow'rs less

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

mine? (Hortensius rushes out.)

fair. Ah!

fair. Ah! (Thunder Lightning &c.)

fair. Ah!

fair. Ah!

poco stringendo.



*Allegro.*

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

*Allegro.*

*f*

In the thunders now that

*f*

In the thunders now that

*f*

In the thunders now that

*Allegro.*

*ff*

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

roll, Something dread, some... thing

roll, Something dread, some... thing

roll, Something dread, some... thing

Sat: \_\_\_\_\_  
 Rup: \_\_\_\_\_  
 Hor: \_\_\_\_\_

dread the fa...ther fears; There's a shadow on his soul; 'Tis the  
 dread the fa...ther fears; There's a shadow on his soul; 'Tis the  
 dread the fa...ther fears; There's a shadow on his soul; 'Tis the


Sat: \_\_\_\_\_  
 Rup: \_\_\_\_\_  
 Hor: \_\_\_\_\_

voice of Heav'n he hears. 'Tis the voice of Heav'n he hears. 'Tis the  
 voice of Heav'n he hears. 'Tis the voice of Heav'n he hears. 'Tis the  
 voice of Heav'n he hears. 'Tis the voice of Heav'n he hears. 'Tis the

*dim:*

Sat: \_\_\_\_\_  
Rup: \_\_\_\_\_  
Hor: \_\_\_\_\_

voice, the voice of Heav'n he  
voice, the voice of Heav'n he  
voice, the voice of Heav'n he



Sat: \_\_\_\_\_  
Rup: \_\_\_\_\_  
Hor: \_\_\_\_\_

hears.  
hears.  
hears.

*cres:* *f* *ff* (Thunder bolt falls.)



Sat: \_\_\_\_\_  
 Rup: \_\_\_\_\_  
 Hor: \_\_\_\_\_

*p*  
 She is dead\_ yes, she is dead, To her heart the bolt has sped  
*p*  
 She is dead\_ yes, she is dead, To her heart the bolt has sped  
*p*  
 She is dead\_ yes, she is dead, To her heart the bolt has sped

*p* *dim:*

Sat: \_\_\_\_\_  
 Rup: \_\_\_\_\_  
 Hor: \_\_\_\_\_

She is not dead.

\_\_\_\_\_

\_\_\_\_\_

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_ (Snatching off Satanella's veil.)  
 let me be hold her face, \_\_\_\_\_ What horror's this?

Hor: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_ The demon in her place. \_\_\_\_\_ Le.lia, Le.lia, where?

Hor: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ The demon,

\_\_\_\_\_ The demon,

\_\_\_\_\_ The demon,

\_\_\_\_\_ *ff*

\_\_\_\_\_

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

(Hortensius re-enters) RECIT.

My Lord, the pirates setting

*f* The demon\_ woe\_ des\_ \_pair!

*f* The demon\_ woe\_ des\_ \_pair!

*f* The demon\_ woe\_ des\_ \_pair!

RECIT.

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_

Hor: \_\_\_\_\_

'Tis she! 'Tis she!

out to sea, A Captive maiden bear with them,

'Tis she!

'Tis she!

'Tis she!

'Tis she!

SOLO AND CHORUS. RUPERT.

*Moderato.* Up and arm ye, ev'ry brave, Chase the

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) dynamic and includes a *cres:* (crescendo) marking.

robbers o'er the wave, ye brave, Sons of ra- pine

The second system continues the vocal and piano parts. The piano accompaniment includes a *dim:* (diminuendo) marking and a *p* (piano) dynamic.

and of shame, Strife and plunder, ravage, flame.

The third system continues the vocal and piano parts. The piano accompaniment includes a *f* (forte) dynamic.

Snatch from them my beauteous bride Oh, should further wrong be.

The fourth system continues the vocal and piano parts. The piano accompaniment includes *f* (forte) and *p* (piano) dynamics.

... tide, Life, a grief too great to bear, I shall madden with des.

The fifth system concludes the vocal and piano parts. The piano accompaniment includes *f* (forte) and *ff* (fortissimo) dynamics, along with a *cres:* (crescendo) marking.

Sat: \_\_\_\_\_

Rup: \_\_\_\_\_ pair. Chase the robbers o'er the

Hor: *ff* Up and arm ye, evry brave, Chase the robbers o'er the

*ff* Up and arm ye, evry brave, Chase the robbers o'er the

*ff* Up and arm ye, evry brave, Chase the robbers o'er the

*ff* Up and arm ye, evry brave, Chase the robbers o'er the

Sat: \_\_\_\_\_

Rup: wave; ye, brave Sons of ra... pine and of shame, Strife and

Hor: wave; ye, brave Sons of ra... pine and of shame, Strife and

wave; ye, brave Sons of ra... pine and of shame, Strife and

wave; ye, brave Sons of ra... pine and of shame, Strife and

wave; ye, brave Sons of ra... pine and of shame, Strife and



Sat: \_\_\_\_\_

Rup: plunder, ravage, flame. Snatch from them my beautiful

Hor: plunder, ravage, flame. Snatch from them my beautiful

plunder, ravage, flame. Snatch from them my beautiful

plunder, ravage, flame. Snatch from them my beautiful

plunder, ravage, flame.

Sat: \_\_\_\_\_

Rup: bride. Oh! should further wrong be-tide,

Hor: Snatch from them his beautiful bride. Should more wrong be-tide

bride. Oh! should further wrong be-tide,

bride. Oh! should further wrong be-tide,

Snatch from them his beautiful bride Should more wrong be-tide

*cres.*

Sat:

Rup: Life, a grief too great to bear, I would madden with des\_

Hor: Life, a grief too great to bear, He would madden with des\_

Life, a grief too great to bear, He would madden with des\_

Life, a grief too great to bear, He would madden with des\_

Life, a grief too great to bear, He would madden with des\_

Sat:

Rup: *Più mosso.* *Più mosso.* pair. Up and arm ye, ev'ry brave.

Hor: pair. Up and arm ye, ev'ry brave.

pair. Up and arm ye, ev'ry brave, ev'ry brave, Chase the robbers o'er the

pair. Up and arm ye, ev'ry brave, ev'ry brave, Chase the robbers o'er the

pair. Up and arm ye, ev'ry brave, ev'ry brave, Chase the robbers o'er the

Sat: \_\_\_\_\_

Rup: Chase the robbers o'er the wave, Up and armye, ev'ry

Hor: Chase the robbers o'er the wave, Up and armye, ev'ry

wave, o'er the wave, Up and armye, ev'ry brave, ev'ry

wave, o'er the wave, Up and armye, ev'ry brave, ev'ry

wave, o'er the wave, Up and armye, ev'ry brave, ev'ry

Sat: \_\_\_\_\_

Rup: brave, Chase the rob...bers, chase the

Hor: brave, Chase the rob...bers, chase the

brave, Chase the rob...bers, chase the

brave, Chase the rob...bers, chase the

brave, Chase the rob...bers, chase the

Sat: \_\_\_\_\_

Rup: rob.....bers o'er the wave, Up ye brave, up ye

Hor: rob.....bers o'er the wave, Up ye brave, up ye

rob.....bers o'er the wave, Up ye brave, up ye

rob.....bers o'er the wave, Up ye brave, up ye

rob.....bers o'er the wave, Up ye brave, up ye

Sat: \_\_\_\_\_

Rup: brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

Hor: brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

Sat:

Rup:

Hor:

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

*ff*

ACT. 3<sup>RD</sup>

INTRODUCTION.

(INVISIBLE CHORUS)

“UPWARD FROM THE NETHER WORLD.”

Nº 15½

PIANO.

*Andante.* *f*

*tremolo.*

*pp*

The piano introduction consists of two staves. The right staff is in treble clef with a common time signature (C). It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The left staff is in bass clef with a common time signature (C). It features a tremolo accompaniment of eighth notes, starting with a half note G2, followed by a quarter note A2, a dotted quarter note B2, and a quarter note C3. The dynamic markings are *pp* for the left hand and *f* for the right hand.

C O R O.

SOPRANI.

TENORI.

BASSI

*f*

Up. ward from the

Up. ward from the

Up. ward from the

The chorus introduction features three vocal staves: Soprani (Soprano), Tenori (Tenor), and Bassi (Bass). The Soprani staff begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The Tenori and Bassi staves begin with a half note G3, followed by a quarter note A3, a dotted quarter note B3, and a quarter note C4. The dynamic marking is *f*. The lyrics "Up. ward from the" are written below each staff.

*f*

The piano accompaniment for the chorus continues with the same tremolo accompaniment as the introduction. The dynamic marking is *f*.

nether world, the ne. ther world, Thro' the deeps of endless space, of end. less

nether world, the ne. ther world, Thro' the deeps of endless space, of end. less

nether world, the ne. ther world, Thro' the deeps of endless space, of end. less

The chorus vocal continues with three staves. The lyrics are: "nether world, the ne. ther world, Thro' the deeps of endless space, of end. less". The Soprani staff begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The Tenori and Bassi staves begin with a half note G3, followed by a quarter note A3, a dotted quarter note B3, and a quarter note C4.

SATANELLA.

The piano accompaniment for the chorus continues with the same tremolo accompaniment. The dynamic marking is *f*.

space Meteor like Volcano hurld, volcano hurld,

space Meteor like Volcano hurld, volcano hurld,

space Meteor like Volcano hurld, volcano hurld,

Or a comet, or a comet seeking place. Slave! before thy king ap-

Or a comet, or a comet seeking place. Slave! before thy king ap-

Or a comet, or a comet seeking place. Slave! before thy king ap-

...pear, And thy doom in terror hear!

...pear, And thy doom in terror hear!

...pear, And thy doom in terror hear!

RECIT:- "THO' THE ANGRY BOLT HAS SPED."

GRAND DUET.- MASTER-PARDON-

Nº 16.

RECIT E DUETTO.

RECIT.

ARIMANES.

PIANO.

Moderato

Tho' the an-gry bolt has

sped, And in seeming thou art dead, By the pow'r I hold o'er thee, Endless, like the

mi-sery From thy fatal passion bred, Lost one, this dread summons hear.

Rise! before thy Judge ap-pear!

*Andte Sosto*

*p dol.*

*fptremolo.*

*pp*



GRAND DUETTO.

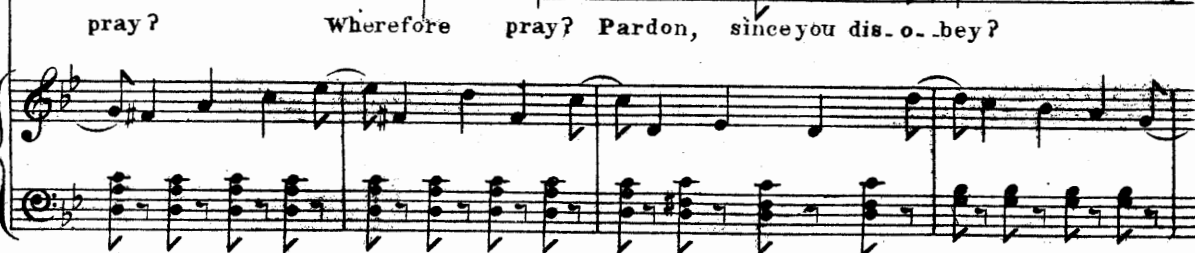
SATANELLA.  Master, pardon!

ARIMANES.  Wherefore

*Allegro Agitato.*

PIANO.  *pp*

Ari:  pray? Wherefore pray? Pardon, since you dis. o. bey?



Ari:  Gifted with an Angel's form, And voice to guile, And smile, to



Ari:  charm, Magic pow'r unrestrain'd, Hast for me one slave obtain'd?



Sat: *pp*  
 Tenfold deep-en all my woe, I can on-ly an-swer, no.

Ari: *pp*  
 That shall be My an-swer, slave, Mer-cy ever should'st thou crave. That shall

Ari: *cres:* *f*  
 be My answer, slave, Mercy ever should'st thou crave!

Sat: *And<sup>te</sup> Cantabile.* *p dolce.*  
 Pardon, Un-requi-ted

Ari: *No!* *pp stacc.*

Sat: love my shame, — Pity I may surely claim, Add not an-ger

Sat: to my woe, — Pardon me, dread master. 'Tis enough to

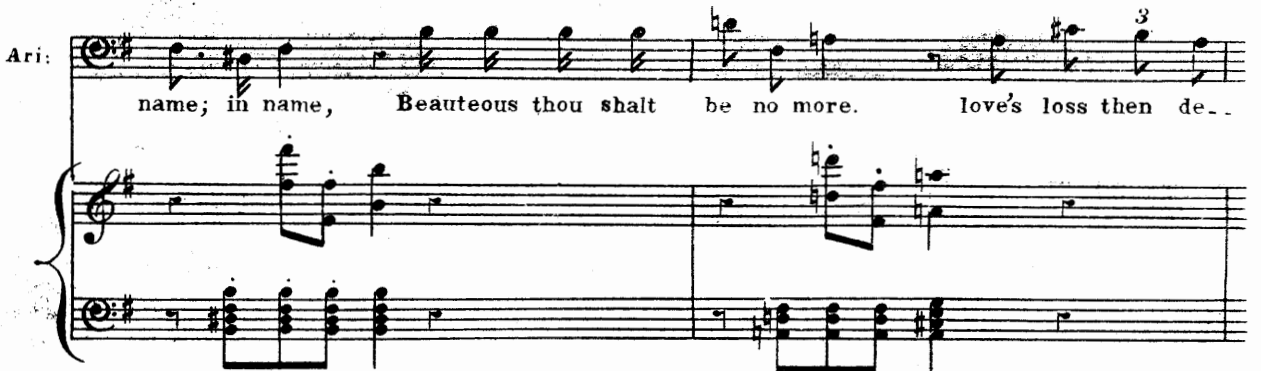
Ari: *ff* No!

Sat: love in vain, — What can give me deeper pain? Ah! Some compassion

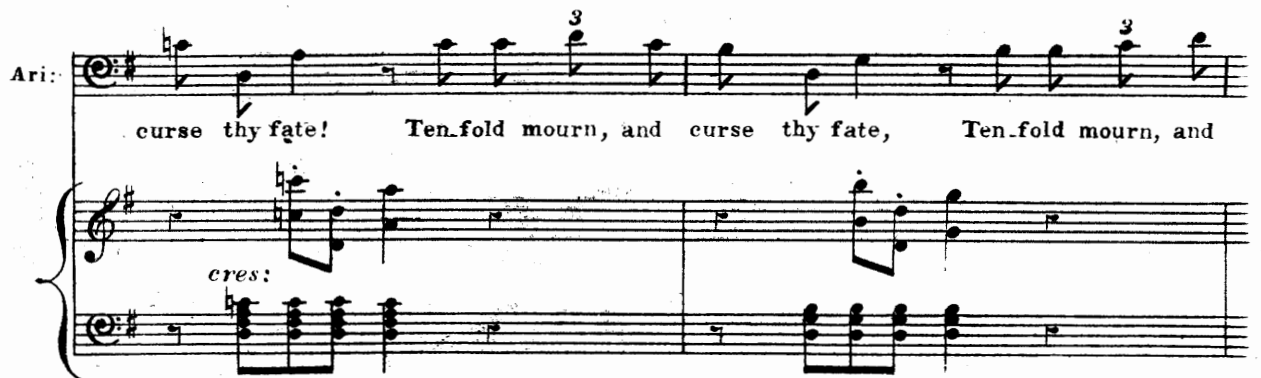
Sat: yield my woe, Pity, par-don, Mas-ter, pardon.

Ari: *f* No, no, no, no, no,

Ari:  Plead no more, This Girlish, this girlish flame, Thou demon, thou demon on-ly, only in

Ari:  name; in name, Beauteous thou shalt be no more. love's loss then de-

Ari:  -plore;— Since thou canst not hate, Since thou canst not hate. Tenfold mourn, and

Ari:  curse thy fate! Ten-fold mourn, and curse thy fate, Ten-fold mourn, and

*Tempo.*

Sat: *riten:* 'Tis enough to  
 Ari: *ff* curse, and curse thy fate.  
 f *pp stacc:*

Sat: love in vain What can give me deeper pain? Ah!  
 Ari: Plead no more, no more this girl-ish, this girlish flame.

Sat: par-don, Ah! par-don, Add not an-ger to my  
 Ari: No, no, no, no, no, Plead no more, plead no more, no more,

Sat: woe, Ah! pardon, Ah! par... don, par...

Ari: Plead no more, This fool-ish love, no no, no,

Sat: ...don, par... don, par... don, Ah!

Ari: no, no, ne... ver; Ah!

Sat: Mas... ter, par... don, pi... ty, pi... ty,

Ari: plead no more, plead no more, no, Ah! plead no

*dolce.*

*cres.* *dim:*

*Tempo.* *poco rall.<sup>o</sup>*

Sat: pray, 'Tis enough to love, to love in vain, to love in

Ari: more, Beauteous thou shalt be no more, no more, Thou plead'st in

*cres. Tempo.* *f* *poco rall.<sup>o</sup>*

*Tempo.* *poco accel.*

Sat: vain, What can give me deeper, deeper pain? Ah! pardon, me pray, Ah!

Ari: vain, Beauteous thou shalt be no more, no more. No, no, no, no, no, no, thou

*Tempo.*

*a Tempo Mod<sup>to</sup>* *riten.*

Sat: pardon, pray. Ah! Ah!

Ari: plead'st in vain. Ah! Thou

Sat: par... don pray, Ah! par... don.

plead'st in vain, for mer...cy.

*pp* *riten:*

Sat: *Allegro.* Hold! hold! I'll not ac...cept this doom! My

*Allegro.*

Sat: spirit shall it's strength re...sume, No more as wo...men weep or sigh, But, De...mon-

*Poco più.*

*p*

Sat: -like, all grief de...ny. One tri...al more my faith to prove, I'll tram...ple



Sat: *ad lib:*  
 on this earth-ly love. — One trial more, one tri- al more, — one tri- al

*p colla parte*

Sat: *All<sup>o</sup> ma non troppo.*  
 more.

Ari: *f*  
 Swear! swear by my sceptre, my sceptre swear, Love! love — from

*p*

Ari: *f*  
 hence, from hence to resign; His ' proud, his proud soul to ensnare,

Ari: *f*  
 And make his homage mine; — And make his hom- age mine. And

*cres:*

Sat: *a Tempo.*  
 By *f*  
 Tri: *rall:*  
 make his homage mine. his homage mine.  
*f* *p a Tempo.*

Sat: *3*  
 thy sceptre, hear me, hear me swear! Love! love from  
 Tri: *3*

Sat: hence, from hence I resign; And his proud, his proud soul ensnare,  
 Tri:

Sat: Or make his homage thine. Or make his hom age thine. Or  
 Tri: *cres:*

Sat:  make his hom-age thine.

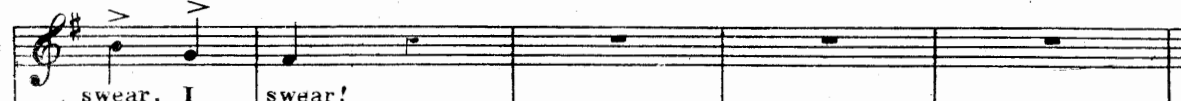
Ari:  So be it

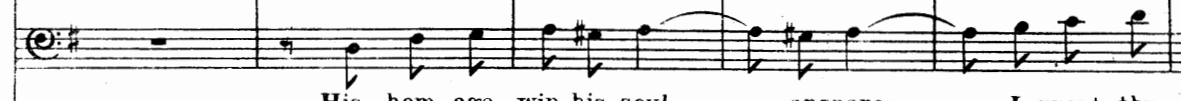
 *p*


Sat:  Now I-

Ari:  then, I grant — thy pray'r. — So be it then; So be it.



Sat:  swear, I swear!

Ari:  His hom-age win, his soul — ensnare; — I grant thy



Sat: His soul I'll en...snare;

Ari: pray'r, thy pray-er. In thir-ty days with him

Sat: Yes, I'll make him

Ari: — appear, — In thir-ty days, now mark me,

Sat: thine, yes, I'll make — him thine —

Ari: In thir-ty days with him — appear — In thir-ty days with

Sat: *yes thine. In*

Ari: *him ap...pear, In thir...ty days with him ap...pear!*

*p* *dim.*

Sat: *thir...ty days, ex...pect me, here! Ah*

Ari: *Ah*

*ff*

Sat: *ff* *By thy sceptre, hear me, hear me swear, Love!*

Ari: *ff* *Swear, swear by my sceptre, my sceptre swear, Love!*

*f*

Sat: love— from hence, from hence I resign. And his proud, his proud

Ari: love— from hence, from hence to resign. His proud, his proud soul

Sat: soul ensnare. Or make his homage thine. Or make his hom...age,

Ari: to ensnare. And make his homage thine. And make his hom...age,

*cres:*

Sat: hom...age, make his hom...age

Ari: hom...age make his hom...age,

*riten:*

*f* *ff*

*Poco più.*

Sat: thine. In thir...ty days

Ari: mine. In thir...ty days

*Poco più. fp fp fp fp fp*

Sat: ex...pect me here, I'll make him

Ari: with him ap...pear, Ap...pear, ap...

*fp fp fp f f*

Sat: thine, Ah! yes!

Ari: ...pear, in thir...ty days with him ap...pear.

*ff*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with accents and a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble staff and various chordal textures in the bass staff.

Third system of musical notation, showing a more active treble staff with sixteenth-note patterns and a bass staff with a dynamic marking of *f* (forte).

Fourth system of musical notation, characterized by a dense texture of sixteenth-note runs in the treble staff and a steady eighth-note accompaniment in the bass staff.

Fifth system of musical notation, featuring a treble staff with sustained chords and a bass staff with a consistent eighth-note accompaniment.

Sixth and final system of musical notation on the page. It includes dynamic markings of *dim.* (diminuendo), *pp* (pianissimo), and *riten.* (ritardando). The piece concludes with a double bar line and a *rit.* marking.



"MERRY TUNIS, OPE THY MART"

No. 17.

PIANO.

*Allegro.*

*pp*

*fz*

*f*

C O R O

*mf*

SOPRANI.  
TENORI.  
BASSI.

Merry Tunis, opethy mart, opethy mart, Vendthy prizes.  
Merry Tunis, opethy mart, opethy mart, Vendthy prizes.  
Merry Tunis, opethy mart, opethy mart, Vendthy prizes

*mf*

rich and rare, rich and rare, Merry Tunis, opethy mart,  
rich and rare, rich and rare, Merry Tunis, opethy mart,  
rich and rare, rich and rare, Merry Tunis, opethy mart,

opethy mart, Vendthy prizes rich and rare, rich and rare.  
opethy mart, Vendthy prizes rich and rare, rich and rare.  
opethy mart, Vendthy prizes rich and rare, rich and rare.

Tho' of East and West the heart, Not Stam...boul can with  
 thee com...pare.— Tho' of East and West the heart, Not  
 Stam...boul can with thee com...pare. Merry Tunis, ope thy mart,  
 Merry Tunis, ope thy mart,

*p* *Stacc:* *cres:* *f* *p*

ope thy mart, Vend thy prizes rich and rare, rich and rare,  
 ope thy mart, Vend thy prizes rich and rare, rich and rare,  
 ope thy mart, Vend thy prizes rich and rare, rich and rare,

To your gold we'll nought de . ny, no we'll nought  
 To your gold we'll nought de . ny, no we'll nought  
 To your gold we'll nought de . ny, no we'll nought

de . ny, Maids are here of ev . . . . ry kind; This is the  
 de . ny, Maids are here of ev . . . . ry kind; This is the  
 de . ny, Maids are here of ev . . . . ry kind; This is the

Cor... sair's chief.....est care, yes,  
 Cor... sair's chief.....est care, yes,  
 Cor... sair's chief.....est care, yes,

*Stacc*

And your choice you're sure to find, Be she black, brown or fair. Be  
 And your choice you're sure to find, Be she black, brown or fair. Be  
 And your choice you're sure to find, Be she black, brown or fair. Be

she black, brow or fair. Maids are here of ev.....ry  
 she black, brow or fair. Maids are here of ev.....ry  
 she black, brow or fair. Maids are here of ev.....ry

kind; This is the Cor...sair's chief.....est care,

kind; This is the Cor...sair's chief.....est care,

kind; This is the Cor...sair's chief.....est care,

yes, And your choice you're sure to find. Be she black, brown or

yes, And your choice you're sure to find. Be she black, brown or

yes, And your choice you're sure to find. Be she black, brown or

*Stacc.*

fair. Be she black, brown or fair. — Merry Tunis, ope thy mart,

fair. Be she black, brown or fair. — Merry Tunis, ope thy mart,

fair. Be she black, brown or fair. — Merry Tunis, ope thy mart,

*mf*

*mf*

*mf*

*p*

ope thy mart, Vend thy prizes rich and rare, rich and rare,  
 ope thy mart, Vend thy prizes rich and rare, rich and rare,  
 ope thy mart, Vend thy prizes rich and rare, rich and rare,

*ff* To your gold we'll nought de-ny, no, we'll nought  
*ff* To your gold we'll nought de-ny, no, we'll nought  
*ff* To your gold we'll nought de-ny, no, we'll nought

de-ny, Come, buy, come, buy,  
 de-ny, Come, buy, come, buy,  
 de-ny, Come, buy, come, buy,

come, buy, come, buy, To your  
 come, buy, come, buy, To your  
 come, buy, come, buy, To your

*ff*

gold well nought de... ny, well  
 gold well nought de... ny well  
 gold well nought de... ny, well

nought de... ny, To your gold well nought de.  
 nought de... ny, To your gold well nought de.  
 nought de... ny, To your gold well nought de.

*ff*



The musical score is arranged in six systems. Each system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "...ny, we'll nought de...ny, To your gold we'll nought de...ny, we'll nought de...". The piano accompaniment includes various textures, such as arpeggiated chords and sustained chords. A *riten.* (ritardando) marking is present in the final system of the piano part. The score concludes with a double bar line and a common time signature (C).

*Parlante.*

Lelia.

Ulric.

BRACACCIO.

Brac.

Who beauty seeks should hither turn his eyes, And matchless own the

Lelia.

ULRIC.

Ulric.

Oh! rap...ture! Le...lia, i...dol of my

Brac.

Pirate's lovely prize.

LELIA.

Lelia.

My best be...loved, Heav'n

Ulric.

heart! Dear Le...lia! Heav'n

Brac.

Lelia: grant, Heav'n grant, no more to part. no  
 Ulric: grant, Heav'n grant, no more to part. no  
 Brac: *mf* *dim:*

Lelia: more, no more to part.  
 Ulric: more, no more to part.  
 Brac: BRACACCIO.  
 Away! A-way! this slave is mine by

Lelia: Oh! heav'n! 'tis true!  
 Ulric:  
 Brac: *riten:*  
 right of arms. If she your fan-cy charms, Soon as the market

*Moderato.*  
*Moderato.*  
*p*

Lelia

Rup: **RUPERT.**  
At \_\_\_\_\_ any price? at

Brac: opens you can buy —

Lelia

Rup: any price? Ah! Droop not, my

Hor: **HORTENSIUS**  
Don't run the price too high.

Lelia

Rup: Le . . . lia, I shall purchase thee ;

Hor: **BRAC:**  
Who bids the high . est

Lelia. *SOP: e TENORE.*  
 Coro. *BASS.* The Vizier  
 HORTENSIVS. The Vizier  
 needs the owner be, Who bids the highest, Mercenary wretch!

comes.  
 comes.

Hor: If he should choose to buy, With his long purse yours

The Vizier comes, The Vizier comes.  
 The Vizier comes, The Vizier comes.

Hor: cannot, cannot hope to vie.

CORO.

*Allegro come Primo.*

*mf*  
Merry Tunis, opethy mart, opethy mart, Vendthy prizes richandrare,  
Merry Tunis, opethy mart, opethy mart, Vendthy prizes richandrare,  
Merry Tunis, opethy mart, opethy mart, Vendthy prizes richandrare,

*Allegro come Primo.*

*mf*

*ff*  
rich and rare, To your gold well nought de . ny,  
rich and rare, To your gold well nought de . ny,  
rich and rare, To your gold well nought de . ny,

*ff*

no, well nought de . ny, Come, buy,  
no, well nought de . ny, Come, buy,  
no, well nought de . ny, Come, buy,

*f*

come, buy, come, buy, come, buy,  
come, buy, come, buy, come, buy,  
come, buy, come, buy, come, buy,

*ff* To your gold well nought de...  
*ff* To your gold well nought de...  
*ff* To your gold well nought de...

...ny, well nought de...  
...ny, well nought de...  
...ny, well nought de...

--ny, To your gold we'll nought de...ny, we'll nought de...ny. To your  
 --ny, To your gold we'll nought de...ny, we'll nought de...ny. To your  
 --ny, To your gold we'll nought de...ny, we'll nought de...ny. To your

gold we'll nought de...ny. we'll nought de...ny. we'll nought de...ny. we'll  
 gold we'll nought de...ny. we'll nought de...ny. we'll nought de...ny. we'll  
 gold we'll nought de...ny. we'll nought de...ny. we'll nought de...ny. we'll

nought de...ny.  
 nought de...ny.  
 nought de...ny.

*riten:*  
*ff*



CONTINUATION OF SLAVE MARKET SCENE.

"A FAIR CIRCASSION"

Nº 18.

CARL.

*Moderato.*

BRACACCIO.

A fair Circassion, with that golden hair Most prized by all.

HORTENSIVS.

The

PIANO.

*Moderato.*

Carl.

No wonder with such golden locks in view; I call them

Brac.

Hor.

old man seems to stare.

Carl.

car-rots of most fie-ry hue.

Brac.

A Georgian,

Hor.

SATANELLA.

M. W. BALFE.

Carl:

Brac:   
of the loveliest mien and mould.

Hor:   
A piece of dough in to a

Carl:   
The Vizier does not seem to think her nice.

Brac:   
Cheap at two thousand.

Hor:   
mortal roll'd.

Carl:

Brac:   
A Nu.....

Hor:   
Dear at any price: I would not have her at a gift.

Carl: 

Brac:  **A**

Hor:  **A** sable Venus.

*pp*  *fp*

Carl:  Blackamoor!

Brac: 

Hor:  Of perfect colour — make.

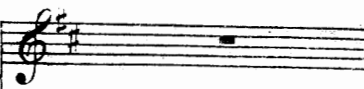
*pp* 




Carl:  You'd best become a negro for her sake.

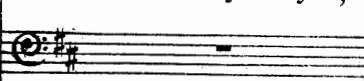
Brac:  Extremes are neighbours.

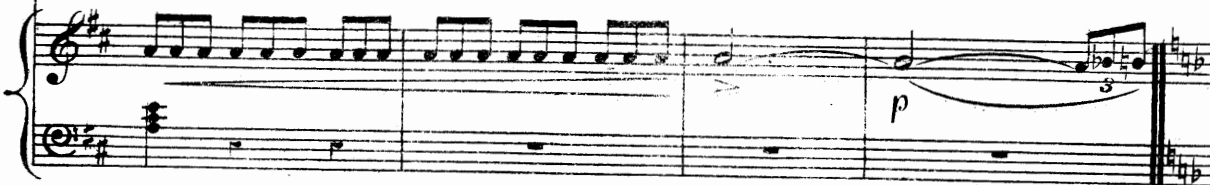
Hor: 



Tri. 

Brac:  hither turn your eyes,  And by mere contrast  matchless own this prize.

Hor: 



Carl. 

Brac:  (To Rupert.)  He bids a thousand

Hor: 



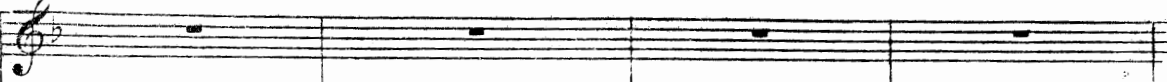
RUPERT.

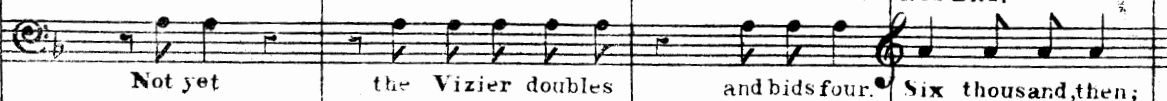
Rup:  Then I name  two thousand,  and as mine my Le.lia claim.

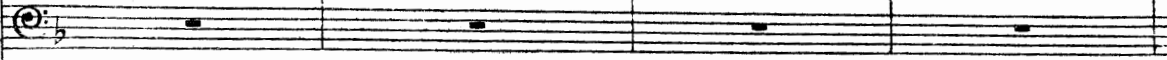
Brac:  sequins.

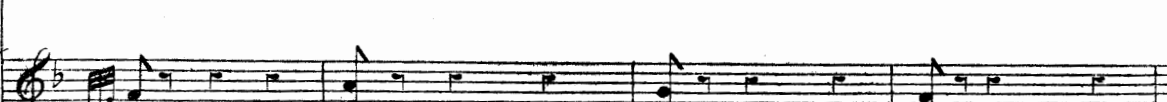
Hor: 




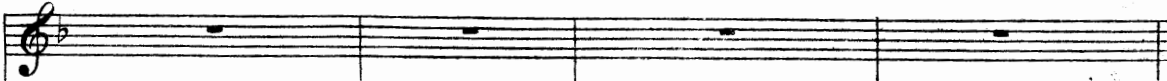
Lelia. 

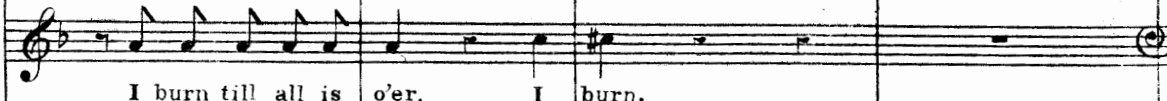
Brac:  Not yet the Vizier doubles and bids four. Six thousand, then;

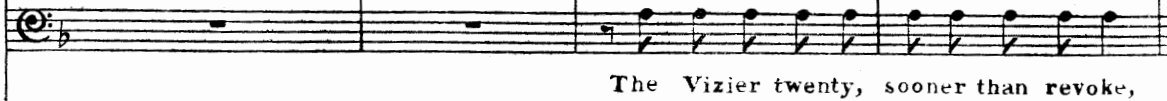
Hor: 


RUPERT.  Six thousand, then;

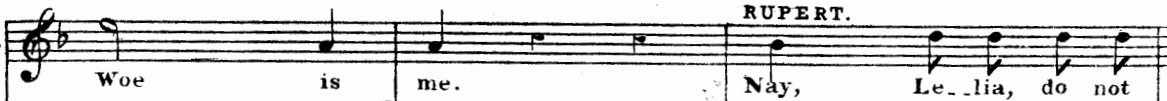



Lelia. 

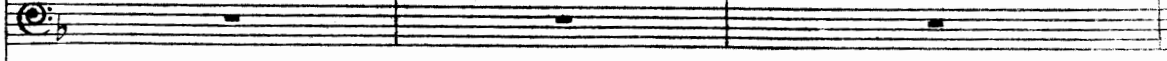
Rup:  I burn till all is o'er. I burn,

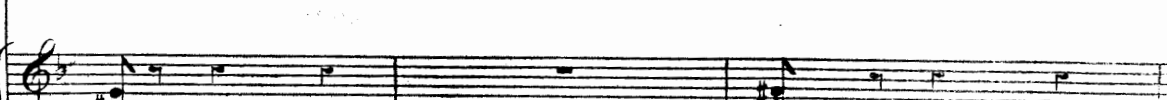
Hor:  The Vizier twenty, sooner than revoke,

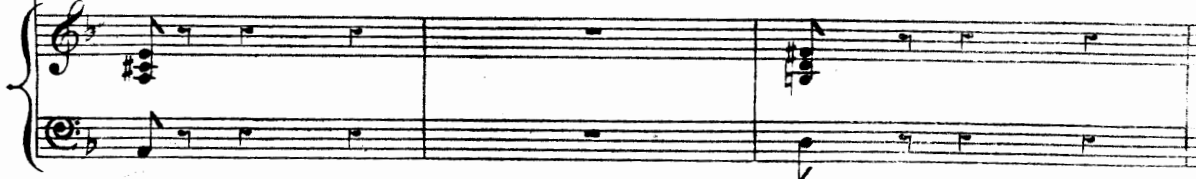


Lelia.  Woe is me. Nay, Le\_lia, do not

Brac:  My fortune's made at but a sin-gle stroke. My fortune's made

Hor: 

RUPERT. 



(To Hortensius.)

Rup: fear; I'll thirty thousand give. Be  
 Brac: at but a single stroke. My fortunes made at but a single  
 Hor: That's very dear, That's

Rup: si... lent, slave! mere dross I count the gold; My  
 Brac: stroke. My fortunes made at but a single stroke.  
 Hor: ve...ry dear. That's ve...ry dear.

Rup: Lelia's all to me. Empty?  
 Brac:  
 Hor: Be not too bold; The coffers empty.

Rup: \_\_\_\_\_  
Brac: \_\_\_\_\_  
Hor: yes, your'e sold. As well as she, if he should bid, if he should bid once

*pp* *fp*

Rup: \_\_\_\_\_ Oh, Heav'n! des-  
Brac: The Vizier names a hundred thousand.  
Hor: more. All is o'er.

*pp* *pp*

Rup: -pair! My blood begins to chill. Hold!  
Brac: \_\_\_\_\_  
Hor: \_\_\_\_\_

*pp* *fp*

Rup: hold! a happy thought, I can out bid him still. My gallant bark be

Brac:

Hcr:

Rup: thine — will that suf. fice?

Brac: Than his last of.fer 'tis a

Hcr:

Rup: Then Leliás mine.

Brac: higher price. Not so; these jewels

Hcr:



Lelia.

Brac: see, He proffers now, a double gain must be.

Hor:

Woe!  
RUPERT.  
Woe!

Lelia.

Rup:

Hor:

woe!

woe!

SATANELLA.

I'll tempt him now,

Sat:

'neath pas-sion's sway He's sure to prove an ea-sy prey.

Adagio.

SESTET AND CHORUS.

OH, WOE! DESPAIR!

No. 19.

*And<sup>te</sup>. ma non troppo.*

LELIA .

*Sotto voce.*

Oh, woe! des . pair! des . pair! My love now

PIANO .

*pp*

Lelia.

lost, — My heart's sole care By for . tune, for . . . tune

SATANELLA, *pp*

LELIA . His life's des . . pair — were Le . . . . . lia

cross'd — Oh, woe! — des . pair! — My love —

BRACCIO .

Oh, for . . . . . tune rare, — My for . . . . .

HORTENSIOUS .

Oh! woe! des . pair; des . . .

*stacc:*

SATANELLA .

M. W. BALFE .

Sat: *pp* lost, His heart's one care, His

Lelia: *pp* now lost, my heart's sole care, my

Rup: RUPERT. Oh, woe! des - pair!

Car: CARLO. Oh, woe! woe!

Brac: ----- tune's made, Oh! for tune rare,

Hor: pair! woe! des - pair! his true love

*pp* *stacc:*

Sat: heart's one care by for ----- tune crossd; To win her

Lelia: heart's sole care. By for ----- tune crossd; To be his

Rup: My Le - lia's lost, Oh, woe! des - pair!

Car: des ----- pair! His true

Brac: Oh! for ----- tune, worth all the cost Of

Hor: lost, His heart's sole care, By

Sat: yet he'd Heav'n he'd heav'n de- fy. Hence, *cres:*

Lelia: yet Should Heav'n, should heav'n de- ny. *cres:*

Rup: des- pair! My Le- lias lost, *cres:* My

Car: love lost To save *cres:*

Brac: toil and care. I'll neer no, I'll neer *cres:*

Hor: for- tune, for- tune cross'd Oh, woe! *cres:*

Sat: hence, re- gret, hence, hence, here let- him die. Hence, *mf*

Lelia: life would be re- gret. E'en let me die. *mf* my

Rup: heart's sole care, My heart's sole care *mf* By

Car: her yet, should Heav'n, should, e'en heav'n de- ny, Life all

Brac: re- gret: the toil all the toil and care, And rude

Hor: des- pair! des- pair! Hea- ven let him die. since he *mf*

Sat: hence, re...gret, hence, hence, here let him die. hence,

Lelia: life would be re...gret. e'en let me die. Ah!

Rup: for.....tune cross'd; By for.....tune cross'd; Oh!

Car: re...gret, Life all, Life re...gret would be. Oh!

Braç: seas cross'd and toil, toil and care, I'll ne'er re...gret

Hor: his true love lost, Heaven let him die. Oh! let

SOPRANI.

TENORI.

BASSI.

Oh!

Oh!

Oh!

Oh, woe! —

*cres:*

3 3 3

Sat: hence, hence, hence, here let him die. To

Relia: let me die. Heav'n let me die. To

Rup: woe! des...pair! by for...tune cross'd; To

Car: woe! des...pair his true love lost, To

Brac: — that foes, that foes de...cry, foes deery, I'll

Hor: — him die, Heaven let him die, I'll

woe! des...pair! his true love's lost, To

woe! des...pair! his true love's lost, To

— des...pair! now his true love's lost, To

*cres:* *f* *ff*

The musical score is arranged in a system with six vocal staves and a piano accompaniment. The vocal parts are labeled on the left as Sop., Alia., Tenor, Car., Brae., and Hor. The lyrics are written below each vocal staff. The piano accompaniment is at the bottom, featuring a complex rhythmic pattern with triplets in both hands. Dynamic markings such as *cres:* are placed above various notes in the vocal parts and below notes in the piano part. The key signature has two sharps (F# and C#), and the time signature is 3/4.

**Sop.:** win her yet, He'd Heav'n, he'd heav'n de... *cres:*

**Alia.:** be his yet, Should Heav'n, should heav'n de... *cres:*

**Tenor:** save her yet, Should Heav'n, should heav'n de... *cres:*

**Car.:** save her yet, Should Heav'n, should heav'n de... *cres:*

**Brae.:** ne'er re... gret, that foes, that foes de... *cres:*

**Hor.:** save her yet, Should Heav'n, should heav'n de... *cres:*

**Piano:** *cres:*

Sat: --fy. yes, Hence, hence, re... gret, hence,  
Lelia. --ny me, Life one re... gret, E'en  
Rup: --fy me, Life one re... gret, E'en  
Car: --ny him. Life one re... gret, Life  
Bac: --ety me. since for.....tune yet, Bids  
Hor: --ny him, Life all re... gret, Life

--ny him Life all re... gret, Life  
--ny him Life all re... gret, Life  
--ny him Life all re... gret, Life



Sat: hence, here let him die. His life's des--

Lelia: let, e'en let me die. To be his

Rup: let me, let me die. Ah! let

Car: one re gret would be. E'en

Brac: me, bids me de...fy. I'll

Hor: all re...gret would be. life one

all re...gret would be. his life

all re...gret would be. His life

all re...gret would be. His life

all re...gret would be. His life

Sat: pair Were Lelia lost, To  
 Lelia: yet, Should Heav'n deny, Ah!  
 Rup: me die. Ah! let me die. Ah!  
 Chor: let him die.  
 Brac: neer re-gret  
 Hor: great re-gret would be, to  
 re-gret would be re-gret would  
 one re-gret would be, would  
 one re-gret would be, would

Sat: *cres:*  
win her yet he'd Heav'n de...fy, Hence, hence,

Lelia: *cres:*  
let me die. Ah! let me die. yes, great

Rup: *cres*  
let me die. Ah! let me die. Ah! great

Car: *cres:*  
let him die should Heav'n de...ny to save her.

Brac: *cres:*  
that foes de...cry, Since for...tune yet Bids me,

Hor: *cres:*  
him should Heav'n de...ny to save her. yet, Ah!

*cres:*  
he should Heav'n de...ny to save her. yet, Ah!

*cres:*  
be should Heav'n de...ny to save her. yet, Ah!

*cres:*  
be should Heav'n de...ny to save her. yet, Ah!

*p cres: f ff*

Sat: re-gret, here let him  
 Lelia: Heav'n! great Heav'n! Ah! let me  
 Rup: Heav'n! great Heav'n! Ah! let me  
 Car: save her. let him, let him  
 Brac: bids me, for-tune bids me de-...  
 Hor: Let him, let him, let him  
 let him, let him, let him  
 let him, let him, let him  
 let him, let him, let him

Sat: die. let him die.

Lelia: die, let me die.

Rup: die. let me die.

Car: die. let him die.

Brac: .. fy. yes, de... fy.

Her: die. let him die.

die. let him die.

die. let him die.

die. let him die.

*fff*

*mf*

SATANELLA.

Segue Continuation of this Scene.  
W. W. BALFE.

CONTINUATION OF SLAVE MARKET SCENE.

SATANELLA .

RUPERT .

BRACACCIO .

PIANO .

RECIT: Des-pair! des-pair! dark

Mine be the gold and your's the slave .

RECIT: *f* *fp* *Tremolo .*

Sat:

Rup:

Brac:

clouds above me roll; Oh! might I but my Le-lia save, I'd hazard more than

*pp*

Sat:

Rup:

Brac:

A bar...gain then, your soul shall buy the

life - my soul.

*f* *pp*

Sat: maid. Sign but this pact, and

Rup: My demon page, in stranger garb array'd?

Brac:

Sat: I'll the maid restore. (He Signs,) RUPERT. 'Tis

*Allegro*

Rup: done — Love triumphs ev'ry terror o'er.

*Allegro.*

*ff*

Rup:

FASCINATION SCENE  
ARIETTA — "SULTANA ZULEMA."

*Allegro  
non troppo.*

SATANELLA.

Sul-ta-na Zu-le-ma with houris might vie, with houris might vie, with


Sat: houris might vie, Love liv'd in the light of her radiant dark eye; her

Sat: radiant dark eye; her radiant dark eye; Her lips seem'd to promise all



Sat:    
 heav'n in a kiss, You might die on her bo-som, and think death a bliss; Her

Sat:    
 smile the bright morning made still brighter beam, Her voice was that music of

Sat:    
 which Poets dream; Each movement re-veal'd of her form some new grace, Each

*pp stacc:*

Sat:    
 movement reveal'd, re-veal'd some new grace, And the world you forgot when you

Sat: *look'd in her face, you look'd in her face, you look'd in her face.*

C O R O .

The  
The  
The

*mf*

Sat: *f* *La, la, la, la, la, la,*

world you for-got when you look'd in her face;

world you for-got when you look'd in her face;

world you for-got when you look'd in her face;

*p*

Sat:

la, la, la, la, la, la, Ah! Ah! Ah! Ah! la, la, la, la, la, la,

the world you for... got,

the world you for... got,

the world you for... got,

Sat:

la, la, la, la, la, la, Ah! Ah! Ah! Ah! la, la, la,

the world you for... got when you

the world you for... got when you

the world you for... got when you

*sempre pianissimo.*

Soprano: *la, la, la, la, la, la, la, la, la,*

look'd in her face, when you look'd in her face; yes,

look'd in her face, when you look'd in her face; yes,

look'd in her face, when you look'd in her face; yes,

Soprano: *la, la, la, — the world you forget when you look'd, when you*

in her face; when you look'd,

in her face; when you look'd,

in her face; when you look'd,

Sat: *hr*  
look'd, \_\_\_\_\_ in \_\_\_\_\_ her  
when you look'd in her  
when you look'd in her  
when you look'd in her

*f*

Sat: *ff*  
face. \_\_\_\_\_  
*ff* face.  
*ff* face.  
*ff* face.  
*ff* face.

*ff*

Sat:

Sat:

The Sul-tan ne'er knew the ex--

Sat:

--tent of his sway, th'ex--tent of his sway, th'ex--tent of his sway, So

Sat:

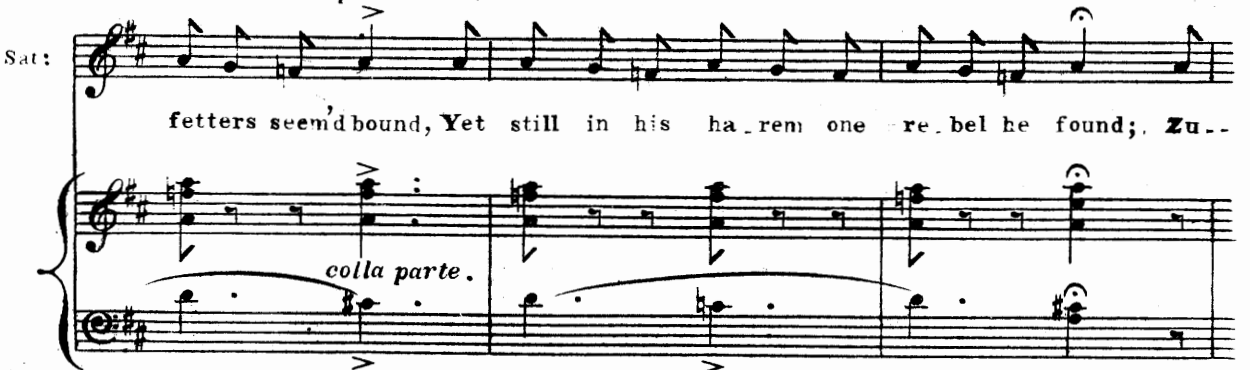
count-less the slaves that knelt down to o-bey; knelt down to o-bey, knelt

Sat:

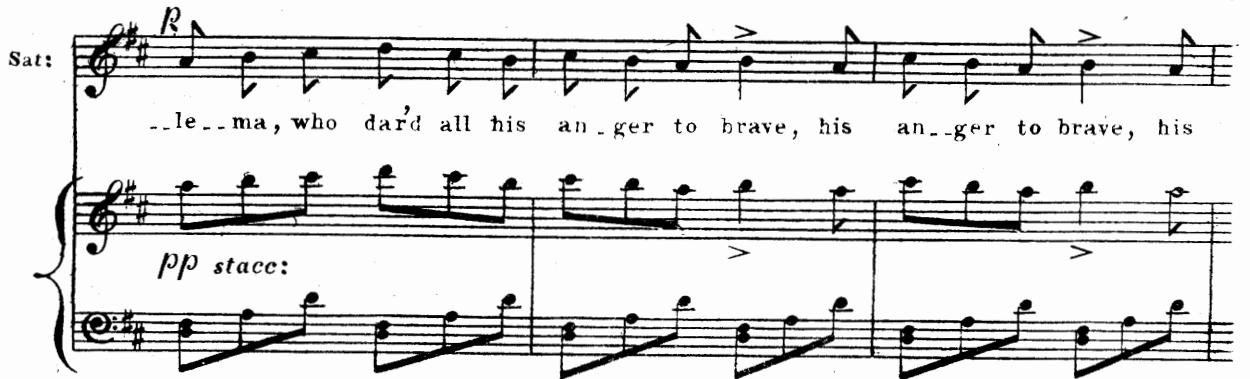
down to o-bey; Kings fled from his frown, nations trembled before, To

Sat:  *win but his smile, Pacha stooped to adore, But tho' all the world in his*

*poco riten:*

Sat:  *fetters seem'd bound, Yet still in his ha-rem one re-bel he found; Zu--*

*colla parte.*

Sat:  *...le...ma, who dard all his an-ger to brave, his an-ger to brave, his*

*pp stacc:*

Sat:  *an-ger to brave, And earth's greatest king was the proud beauty's slave. the*

Sat: *proud beauty's slave. the proud beauty's slave.*

*sotto voce.*

C O R O .

*sotto voce.* And earth's greatest king was the

*sotto voce.* And earth's greatest king was the

*sotto voce.* And earth's greatest king was the

*mf*

Sat: *La, la, la, la, la, la, la, la, la, la, la,*

*proud beauty's slave.*

*proud beauty's slave.*

*proud beauty's slave.*

*proud beauty's slave.*

*p*



Sat: Ah! Ah! Ah! Ah! la, la, la, la, la, la, la, la, la, la, la,

that great king was slave.

that great king was slave.

that great king was slave.

Sat: Ah! Ah! Ah! Ah! la, la, la, la, la, la,

yes was slave, was slave, earth's great King was her

yes was slave, was slave, earth's great King was her

yes was slave, was slave, earth's great King was her

Sat:

la, la, la, la, la, la, la, la, la,

slave. earth's great King was her slave, yes, was her

slave. earth's great King was her slave, yes, was her

slave. earth's great King was her slave, yes, was her

Sat:

la, yes, earth's greatest King — was the proud, — the

slave. yes. earth's great King was her

slave. yes earth's great King was her

slave. yes earth's great King was her

Sat: *r* proud ————— beau.ty's slave. —————

slave. ————— *pp* her slave. —————

slave. ————— *pp* her slave. —————

slave. ————— *pp* her slave. —————

*f* *ff*

Sat:

Sat:

ARIETTA — " WOULD' ST THOU WIN ME . "

*Andante Cantabile .*

VIOLA  
OBBLIGATO .

*a piacere .*

PIANO .

First system of the musical score, featuring a Viola obbligato part and a Piano accompaniment. The music is in a minor key and common time, with a tempo marking of 'Andante Cantabile'. The piano part features a steady eighth-note accompaniment.

Second system of the musical score, introducing the vocal part for SATANELLA. The vocal line is marked 'dulce assai' and includes the lyrics 'Wouldst thou win me— charm my heart—'. The piano accompaniment continues with a steady eighth-note pattern, marked 'pp' (pianissimo) and 'stacc.' (staccato).

Third system of the musical score, continuing the vocal part and piano accompaniment. The vocal line includes the lyrics 'Prof.fer neith.er gems — nor gold; — Woo me fondly —'. The piano accompaniment features a 'cres.' (crescendo) marking and continues with the eighth-note accompaniment.

*poco cres:*

Sat: else de part, Love is, ne-ver hought or sold.

*dim:*

Sat: Love is ne-ver, ne-ver hought or sold. Could'st thou purchase.

*a piacere.*

Sat: beau...ty's smile, Love She'd richer, richer make with tears;

*pp*

Sat: *pp*

All thy having were but guile, Worth, not wealth, her

*pp*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for both hands in a grand staff. The music features a series of sixteenth-note runs in the piano part and a more melodic line in the voice. Dynamics include *pp* (pianissimo).

Sat:

choice. en...dears. Worth, not wealth, Worth, not wealth,

*colla parte.*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'dears'. The piano accompaniment continues with similar sixteenth-note patterns. The dynamic *colla parte.* is indicated above the piano part.

Sat:

Worth, — not wealth, her

*colla voce.*

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line ends with a fermata over the word 'her'. The piano accompaniment features a final sixteenth-note run. The dynamic *colla voce.* is indicated above the piano part.

Sat:

choice, her

*p*

Sat:

choice en-

*p*

Sat:

dears.

*pp*

**C O R I .**

Worth, not wealth, her choice endears, her choice en... dears

Worth, not wealth, her choice endears, her choice en... dears

Worth, not wealth, her choice endears, her choice en... dears.

*pp* *dim:* *pp*

*pp* *dim:* *pp*

*pp* *dim:* *pp*

*pp* *dim:* *pp*

3 3 3 3

3 3 3 3

SATANELLA .

RECIT:

No ri-val shares a throne with me. Would'st

Sat: win my smiles, and rule my heart, This purchas'd maiden you must set free,

Sat: (Pacha makes sign - Yes!) And with her lo-ver let de-part; No thanks, but speed away! Re-

Rup: RUPERT . an angel thou,

Sat: -member, we shall meet on reckoning day.



CONTINUATION OF FASCINATION SCENE.

CABALETTA.

*Allegro.*

PIANO.

SATANELLA.

Old man, thy..

Sat:

...self de...cei...ving! de...cei...ving! de...cei...

Sat:

...ving! Dost think that I must grie...ving Un...con...

Sat: quer'd let thee go. — No, no, thy heart en-sla-ving! My--

The first system of music features a vocal line for the soprano (Sat) and a piano accompaniment. The vocal line begins with the lyrics "quer'd let thee go." followed by a long dash, then "No, no, thy heart en-sla-ving! My--". The piano accompaniment consists of two staves, with a forte (*f*) dynamic marking.

Sat: -self, thy Queen I know. — Ah!

The second system continues the vocal line with the lyrics "-self, thy Queen I know. — Ah!". The piano accompaniment includes a piano (*pp*) dynamic marking.

Sat: thy heart, thy heart en-

The third system shows the vocal line with the lyrics "thy heart, thy heart en-". The piano accompaniment features a crescendo (*cres:*) marking.

Sat: -sla

The fourth system shows the vocal line with the lyrics "-sla". The piano accompaniment includes two crescendo (*cres:*) markings and a forte (*f*) dynamic marking.

Sat: -ving, My-self, thy Queen — I know. I

The fifth system shows the vocal line with the lyrics "-ving, My-self, thy Queen — I know. I". The piano accompaniment includes a forte (*f*) dynamic marking.

*Più Mosso.*

know.

CORO.

She wins the day. yes, She wins  
 She wins the day. yes, She wins  
 She wins the day. yes, She wins.

*ff*  
*Più Mosso.*

the day. She wins the day. The  
 the day. She wins the day. The  
 the day. She wins the day. The

Charmer, the charmer, she wins, she wins the day.  
 Charmer, the charmer, she wins, she wins the day.  
 Charmer, the charmer, she wins, she wins the day.

*riten:* *Tempo 1<sup>mo</sup>*  
 Charmer, the charmer, she wins, she wins the day.  
 Charmer, the charmer, she wins, she wins the day.  
 Charmer, the charmer, she wins, she wins the day.

*riten:* *Tempo 1<sup>mo</sup>*  
 Charmer, the charmer, she wins, she wins the day.  
 Charmer, the charmer, she wins, she wins the day.  
 Charmer, the charmer, she wins, she wins the day.

SATANELLA .

Old man, thy self de...cei...ving! de...cei...ving! de...

*pp*

Sat: ...cei...ving! dost think that I must grie...ving, Un...con...

Sat: ...querd let thee go. No, no, thy heart en...sla...ving! My...

*f* *p*

Sat: ...self, thy Queen I know. Ah!

*pp*

Sat: thy heart, thy heart en...

*cres:*

Sat: *- sla*

*cres: cres: f > > >*

Sat: *ving! My-self, thy Queen — I — know. I*

*Poco più Vivo.*

Sat: *know. I am thy Sov..... reign. Ah!*

C O R I .

He has won. the Pa..... cha now

He has won. the Pa..... cha now

He has won. the Pa..... cha now

*Poco più Vivo.*

*p*

Sat: Ah! yes, I am thy Sov-----reign.

has won. She wins the day. she

has won. She wins the day. she

has won. She wins the day. she

Sat: Ah! Ah! yes, thy — Queen. thy — Queen.

wins the day. yes, — he has won. yes, he has won. yes,

wins the day. yes, — he has won. yes, he has won. yes,

wins the day. yes, — he has won. yes, he has won. yes,

Sat: *Allegretto.*

I am thy Queen. —

yes, she wins the day. the day. —

yes, she wins the day. the day. —

yes, she wins the day. the day. —

*Allegretto.*

ACT 4<sup>TH</sup>

SERENADE - "HASTE, LOVERS, HASTE."

Nº 20.

*Allegretto.*

PIANO.

First system of piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music begins with a forte (*f*) dynamic and consists of rhythmic eighth-note patterns.

Second system of piano introduction, continuing the rhythmic patterns from the first system.

Third system of piano introduction, showing dynamic changes from *rf* to *p* and *cres.*

CORO.

First system of the chorus introduction, showing vocal staves and piano accompaniment. The piano part includes a *ff* dynamic marking.

(Behind Scene)  
 Haste, lovers, haste,  
 Haste, lovers, haste, Haste, lovers, haste,

Fourth system of piano introduction, concluding the piece with a *ff* dynamic marking.



*p*  
 Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea,  
 Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea,  
 Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea,

Shed radiance now o'er land and sea, o'er land and sea; —  
 Shed radiance now o'er land and sea, o'er land and sea; —  
 Shed radiance now o'er land and sea, o'er land and sea; —

*ff* *p*  
 Haste, lovers, haste, the soft moon-beams,  
 Haste, lovers, haste, Haste, lovers, haste, the soft moon-beams,  
 Haste, lovers, haste, Haste, lovers, haste, Haste, lovers, haste, the soft moon-beams,

Shed radiance now o'er land and sea; Shed radiance now o'er land and sea, o'er  
 Shed radiance now o'er land and sea; Shed radiance now o'er land and sea, o'er  
 Shed radiance now o'er land and sea; Shed radiance now o'er land and sea, o'er

land and sea: — And promis'd joys of bliss-ful dreams, of  
 land and sea: — And promis'd joys of bliss-ful dreams, of  
 land and sea: — And promis'd joys of bliss-ful dreams, of

bliss-ful, bliss-ful dreams, — Twice blessed shall in bri-dal be, Twice  
 bliss-ful, bliss-ful dreams, — Twice blessed shall in bri-dal be, Twice  
 bliss-ful, bliss-ful dreams, — Twice blessed shall in bri-dal be, Twice

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are as follows:

System 1:  
 vocal: bless'd in bri...dal be. And promis'd joys of blissful dreams, of  
 piano: bless'd in bri...dal be. And promis'd joys of blissful dreams, of

System 2:  
 vocal: bliss..ful, bliss...ful dreams, — Twice blessed shall in bri...dal be, Twice  
 piano: bliss..ful, bliss...ful dreams, — Twice blessed shall in bri...dal be, Twice

System 3:  
 vocal: bless'd in bri...dal be. —  
 piano: bless'd in bri...dal be. —

System 4:  
 vocal: —  
 piano: —  
 vocal: Haste, lovers, haste, Haste, lovers, haste,  
 piano: Haste, lovers, haste, Haste, lovers, haste,

*p*  
Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea.  
Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea.  
Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea.

*p*  
Shed radiance now o'er land and sea. o'er land and sea; —  
Shed radiance now o'er land and sea. o'er land and sea; —  
Shed radiance now o'er land and sea. o'er land and sea; —

*ff*  
And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,  
And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,  
And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

*pp*

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

*pp*

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

*pp*

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

*pp*

*ff*

And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

*ff*

And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

*ff*

And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

*f*

*pp*

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

*pp*

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

*pp*

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

*pp*

*f* Haste, lovers, haste, *ff* Haste, lo-vers, haste, *p* Haste, lo-vers, haste, the

Haste, lo-vers, haste, Haste, lo-vers, haste, Haste, lo-vers, haste, the

*f* soft moon-beams *ff* Shed ra-diance now *p* o'er land and sea.

soft moon-beams Shed ra-diance now o'er land and sea.

soft moon-beams Shed ra-diance now o'er land and sea.

Shed ra-diance now o'er land and sea, o'er land and.

Shed ra-diance now o'er land and sea, o'er land and

Shed ra-diance now o'er land and sea, o'er land and.

MAJOR.

*p* *poco cres.* *p* *poco cres.*

sea. And promis'd joys of blissful dreams, And promis'd joys of blissful

sea. And promis'd joys of blissful dreams, And promis'd joys of blissful

MAJOR. *p* *poco cres.* *p* *poco cres.*

dreams, *p* *ff* in bri-dal blest shall

Twice blessed shall in bri-dal be, in bri-dal blest shall.

dreams, shall be, in bri-dal blest shall

*p* *ff*

*p* *poco cres.* *p* *poco cres.*

be. And promis'd joys of bliss-ful dreams. And promis'd joys of bliss-ful

be. And promis'd joys of bliss-ful dreams, And promis'd joys of bliss-ful

*p* *poco cres.* *p* *poco cres.*

Rup: 

love, yes, leave me on-ly love. ———— Life's joys set all a-part, And leave me on-ly

Rup: 

love.

*f* *Allegro moderato.*

R: 

Tho' I would fain en-no-...bl'd be, And

*p*

Rup: 

win an hon-...our'd name, Thy heart's true love is



*cres:*

Rup: more to me, Than all the wreaths of

*dolce.*

Rup: fame! If glory, like the mountain snow, To

*pp poco riten:*

Rup: shine, must freeze above Let me still live, where

*rall:*

Rup: falls below, The soft, the soft warm light of

SONG - "NO PRIZE CAN FATE ON MAN BESTOW."

No. 21.


*Andantino.*

PIANO.

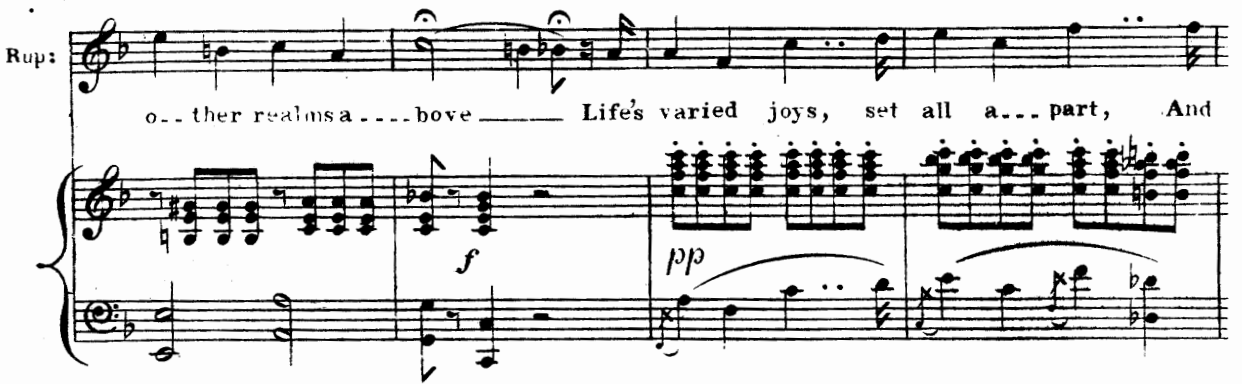
*pp* *Dolce.*  
 Clarinetti.  
 Violoncelli.

RUPERT.  
 No prize can fate on man be.. stow Like love in woman's

Rup:  
 breast; A light that bright-est shines in woe, and blessing then is

Rup: 

blest! Ah! make but mine one faith-ful heart, All

Rup: 

o... ther realms a... bove Life's varied joys, set all a... part, And

*ad lib:* *poco accel?* *cres:*

Rup: 

leave me on-ly, on-ly love. And leave me on-ly love. And leave me on-ly

Rup: 

love. Life's joys, set all a-part, And leave me on-ly love, And leave me on-ly

*dim:* *p*

dreams, *ff* In bridal bless...ed  
*p* Twice blessed shall in bridal be... *ff* In bridal bless...ed

dreams, shall be... In bridal bless...ed.

be. *ff* Haste, haste, lo-vers, haste! Haste, haste, lovers,  
*ff* Haste, haste, lo-vers, haste! Haste, haste, lovers,  
 be. Haste, haste, lo-vers, haste! Haste, haste, lovers,

haste! haste, haste! Haste, haste!  
 haste! haste, haste! Haste, haste!  
 haste! haste, haste! Haste, haste!

*Diminuendo to the end.*

Haste, haste, lo- vers, haste! Haste, haste, lo- vers,  
 Haste, haste, lo- vers, haste! Haste, haste, lo- vers,  
 Haste, haste, lo- vers, haste! Haste, haste, lo- vers,  
*Diminuendo to the end.*

haste! Haste, haste! Haste, haste!  
 haste! Haste, haste! Haste, haste!  
 haste! Haste, haste! Haste, haste!

*pp* Haste, haste, lo- vers, haste! *pppp* Haste, haste, lo- vers, haste.  
*pp* Haste, haste, lo- vers, haste! *pppp* Haste, haste, lo- vers, haste.  
*pp* Haste, haste, lo- vers, haste! *pppp* Haste, haste, lo- vers, haste.

*accel.<sup>o</sup>* *cres:*

Rup: love. Yes, leave me on...ly love! the soft warm light of

*p poco accel.<sup>o</sup>* *cres:*

Rup: love — Let me still live, where falls be...low, the light of

*dim:*

*cres:*

Rup: love, yes, leave me on...ly love! the soft, warm light of

*p* *cres:*

*riten:*

Rup: love! — Let me still live, where falls be...low, the light of

*f*

Rup: love!

*f Allegro moderato.*

MELODRAMATIC MUSIC.

No 21  $\frac{1}{2}$ .

*Moderato.*

PIANO.

GRAND TRIO, FINALE, ACT 4<sup>th</sup>

"DREAD SHADOW SPEAK."

*Andantino.*

PIANO.

Corni. *pp*

Sat:

Rupert.

Dread shadow, speak! thy mission here unfold. speak! speak!

SATANELLA .

(She raises Veil.)

Sat: Canst not surmise? thy fate in me behold.

Rup: Great

Sat: Less harshly thou didst name When I thy love re-

Rup: Heav'n, the fiend!

*cres:* *f*

Sat: deem'd from bonds and shame; But, fiend or an-gel, now thy soul I claim.

Rup: My soul?

*p* *cres:*



Sat:    
 Look on this pact, I pray, And if thou canst, thy

Rup:    
 my soul? No, no, no, no!

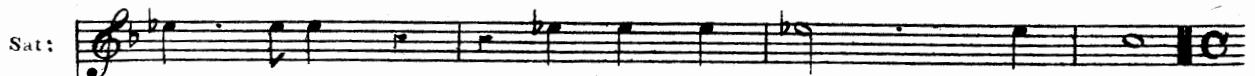
*pp* 

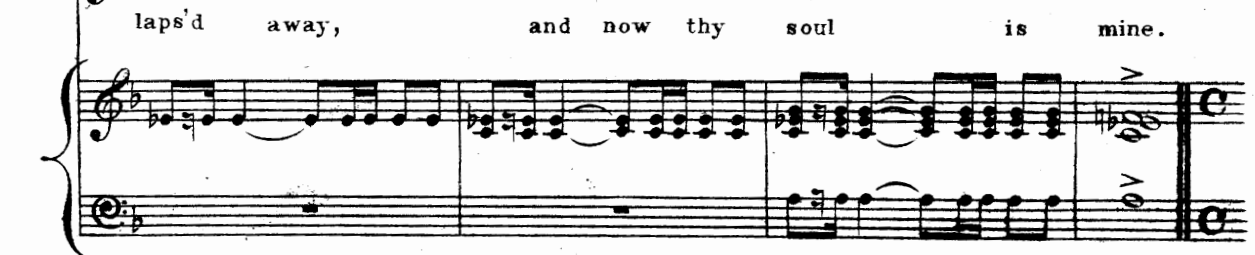
Sat:    
 signature gainsay; For thirty days, love, freedom, I made thine;



Sat:    
 for thir...ty days, love, freedom, I made thine; They've

*f* 

Sat:    
 laps'd away, and now thy soul is mine.



*Allegro Vivace.*

LELIA.

Lelia. The al-tar's deck'd, why linger here, my love? Our friends, impa-tient,

*pp stacc:* *pp*

SATANELLA.

Sat: More pressing friends are waiting him below. To o-ther nuptials

Lelia. wait for us above.

Sat: bound. Call what you

Lelia. My Rupert, no; My lo- - ver, my be- - trothed, my husband, he.

*cres:*

Sat: please, his soul belongs to me. RUPERT.

Rup: Oh, Heav'n! Oh, Heav'n!

*f*

*Vivace.*

SATANELLA.

Sat: Lift not to Heav'n your voice, your voice,

*p stacc:*

Sat: It frowning turns away, it frowning turns a way, While all the

*cres:*

Sat: fiends re-joice, re-joice, And clamour for their prey; and

*cres:*

Sat: clamour for their prey; For earthly passion's sake Thou didst this

*pp*

Sat: contract sign; Must vengeance now o'ertake, Despair, thy fate and mine.

Sat: Despair, thy fate and mine . Despair, thy fate and mine . Despair ,

*cres:* *f* *v*

Sat: des. pair, Ah! Lift not to Heav'n thy

Lelia: Ah! Tho' all the fiends re-

Rup: Ah! I dare not lift — to

*f* *f* *p*

Sat: voice, thy voice, It frowning turns a..way, it frowning turns a..

Lelia: --joice, re...joice, and clamour for their prey, and clamour for their

Rup: heav'n my voice, It frowning turns a..way, heav'n frowning turns a..

*v*

Sat: -way, while all the fiends re joice, re joice,  
 Lelia: prey. To heav'n I'll lift my voice, my voice,  
 Rupt: -way, while all the fiends re joice, re joice,

Sat: and clamour for their prey, and clamour for their prey,  
 Lelia: and par-don, pi-ty, pray, and par-don, pi-ty, pray,  
 Rupt: and clamour for their prey, and clamour for their prey,

Sat: For earth-ly passion's sake Thou didst this compact sign;  
 Lelia: For love's and Lelia's sake He did that contract sign;  
 Rupt: For love's and Lelia's sake That contract did I sign;

*pp*

Sat: Must ven-geance now o'er-take, Des-pair, thy fate and mine.

Lelia: Let not thy wrath o'er-take, To mer-cy, heav'n incline.

Rup: Must vengeance now o'er-take, E-ter-nal grief be mine, E-

Sat: Des-pair, thy fate and mine. Des-pair, thy fate and mine.

Lelia: To mer-cy, heav'n incline. To mer-cy, heav'n incline.

Rup: -- ter-nal grief be mine. be mine. Des--

Sat: Des-pair, despair, Ah! Silenzio.

Lelia: Have mer-cy, heav'n Ah! Silenzio.

Rup: -- pair, Des-pair, des-pair! Silenzio.

*Allegro Giusto.*

SATANELLA.

Sat: He does not

Rup: RUPERT.  
How have I wrong'd thee, say?

*pp*

Sat: know, In..sen..sate heart, true source of all my

Rup:

Sat: woe. *ad lib:*  
Taught me to love and trebly curse my fate.

Rup: What have I done and how provok'd thy hate?

*cres:* *f*

Adagio Molto.

Sat: *riten:* taught me to love?

Lelia. **LELIA.** Taught thee to love? taught thee to love?

Rup: Taught thee to love? taught thee to love?

*Adagio Molto.*

*And<sup>te</sup> Sostenuto.* *Con estrema passione.*

Sat: **SATANELLA.** Ah! — dost not see how I a..dore

*pp* *dolce assai.*

Sat: With more than woman's fond de... sire? Grief's fountains ever flooding

*cres:*

Sat: *riten: a piacere.* *a tempo.* o'er, Cannot, cannot ex..tinguish here Love's fire, In..

*a tempo.*



Sat: *...mor...tal as the spirit life* *That for thy sake would human*

Sat: *be, Ah! Now* *ever doom'd to mourn the strife Between des...*

*cres:* *fp*

Sat: *...pair, between des... pair* *and love for thee. and love for*

*riten:* *riten: a piacere.*

*col Canto.*

Sat: *thee.* *With love so wild and*

Lelia: *LELIA.* *Thou lov'st him, then?*

*Tempo.*

Sat: strange. It might a demon to an angel change

Rup: RUPERT .  
I spurn thy love, and answer back with

*p* *f*

Sat: That word has quenched remorse, now take, now take thy

Rup: hate.

*ad lib:*

*ff*

Sat: fate. Lift not to heav'n thy voice, thy voice,

Lelia: To all the fiends re-joice, re-joice,

Rup: I dare not lift to Heav'n my voice,

*Vivace.* *f*

Sat: It frowning turns a...way, it frowning turns a...way,  
 Lelia. and cla mour for their prey, and cla mour for their prey,  
 Rup: It frowning turns a...way, it frowning turns a...way,

*cres:*

Sat: While all the fiends — re...joice, re...joice, And clamour  
 Lelia. To Heav'n I'll lift — my voice, my voice, And par-don,  
 Rup: While all the fiends re...joice, re...joice, And clamour

Sat: for their prey, and clamour for their prey, For earth....ly  
 Lelia. pi...ty, pray, and par-don, pi...ty, pray, For Love's and  
 Rup: for their prey, and clamour for their prey, For Love's and

*dim:* *p*

Sat: passion's sake Thou didst this con-tract sign, Must ven-... geance  
 Lelia: Le... lias sake He did that con-tract sign, Let not thy  
 Rup: Le... lias sake I did that con-tract sign, Must vengeance

Sat: now o'ertake, Des... pair, thy fate and mine. Des- pair, thy  
 Lelia: wrath o'ertake, To mer... cy, heav'n incline. To mer... cy,  
 Rup: now o'ertake, E... ter... nal grief be mine. E... ter... nal

*cres:*

fate and mine. Des- pair thy fate and mine. Des- pair,  
 heav'n in- cline, To mer... cy, heav'n in- cline. Have mer...  
 grief be mine. be mine. Des- pair, des...

*f*

Sat: des... pair, Ah! silenzio.

Lelia: ... cy, heav'n, Ah! silenzio.

Rup: -- pair, des... pair Ah! silenzio.

*ff* *fff* silenzio.

*Allegro Giusto.* SATANELLA.

Sat: LELIA. Oh, yes I'll lead the way,

Lelia: Some grace accord.

*Allegro Giusto.* *f*

Sat: Where he, the forfeit of this bond must pay.

Lelia:

*All<sup>o</sup> vivace agitato.*

Sat: Why should the demon spare? He scorn'd my

Lelia: Have mercy, pray!

*All<sup>o</sup> vivace agitato.*

*dim: p*

Sat: love, — let him my sufferings share.

Lelia: Thou lov'st, and would'st destroy? Oh,

LELIA.

Lelia: false one, shame, To grace thy fu-ry with Love's gen-tle name.

SATANELLA.

Sat: Love's gentle when be-lov'd, But Love can rage, And deadly war... fare

Sat: with a rival wage; I mourn, far more than anger at his fate;

Sat: *f riten: a piacere.*  
 Love's vengeance is from you, from you to se - pa - rate.  
 Lelia: LELIA.  
 Spare Rupert,  
*Tempo.*  
 Trombone.  
*dim: p*

Sat: No! never!

Lelia: then, and me as victim take; I am con - tent to perish for his sake.

Sat: ne - - - ver!

Lelia: No, my fate shall be, shall be his fate. shall be his

Sat: Heav'n holds thee in its hate: This contract

Lelia: fate.

Rup: RUPERT. Heav'n shall defend!

*fp*

Sat: makes thee to the fiend a slave.

Lelia: LELIA. Let me, too, perish, since I

Sat: Hold! hold! hold!

Lelia: can ..... not save.

(about to stab herself.)

*cres: f riten:*



*All<sup>o</sup> mod<sup>o</sup> Grandioso.*

SATANELLA.

Sat: *p dolce.*  
Oh! ten...der...ness sub...lime!

Sat: If thou, without a crime, ————— Would heav'n for —

Sat: *riten:*  
him re...sign, Thy love — surpas...ses mine.

Sat: Oh, love! Oh, love! sub...lime! love! ————— Oh, love! sub...

Sat: *cres:*  
...lime! heav'n ————— thou would'st for him re...sign,

Sat: Thy love — surpas-ses mine. Thy love, yes,

*cres: accel:*

Sat: surpases mine. Thy love, thy love, sur-pas-ses

*ff*

*f ff*

Sat: mine.

Lelia. LELIA .

She weeps. She weeps. Has then com- passion touch'd her

*f*

Sat: Weep thou no more, weep thou no more, with him for

Lelia. breast?

*a piacere .*

Sat: e...ver, for e...ver bless'd. Oh! ten...der...

Lelia: my heart in

Rup: Oh! ten...der...

*f* *f* *f*

*p* *f* *p*

*Tempo 1mo*

Sat: ...ness sub...lime! If thou, with-out a crime,

Lelia: love sub...lime! Would part\_ner him in crime,

Rup: ...ness sub...lime! Her heart, with-out a crime,

Sat: Would heav'n for him re...sign, Thy love— surpasses

Lelia: If he must heav'n re...sign, Let his — sadfate be

Rup: Would heav'n for me re...sign, And share— the sad fate

*riten:*

*f*

Sat: mine . Oh , love ! Oh, love ! sub...lime !  
 Lelia: mine . Oh , love ! Oh, love ! sub...lime !  
 Rup: mine . Oh , love ! Oh, love ! sub...lime !

Sat: love ! Oh, love!sub...lime ! Heav'n, thou wouldst for  
 Lelia: love ! Oh, love!sub...lime ! Heav'n, he heav'n re...  
 Rup: love ! Oh, love!sub...lime ! Heav'n, thou wouldst for

*cres:*

Sat: him' re...sign, Thy love surpas-ses mine.  
 Lelia: ..sign, re...sign, Let that sad fate be mine.  
 Rup: me re...sign, And share the sad fate mine.

*cres:*

Sat: Thy love! yes, surpas-ses mine. Thy love, Thy love!

Lelia: Let that sad, sad fate be mine. Let that sad love!

Rup: Oh! love! love, Oh, love! sub-lime. Oh, love! Oh, love!

*cres:*

*riten:*

Sat: Thy love sur-pas-ses mine. thy love sur-pas-ses

Lelia: Let that sad fate be mine. let that sad fate be

Rup: sub-lime! Oh, love! sub-lime! Oh! love! Oh, love sub-

*f*

Sat: mine.

Lelia: mine.

Rup: -lime!

*ff Allegro.* *stringendo.*

*Più Mosso .*

Sat: This I'll con--sume thou shalt a--gain be free

Lelia: And

Rup: And

*Più Mosso .*

*p*

Sat: My mor--tal form shall pass a--way As it ex--pires; my

Lelia: thou ?

Rup: thou ?

Sat: spirit then re--sume The fiends dread shape, and suffer ten-----fold

*cres:* *f* *f*

RUPERT . RUPERT . (with intense feeling.)

Sat: doom. No, no, no, no, Hold! hold! Great Heav'n accord my heartfelt pray'r, The

Rup: sa...crifice be mine a...lone; — The sacrifice, the sacrifice be

Rup: mine — a...lone; These dear — ones further anguish spare, And

Rup: let — my death the past atone. These dear — ones further an...guish, further

Rup: an...guish spare, — And let my death — the past — atone. the

Rup: *riten:*  
 past — a...tone, Great, Heav'n! ac...cord my heartfelt pray'r, Great Heav'n! ac...

Rup: *a piacere.* *Allegro.*  
 ...cord my pray'r, Great Heav'n! ac...cord — my pray'r.

*cres:* *f* *pp Allegro.*

SATANELLA .

Sat: I dare not, I

LELIA .  
 No, no, to heav'n for pardon pray

RUPERT .  
 No, no, to heav'n for pardon pray.



Sat: dare not, but for giving me, you may Hence to the chapel and for

Lelia:

Sat: *riten:* mer... cy, pray.

Lelia: This sacred ro... sa... ry may help to save, With *a Tempo.*

*riten: p*

Sat: *riten:* Hence, a... way!

Lelia: faith in heav'n thou may'st the de-mon brave.

*riten: ff*

*Vivace.*

Sat: *ff* Hence, a...way; Hence, hence, a.... way! Hence, hence, a...

Let's a...way; let's hence, a.... way! Let's haste, a...

Let's a...way; let's hence, a.... way! Let's haste, a....

*f Vivace.*

Sat: - way and mer. cy, pray, and mer. cy pray. hence a...way, a...

Letia: - way and mer. cy, pray, and mer. cy pray 'Twill not de...ny, 'twill

Rap: - way and mer. cy, pray, and mer. cy pray. 'Twill not de...ny, 'twill

Sat: - way, a....way, For love's sake I will die, For love's sake I will

Letia: not, de...ny, Nor shalt thou die. Nor shalt thou die. Nor shalt thou

Rap: not, de...ny, Nor shalt thou die. Nor shalt thou die. Nor shalt thou

*Più Mosso.*

Sat: die. For love's sake yes I

Lelia: die. No, thou shalt not die. thou shalt

Rup: die. No, thou shalt not die. thou shalt

*Più Mosso.*

Sat: will die. For love's sake, yes, I

Lelia: not die. No, thou shalt not die. thou

Rup: not die. No, thou shalt not die. thou

Sat: will die. Hence, hence, for mer-cy, pray, a-way,

Lelia: shalt not die. thou shalt not die, thou shalt not die,

Rup: shalt not die. thou shalt not die, thou shalt not die,

Sat: *a* ..... way.

Lelia: Ah!

Rup: Ah!

*ff*

*stacc:* *pp riten:*

SATANELLA. *Andante.*

Sat: What joy is this? A gleam of bliss, And dare I

*Andante.*

hope With fiends to cope. Heav'n hears me pray, Turns not a...

Sat: *...way, But lifts a...bove, My heart's pure love.* (Scene Changes.)

*p Allegro.*

Sat:

*cres:*

Sat:

*ff*

**CORI.**

**TENORI.** *ff*

**BASSI.** *ff*

Vengeance, Vengeance, thrice accur'd!

Vengeance, Vengeance, thrice accur'd!

*Piu Vivo, Furioso.*

*ff*

Ten-fold torture let her feel. Anger in to madness nurs'd, New born a-go-

Ten-fold torture let her feel. Anger in to madness nurs'd, New born a-go-

- nies reveal! Since the slave has dar'd betray, Furies, lash her night and day.

- nies reveal! Since the slave has dar'd betray, Furies, lash her night and day.

ARIMANES .

Ari: De-mon slave, thy shape re-sume, Writhe beneath the curse of

*Andante .*

SATANELLA .

Ari: doom . *Moderato .* Heav'n have mercy, list a-

*f* *fp* ORCAN .

...bove; Save me, save me for my true heart's love.

*poco riten:*

(General Chorus behind.)

C  
O  
R  
O

**SOPRANI.** 3 3 3 3  
There's a pow'r whose sway, ——— An--gel souls a--

**TENORI.**  
Oh! what ter-ror!

**ARIMANES** with bassi of Cho<sup>rs</sup> to End.  
Oh! what ter-ror!

**BASSI.**  
Oh! what ter-ror!

...dore, And the lost o--bey, ——— Weep--ing e---ver--

Heav'n protect her, she's escap'd us,

Heav'n protect her, shes escap'd us,

more. Language can not tell Half thy pow'r Oh

Oh! rage! rage, and ter\_ror!

Oh! rage! rage, and ter\_ror!

love Language can not tell half thy pow'r oh

she's escap'd us, Oh, rage!

she's escap'd us, Oh, rage!

love!

rage!

rage!

*ff* Allegro.