

THE
SIEGE OF ROCHELLE:

Opera

IN TWO ACTS.

THE MUSIC COMPOSED BY

BALFE,

THE WORDS BY E. FITZBALL.

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BOOSEY AND CO., LONDON AND NEW YORK.

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THE SIEGE OF ROCHELLE.

DRAMATIS PERSONÆ.

CLARA.
MARCELLA.
VALMOUR.
SCHWARTZ.

Soprano.
Mezzo Soprano.
Tenore.
Tenore.

MICHEL.
ROSENBERG.
MONTALBAN.
AZINO.

Tenore or Baritone.
Basso.
Basso.
Basso.

CHORUS—RETAINERS—SOLDIERS—PEASANTS, *etc.*

The scene is laid near Rochelle.

COUNT ROSENBERG, a young and gallant officer in the service and confidence of the Prince Elector, has fallen in love with the Princess Euphemia, the Elector's daughter, and betrayed the Prince's confidence by secretly marrying her. A child, Clara, being born, the Count to screen his own guilt has torn the infant from the bosom of Euphemia and secretly given it into the charge of an adventurer named Montalban, who was then one of his followers. It was supposed the child in charge of Montalban was his own daughter, while those who knew of the Count's secret marriage with Euphemia believed their child to be dead. Clara Montalban, as she was called, when fully grown, was placed by her reputed father in the service of the Marquis de Valmour, a general officer in the French army, to watch over his only son. Clara, however, being possessed of rare beauty, and accomplished manners, so enchanted the Marquis de Valmour, who had now become a widower, that he proposed to marry her, when Montalban, seeing in the child of the first marriage of Valmour an obstacle to the inheritance of the immense fortune of the Marquis, which fortune he hoped would devolve upon Clara and himself were the child removed, determined to murder him. Accordingly, one day Montalban found his way to the garden where Valmour's child was playing, and there slew him. In making his escape however, he was seen and detected by Clara, who was near the spot. When the horrible deed was discovered, Clara was accused of being the perpetrator, she being the only one who had the care of the child, and who could have an interest in committing the crime. She in vain protested her innocence, but her filial feeling would not permit her to accuse her own father. All proofs being against her, she was sentenced to death by the judges, only, through the interference of Count Rosenberg, who knew Clara was his daughter, a commutation of the sentence was obtained from the king, and she was condemned to pass the remainder of her life in a convent on the banks of the Rhine.

Clara, through the connivance of a good monk, Azino, to whom she had confessed her secret, has contrived to escape and take refuge in a farm near Rochelle, where she remained under the name of Olympia, protected by Friar Azino, who was Superior of the Convent of Monks in that vicinity. During this time the fortress of Rochelle was besieged by the Royal French army, and Valmour had been sent by the king to the besieging camp as a general officer. Count Rosenberg also, who had been absent for some time travelling, had returned home, together with his old and faithful servant MICHEL, the owner of the farm wherein Olympia was living, and had resumed his services in the army at the siege of Rochelle. The presence of Valmour having been made known to Clara, she goes to the convent to inform Azino of her perilous situation, and the danger of being discovered, and to invoke his assistance in finding some safer place of abode, but she is there met and recognized, in the presence of Michel and his wife, by Valmour himself who has happened to pass that way. Valmour who has always believed Clara innocent, entreats Marcella and Michel to keep the secret, and begs Clara to fly for safety. As Clara and Azino are on the point of leaving the convent, Rosenberg and Montalban arrive, bringing in wounded soldiers and monks after the attack on the fortress; on recognizing Clara, they proclaim her an object of horror to all near. Under their taunts Clara is almost driven to reveal her secret, and accuse her father, but Montalban threatening her with his malediction, contrives to make her silent, and she flies in despair. Meanwhile, Rosenberg, who believes her guilty, has repudiated her as his daughter, and Montalban, terrified at the idea of Clara accusing him of the murder, is scheming her destruction.

In the Chateau of Euphemia guests and vassals are celebrating the birthday of Euphemia, Count Rosenberg's wife, and Clara is discovered in distress with her garments torn. By order of Euphemia she is brought into the hall where she sinks down exhausted. Questioned by Euphemia Clara tells how she has escaped from Rochelle. Michel and Marcella now arrive to announce the approach of Count Rosenberg and Valmour, and are greatly astonished to find Clara there. During the ceremonies Clara is seen crossing the back of the hall attempting to escape, but is recognized by the Count and Marquis and denounced to the Princess as a person unworthy of her compassion. Montalban who has come with Rosenberg is now aware of the presence of Clara, and, in secret, proposes to remove her to the Indies. For this purpose Michel is requested to attend with a boat at night. Montalban watches his opportunity and orders Clara to follow him, but she refuses, saying: "I will not go with the assassin of Valmour's son!" Michel has overheard this and swears to protect the girl. She is seized by Montalban and dragged senseless to the boat, but when nearing the opposite bank Michel purposely capsizes it, and saves Clara by swimming with her to land. She is now placed in a hermitage, and disguised as a Sister of Mercy is conducted to Rochelle. Montalban having escaped drowning now becomes traitor, and being bribed by the Duke of Rohan, he betrays Rosenberg into the hands of the besieged. While Montalban is leading Rosenberg through the fortress, Clara, hidden from sight, overhears their conversation. Rosenberg accuses Montalban of treason and stigmatizes him as a man without honour or conscience. Montalban in his turn asks Rosenberg where his honour and conscience were when he betrayed the Elector's confidence and repudiated his daughter Clara, giving her to him, Montalban. Unable to restrain herself Clara rushes forward and asks Rosenberg if he and not Montalban is her father. On Rosenberg answering, yes! Clara points out Montalban as the assassin of Valmour's child, which revelation she could not make while supposing he was her father. Montalban endeavours to stab Rosenberg but Michel who has been made prisoner interposes in defence of his master. Montalban orders the guard to fire on all the rebels, but at this moment a shell striking the rampart near to Montalban, buries him under the ruins. A rumour of battle is heard, the fortress has been attacked by the besiegers, and Valmour at the head of the victorious army, enters through the breach. He comes to behold Clara justified and declared innocent of the horrible crime of which she had so long been accused.

OVERTURE.

Adagio.

PIANO-
FORTE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and contains several chords and a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A *p* dynamic marking is also present in the lower staff.

The second system of musical notation continues the two-staff format. The upper staff features a melodic line with some grace notes and a *p* dynamic marking. The lower staff continues the rhythmic accompaniment with a *p* dynamic marking.

The third system of musical notation shows more complex textures. The upper staff includes a triplet of eighth notes and a *p* dynamic marking. The lower staff features a dense accompaniment with a *p* dynamic marking.

The fourth system of musical notation includes a triplet of eighth notes in the upper staff and a *ff* (fortissimo) dynamic marking in the lower staff, indicating a change in intensity.

The fifth system of musical notation concludes the page with a *p* dynamic marking in the lower staff.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked *dolce.* The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked *pp*. The left hand accompaniment is dense with chords and moving lines.

Third system of musical notation. The right hand continues the melodic line with slurs and accents, marked *pp*. The left hand accompaniment is dense with chords and moving lines.

Fourth system of musical notation. The right hand begins with a rest, then enters with a melodic line marked *Allegro.* and *p*. The left hand accompaniment is dense with chords and moving lines, marked *p*. The word **PIANO-FORTE.** is written vertically on the left side of the system.

Fifth system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is dense with chords and moving lines.

Sixth system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is dense with chords and moving lines, marked *f* and *p*.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A *cresc.* marking is present in the middle of the system.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring a *p* (piano) dynamic marking and a hairpin crescendo.

Fourth system of the piano score, marked with *cresc. sempre* (crescendo sempre).

Fifth system of the piano score, showing a continuation of the melodic line with various articulations.

Sixth system of the piano score, featuring dynamic markings of *ff* (fortissimo) and *p* (piano).

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment with slurs and accents. Dynamic markings include *p* and *f*.

Second system of musical notation. The right hand continues the melodic line. The left hand features a dense chordal texture with slurs and accents. Dynamic markings include *f*.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. Dynamic marking is *p dolce*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. Dynamic marking is *cresc.*

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. Dynamic marking is *f*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with slurs. Dynamic markings include *f* and *ff*.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff features a rhythmic accompaniment with chords and rests. A dynamic marking *p* is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff provides harmonic support with chords and rests. A dynamic marking *p* is present in the bass staff.

Third system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff provides harmonic support with chords and rests.

Fourth system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff provides harmonic support with chords and rests. A crescendo hairpin is present in the bass staff, labeled *cresc.*

Fifth system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff provides harmonic support with chords and rests.

Sixth system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff provides harmonic support with chords and rests. A hairpin is present in the bass staff, labeled *brillante.*

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. A triplet of eighth notes is marked with a '3' in the first measure of the second staff.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and dynamic markings. A triplet of eighth notes is marked with a '3' in the first measure of the second staff.

Third system of musical notation, starting with a *pp* dynamic marking. The music consists of steady eighth-note patterns in both staves.

Fourth system of musical notation, featuring a *tr* (trill) in the first measure of the treble staff. The bass staff includes a *cresc.* (crescendo) marking and a *tf* (trifurcated forte) marking. The system concludes with a *tr* (trill) in the treble staff.

Fifth system of musical notation, beginning with a *tr* (trill) in the treble staff. The bass staff starts with a *ff* (fortissimo) dynamic marking, followed by a *p* (piano) marking. The system includes triplet markings with '3' in the treble staff.

Sixth system of musical notation, featuring triplet markings with '3' in the treble staff. The bass staff includes dynamic markings and articulation marks.

First system of musical notation. The treble staff contains a 3-measure rest (triple bar) over a complex chordal structure. The bass staff features a rhythmic pattern of eighth and sixteenth notes with dynamic markings *v* and *b*.

Second system of musical notation. Similar to the first system, it features a 3-measure rest in the treble staff and a rhythmic bass line. Dynamic markings include *v* and *b*.

Third system of musical notation. The treble staff is marked *Sva...* and contains a series of chords. The bass staff is marked *pp* and *cresc.* and features a rhythmic accompaniment.

Fourth system of musical notation. The treble staff is marked *Sva...* and contains a series of chords. The bass staff is marked *ff* and features a rhythmic accompaniment.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a rhythmic accompaniment with dynamic markings *v* and *b*.

Sixth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a rhythmic accompaniment with dynamic markings *v* and *ff*.

First system of musical notation. The right hand features a complex, rhythmic pattern of chords and arpeggios. The left hand plays a steady, rhythmic accompaniment. Dynamic markings include accents (>) and a piano (p) dynamic.

Second system of musical notation. The right hand continues with dense chordal textures. The left hand maintains its accompaniment. A fortissimo (ff) dynamic marking is present.

Third system of musical notation. The right hand has rests, with some chordal figures appearing later. The left hand features a melodic line with slurs and accents. Dynamic markings include piano (p).

Fourth system of musical notation. The right hand has rests. The left hand has a melodic line with slurs and accents. Dynamic markings include piano (p), pianissimo (pp), crescendo (cresc.), and forte (f).

Fifth system of musical notation. The right hand has rests. The left hand has a melodic line with slurs and accents. Dynamic markings include piano (p), piano fortissimo (p^{ff}), and fortissimo (f).

Sixth system of musical notation. The right hand has rests. The left hand has a melodic line with slurs and accents. Dynamic markings include piano (p).

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The upper staff contains a melodic line with various rhythmic values and articulation marks. The lower staff contains a dense accompaniment of chords and arpeggiated figures.

The second system continues the musical piece. It features dynamic markings of *f* (forte) and *p* (piano) in the lower staff. The melodic line in the upper staff includes slurs and accents. The accompaniment in the lower staff remains dense and rhythmic.

The third system includes the instruction *cresc.* (crescendo) in the lower staff. The melodic line in the upper staff features a large slur and a fermata. The accompaniment in the lower staff shows a gradual increase in volume and intensity.

The fourth system continues the musical development. The melodic line in the upper staff has several slurs and fermatas. The accompaniment in the lower staff maintains its complex texture.

The fifth system features a dynamic marking of *p* (piano) in the lower staff. The melodic line in the upper staff is highly rhythmic and includes slurs. The accompaniment in the lower staff is also rhythmic and dense.

The sixth system includes the instruction *cresc. sempre* (crescendo sempre) in the lower staff. The melodic line in the upper staff has several slurs and fermatas. The accompaniment in the lower staff shows a continuous increase in volume.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff features a complex accompaniment with many beamed notes and slurs. The key signature has two flats.

Second system of musical notation. The treble clef staff has a melodic line with accents (>) and dynamic markings *ff* and *p*. The bass clef staff has a rhythmic accompaniment with slurs and dynamic markings *ff*.

Third system of musical notation. The treble clef staff has a melodic line with slurs and dynamic markings *p* and *ff*. The bass clef staff has a rhythmic accompaniment with slurs and dynamic markings *ff*.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and dynamic marking *pp*. The bass clef staff has a rhythmic accompaniment with slurs.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with slurs and dynamic marking *f*.

cresc.

8va.....

f

8va..

ff *p*

p

p *scherzando.*

3

3

f

p

3

3

brillante.

This system shows the beginning of the piece. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. The tempo is marked 'brillante.' There are various ornaments and slurs throughout the system.

Sva.....

This system continues the piece. The right hand features a 'Sva.....' marking. The left hand has several slurs and dynamic markings. The key signature remains one sharp.

p

This system features a piano (*p*) dynamic marking in the left hand. The right hand has a triplet of eighth notes. The key signature is one sharp.

p *cresc.*

This system features a piano (*p*) dynamic marking in the left hand and a crescendo (*cresc.*) marking in the right hand. The key signature is one sharp.

f *tr*

This system features a forte (*f*) dynamic marking in the left hand and a trill (*tr*) marking in the right hand. The key signature is one sharp.

p *tr*

This system features a piano (*p*) dynamic marking in the left hand and a trill (*tr*) marking in the right hand. The key signature is one sharp.

p

This system features a piano (*p*) dynamic marking in the left hand. The right hand has a triplet of eighth notes. The key signature is one sharp.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings like 'v'.

Second system of musical notation, including treble and bass staves with triplets and dynamic markings.

Third system of musical notation, showing dense chordal textures in both staves with a 'p' dynamic marking.

Fourth system of musical notation, characterized by rapid sixteenth-note passages and a 'ff' dynamic marking.

Fifth system of musical notation, featuring rhythmic patterns and dynamic markings like 'v'.

Sixth system of musical notation, with complex chordal structures and dynamic markings.

Seventh system of musical notation, ending with a 'stringendo poco a poco.' instruction and a 'ff' dynamic marking.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and moving lines in both hands. A dynamic marking of *ff* is present in the bass line.

Second system of musical notation. The treble clef part includes the instruction *Più moto.* above it. The bass clef part includes the instruction *con tutta forza.* above it. The system concludes with a double bar line.

Third system of musical notation, showing a continuation of the piece with various chordal textures and melodic fragments in both staves.

Fourth system of musical notation, continuing the musical development with similar textures to the previous systems.

Fifth system of musical notation, featuring a dense texture of chords and arpeggiated figures in both hands.

Sixth system of musical notation, showing a continuation of the piece with various chordal textures and melodic fragments in both staves.

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

ACT I.

No. 1. INTRODUCTION AND CHORUS.

Allegro con brio.

PIANO-
FORTE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro con brio'. The first measure of the upper staff is marked with a forte 'f' dynamic, while the rest of the system is marked with a piano 'p' dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music continues with a rhythmic pattern of eighth and sixteenth notes. There are accents (>) and a mezzo-forte 'mf' dynamic marking in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music continues with a rhythmic pattern of eighth and sixteenth notes. The first measure of the upper staff is marked with a forte 'ff' dynamic. There are accents (>) and a mezzo-forte 'mf' dynamic marking in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music continues with a rhythmic pattern of eighth and sixteenth notes. There are accents (>) and a mezzo-forte 'mf' dynamic marking in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music continues with a rhythmic pattern of eighth and sixteenth notes. There are accents (>) in both staves.

First system of piano introduction. Treble clef with a melodic line of eighth notes. Bass clef with a rhythmic accompaniment of chords. Dynamics include *p* and *v*.

Second system of piano introduction. Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics include *v*.

SOLDIERS.
Soli Alti.

f

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry;

Third system featuring the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *f*.

Soli Tenori.

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry. Drink, drink to

Fourth system featuring the second vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *p*.

vic - to - ry, re - nown in mar - tial sto - ry, Drink! drink to vic - to - ry, re -

Fifth system featuring the third vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef.

Alti e Tenori.
 - nown in mar-tial sto - ry. To fight, to con-quer, or to sleep, our bed the
Bassi.
 To fight, to con-quer, or to sleep, our bed the

field of glo-ry; drink! drink! vic - to-ry! or ours the bed of glo-ry;
 field of glo-ry; drink! drink! vic - to-ry! or ours the bed of glo-ry;

drink! drink! vic - to-ry! vic - to - ry! drink! drink!
 drink! drink! vic - to-ry! vic - to - ry! drink! drink!

vic - to-ry! vic - to-ry! vic - to - ry!
 vic - to-ry! vic - to-ry! vic - to - ry!

PEASANTS.
Soprani.

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

Alti e Tenori.

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

Bassi.

pp

speak of death as 'twere of sleep, and on - ly dream of glo - ry;


speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;


hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

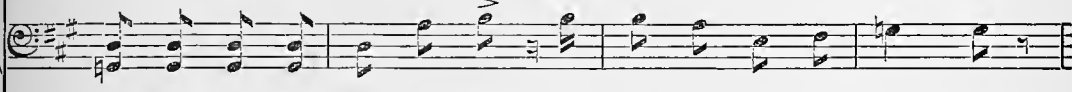
hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they



Speak of death as 'twere of sleep, and on - ly dream of glo - ry;



Speak of death as 'twere of sleep, and on - ly dream of glo - ry;




Speak of death as 'twere of sleep, and on - ly dream of glo - ry;



SOLDIERS.

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,




Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,




PEASANTS.

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as



Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry: they speak of death as



f Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as

or to sleep, our bed the field of glo - ry; drink, drink to
 or to sleep, our bed the field of glo - ry; drink, drink to
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what

vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,
 vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as

or we sleep, our bed the field of glo - ry; drink! drink! vic - to - ry! vic - to -
 or we sleep, our bed the field of glo - ry; drink! drink! vic - to - ry! vic - to -
 'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -
 'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -
 'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

- ry! drink! drink! vic - to - ry! vic - to - ry!
 - ry! drink! drink! vic - to - ry! vic - to - ry!
 - ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of
 - ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of
 - ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

drink! drink!

drink! drink!

glo - - ry, but not the bed of glo - - ry;

glo - - ry, but not the bed of glo - - ry;

glo - - ry, but not the bed of glo - - ry;

tr *tr* *p*

vic - to - ry, or ours the bed of glo - ry!

vic - to - ry, or ours the bed of glo - ry!

drink! drink! vic - to - ry, but

drink! drink! vic - to - ry, but

not the bed of glo-ry!

not the bed of glo-ry!

ff Drink! drink to vic - to - ry, re - nown in mar - tial sto - ry;

ff Drink! drink to vic - to - ry, re - nown in mar - tial sto - ry;

ff Hark! hark! bra - - - ve - - -

ff Hark! hark! hark! hark! what bra - - - ve - ry,

ff Hark! hark! hark! hark! what bra - - - ve - ry,

drink! drink! vic - to - ry, or ours the bed of glo - - ry,
 drink! drink! vic - to - ry, or ours the bed of glo - - ry,
 - ry, hark! hark what bra - ve - ry,
 hark! hark! hark! hark! hark what bra - ve - ry, what bra - ve -
 hark! hark! hark! hark! hark what bra - ve - ry,

drink to vic - to - - ry, or ours the
 drink to vic - to - ry, drink to vic - to - ry, or
 drink to vic - - - to - - -
 - ry, come drink, come drink, but
 drink to vic - to - ry, drink to vic - to - ry, but

bed, the bed of glo - - ry; ours

ours the bed of glo - - ry; ours

- ry, to vic - to - ry, but not

not the bed of glo - - ry, not

not the bed of glo - - ry, not

Sva......

the bed of glo - - ry, come drink to

the bed of glo - - ry, drink to

the bed of glo - - ry, drink

the bed of glo - - ry; what bra - ve - ry,

the bed of glo - - ry; drink to

Sva......

vic - to - ry, or ours the bed, the bed of
 vic - to - ry, drink to vic - to - ry, or ours the bed of
 to vic - - to - - ry, not bed of
 come drink, come drink, bu not the bed of
 vic - to - ry, drink to vic - to - ry, but not the bed of

Sua.....

glo - - ry, ours the bed of
 glo - - ry, ours the bed of
 glo - - ry, not the bed of
 glo - - ry, not the bed of
 glo - - ry, not the bed of

Sua.....

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

Sua.....

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- to - - ry!

- to - - ry!

- to - - ry!

- to - - ry!

- to - - ry!

ff

dim.

8

The musical score consists of five systems. The first four systems each have a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines are simple, with the lyrics '- to - - ry!' written below the notes. The piano accompaniment in the first system is a simple harmonic accompaniment. The fifth system features a more complex piano accompaniment with a *ff* dynamic marking. The sixth system continues the piano accompaniment with a *dim.* marking. The seventh system shows the piano accompaniment with a key signature change to two flats and a time signature change to 2/4. The eighth system concludes the piece with a final cadence in 2/4 time.

CAVATINA

Larghetto.

MARCELLA.

When, when will he re - turn?

love still pro - longs hope's sto - - ry; too long de - lay'd, our

home he'll find a field of death or glo - - ry.

Love, love haste to me, my

on - ly pride, my glo - ry,

haste, haste, haste my dear Mi - chel,..... my on - ly

love, my on - ly love, my glo - ry,

my on - ly pride, my glo - - - - ry.

No. 1B.

Allegro vivace.

tromba.
ff

p

CORPORAL SCHWARTZ.

Quick march! re -

- lieve the guard, let ev' - ry man at his sta - tion be, and ere an -

- o - ther, an - o - ther watch we see, be death or glo - ry our re -

- ward; and ere an - o - ther, an - o - ther watch we see, be death or

glo - ry our re - ward. Quick march!

SOLDIERS.
Alti, Tenori, Bassi.

Quick, quick march! re - lieve the

quick march! let ev' - ry man at his sta - tion be, and

guard, let ev' - ry man at his sta - tion be, and

ere an - o - ther watch, an - o - ther watch we see, be death or

SOLDIERS.

ere an - o - ther watch, an - o - ther watch we see, be death or

PEASANTS. *Soprani e Contralti.*

Tenori. What bra - ve - ry! what bra - ve - ry!

Bassi. What bra - ve - ry! what bra - ve - ry!

What bra - ve - ry! what bra - ve - ry!

glo - ry our re - ward!

glo - ry our re - ward! Quick, quick march! quick march!

what bra - ve - ry!

what bra - ve - ry!

what bra - ve - ry!

f

re - lieve the guard, re - lieve the guard, re -

Re - lieve the guard, re -

Re - lieve the guard, re -

Re - lieve the guard, re -

- lieve the guard!

- lieve the guard!

- lieve the guard!

- lieve the guard!

ff

MARCELLA.

Heav'n shield the sol-dier's breast, his fate renown'd in

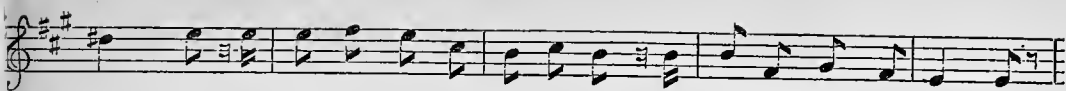
PEASANTS.

pp staccato sempre.

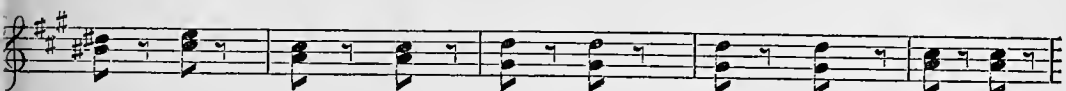
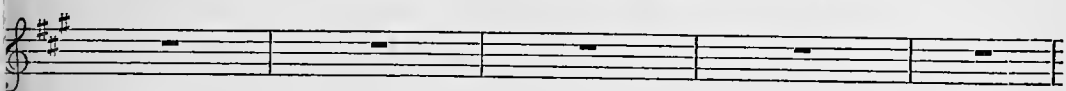
Hea - ven shield the sol - dier's breast, his fate re -

Hea - ven shield the sol - dier's breast, his fate re -

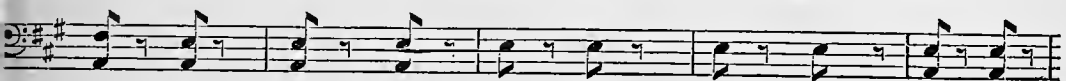
p



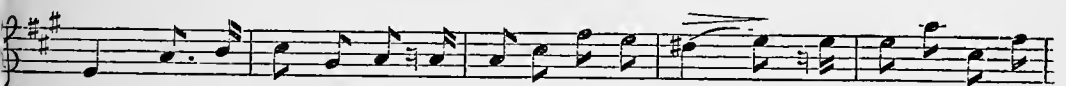
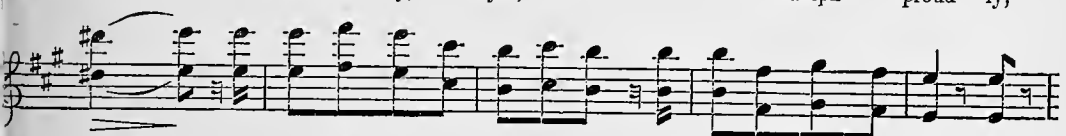
sto - ry to tri-umph proud-ly, or to rest where o'er him beams with glo - ry;



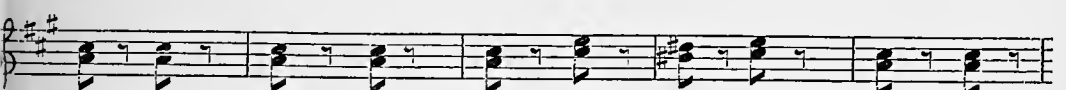
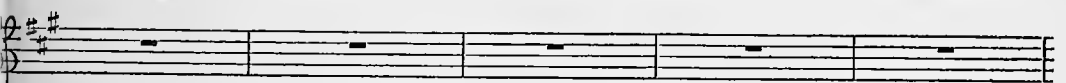
- nown'd in sto - ry, yes, to tri - umph proud - ly,



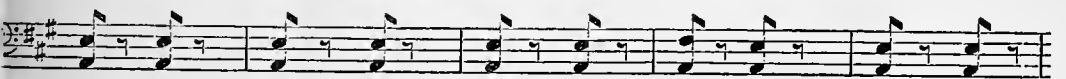
- nown'd in sto - ry, yes, to tri - umph proud - ly,



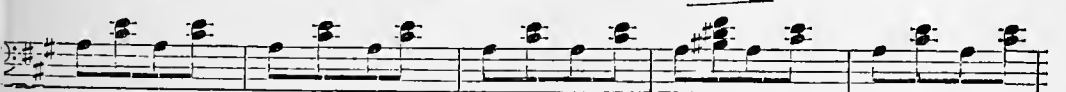
Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to tri-umph proudly,



or to rest where o'er him beams with glo - ry,



or to rest where o'er him beams with glo - ry,



ff

or to rest where o'er him beams with glo - ry! Heav'n shield the sol-dier's breast, his

Hark, hark what bra - ve - ry! oh,

o'er him beams with glo - ry! Hark, hark what bra - ve - ry! oh,

o'er him beams with glo - ry! Hark, hark what bra - ve - ry! oh,

fate renown'd in sto - ry to triumph proud-ly, or to rest where o'er him beams with

lis - ten to their sto - ry, they fight, they con-quer or they sleep, dead in the lap of

lis - ten to their sto - ry, they fight, they con-quer, or they sleep, dead in the lap of

lis - ten to their sto - ry, they fight, they con-quer, or they sleep, dead in the lap of

glo - ry; Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to
 glo - ry; hark, hark, what bra - ve - ry, oh, lis - ten to their sto - ry; they
 glo - ry; hark, hark, what bra - ve - ry, oh, lis - ten to their sto - ry; they
 glo - ry; hark, hark, what bra - ve - ry, oh, lis - ten to their sto - ry; they

tri-umph proud-ly, or to rest, where o'er him beams with glo-ry; Hea-ven shield.....
 Come, drink to
 SOLDIERS.

fight, they con-quer, or they sleep, dead in the lap of glo-ry; drink
 fight, they con-quer, or they sleep, dead in the lap of glo-ry; come and drink,

fight, they con-quer, or they sleep, dead in the lap of glo-ry; drink to

vic - to - ry, or ours the bed, the bed of
 vic - to - ry, drink to vic - to - ry, or ours the bed of
 to vic - - to - - ry, to vic - to -
 come drink, come drink, but not the bed of
 vic - to - ry, drink to vic - to - ry, but not the bed of
Sva.

..... the sol - - dier's, sol - dier's
 glo - - ry, ours the bed of
 - ry, but not the bed of
 glo - - ry, not the bed of
 glo - - ry, not the bed of
Sva.

breast, Hea-ven, Hea-ven shield.....
 glo - - ry, come drink to vic - to - ry, or

glo - - ry, drink to vic - to - ry, drink to

glo - - ry, drink to vic - -

glo - - ry, what bra - ve - ry! come, drink, drink, drink,

glo - - ry, drink to vic - to - ry, drink to

Sua.....

ours the bed, the bed of glo - - ry, the

vic - to - ry, or ours the bed of glo - - ry,

- to - - ry, to vic - to - ry, but

but not the bed of glo - - ry,

vic - to - ry, but not the bed of glo - - ry,

Sua.....

sol - - dier's breast, the sol - dier's breast, Heav'n shield the
 ours the bed of glo - - ry, drink, drink to
 not the bed of glo - - ry, drink, drink to
 not the bed of glo - - ry, drink, drink to
 not the bed of glo - - ry, drink, drink to
Sva.....

sol - dier's breast, Heav'n shield the sol - dier's breast,
 vic - to - ry, drink, drink to vic - to - ry,
 vic - to - ry, drink, drink to vic - to - ry,
 vic - to - ry, drink, drink to vic - to - ry,
 vic - to - ry, drink, drink to vic - to - ry,
Sva.....

shield the sol - - dier's breast.

drink to vic - - to - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

8va.....

8va.....

m

c

No. 2.

SONG AND CHORUS.

Allegro moderato. MICHEL.

Trav'lers all of ev-'ry

PIANO-FORTE.

f > > > *ff* *p*

sta - tion, trav'lers all of ev-'ry sta-tion draw long bows, they draw long bows of ev-'ry

na - tion; no-thing but ex - ag - ge - ra - tion, no - thing

p

but ex - ag - ge - ra - tion of the climes where they have been, where they have

been. Neigh-bours, since you thus be - seech me, I'll my lit - tle sto - ry

teach ye, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife; neigh-bours, since you thus be - seech me, I'll my lit - tle sto - ry

teach ye, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, as have caus'd me fear-ful strife, may such dan-gers ne-ver reach ye as have caus'd me fear-ful

strife, may such dau - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, as have caus'd me fear - ful strife; fif - ty storms I have en - dur'd, yes, to

dread - ful ills in-nur'd, in-nur'd; wounded for - ty times and cur'd; three times

drown'd and brought to life, three times drown'd and brought to

Soprani e Contralti.

Tenore. N-o!

Bassi. N-o!

N-o!

life, three times drown'd and brought to life, three times drown'd and brought to

o-h! three times

o-h! three times

o-h! three times drown'd and brought to

life, three times drown'd and brought to life; monsters hor - rid, past all
 drown'd and brought to life!
 drown'd and brought to life!
 life, three times drown'd and brought to life!

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics: "life, three times drown'd and brought to life; monsters hor - rid, past all". The second and third staves are piano accompaniment, with lyrics: "drown'd and brought to life!" and "drown'd and brought to life!" respectively. The fourth staff is the vocal line again, with lyrics: "life, three times drown'd and brought to life!". The fifth staff is piano accompaniment, with a *pp* dynamic marking.

dream - ing, eyes like burn - ing com - ets beam - ing

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "dream - ing, eyes like burn - ing com - ets beam - ing". The middle and bottom staves are piano accompaniment.

full up - on me have been gleam - ing, e - ven now my cou - rage

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "full up - on me have been gleam - ing, e - ven now my cou - rage". The middle and bottom staves are piano accompaniment.

fails, ser - pents I have seen in floods, too, o - thers

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "fails, ser - pents I have seen in floods, too, o - thers". The middle and bottom staves are piano accompaniment, with a *p* dynamic marking.

met in drea - ry woods, too, some in scales, and some in hoods,

too, some with bells up - on their tails,

Some with bells up - on their

Some with bells up - on their

Some with bells up - on their

yes, ser - pents I have seen in floods, too, o - thers met in drea - ry

tails!

tails!

tails!

woods, too, some in scales, and some in hoods, too, some with bells up - on their

tails; in-to Et-na's cra-ter jum-bled, in-to Et-na's cra-ter

pp Some with bells up-on their tails!

pp Some with bells up-on their tails!

pp Some with bells up-on their tails!

jum-bled ere in flames to ash-es crum-bled; to Niag-'ra's source I

O—h!

O—h!

O—h!

tum-bled, to Niag-ra's source I tum-bled, like a fea-ther float-ed forth, to Niag-ra's source I

cresc. *dim.*

tum-bled, like a fea-ther float-ed forth

He like a fea-ther float-ed

He like a fea-ther float-ed

He like a fea-ther float-ed

p

France and Rus-sia next in-vi-ted, France and Rus-sia next in-

forth!

forth!

forth!

- vi - ted, there the la - dies I de - light - ed, but their gold and beau-ty

Sua.....

slight - ed, but their gold and beau - ty slight - ed, con - scious of Mar - cel - la's

Sua.....

worth, but their gold and beau - ty slight - ed, con - scious of Mar - cel - la's

worth ; ta - ken by a cru - el cor - sair, ta - ken by a cru - el

Bra - vo, bra - vo, good Mi - chel !

Bra - vo, bra - vo, good Mi - chel

Bra - vo, bra - vo, good Mi - chel !

cor-sair, horrid whiskers coarse as horse - hair, he'd have made of me a

course there, he'd have made of me a course there, but I plung'd in - to the

deep, great es - cape it was, be - lieve me,
 O-h!.....
 O-h!.....
 O-h!.....

f

fish did on its back re - lieve me, a fly - ing fish which soon did

leave me on an is-land fast a - sleep, a fly - ing fish which soon did

p

leave me on an is-land fast a - sleep, on an is - land fast a -

Soprani e Contralti.

Fast a - -

tr *f*

- sleep, a fly - ing fish which soon did leave me on an is - land fast a -

- sleep!

p

- sleep, on an is - land fast a - sleep; there this

fast a - - sleep!

tr

hour I had been stay - ing, but a mer - maid near me stray - ing, thus the

hur - dy - gur - dy play - ing, chang'd it, chang'd it in - to a boat, a boat for

me; ma - gic then en - chant - ing bound me, scarce I saw the waves a -

- round me ere in Lon - don Docks I found me, then St. Paul's just strik - ing

Allegro vivace.

three. Well then, my

friends, if you wish to tra - vel, England's the ve - ry best place to see, bet - ter than

Spain, its Dons and Du - en - nas, or France, where folks cry oui, oui, oui; Eng - land's the

gar - den of love - ly wo - men, faith - ful as doves too, the men are all bold, stran - gers grow
Sua.....

rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold; stran - gers grow rich there, pray where's the won - der? parks, squares, and

streets all gra - vel'd with gold; stran - gers grow rich there, pray where's the

won - der? parks, squares, and streets all gra - vel'd with gold; stran - gers grow

rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold, parks, squares, and streets all gra - vel'd with gold:

All

All

All
Sva....

in Ger - ma - ny all's ja, ja, in
 gra - vel'd with gold! ja, ja, ja,
 gra - vel'd with gold! ja, ja, ja,
 gra - vel'd with gold! ja, ja, ja,
Sva...... ja, ja, ja,

France 'tis on - ly oui, oui, oui, a fig, too, for
 ja, oui, oui, oui, oui,
 ja, oui, oui, oui, oui,
 ja, *Sva.*..... oui, oui, oui, oui,

Spain and all its dons, Eng - land's the land to
 don, don, don, don,
 don, don, don, don,
 don, don, don, don,

see, in Ger-ma-ny all's ja, ja, in France 'tis on - ly oui, for
 Eng - land's the land to see, Eng -
 Eng - land's the land to see, Eng -
 Eng - land's the land to see, Eng -

lib - er - ty, beau-ty, and truth Eng-land, England's the land for me, England's the
 - land's the land to see,
 - land's the land to see,
 - land's the land to see,

land, the land to see, Eng-land's the land, the land for me, Eng-land's the
 Eng-land's the
 Eng-land's the
 Eng-land's the

land, the land for me, the land for me! well then, my
land, the land for me, the land for me!
land, the land for me, the land for me!
land, the land for me, the land for me!

friends, if you wish to tra - vel, England's the ve - ry best place to see, bet - ter than

Spain, its Dons and Du - en - nas, or France, where folks cry oui, oui, oui; Eng - land's the

gar - den of love - ly wo - men, faith - ful as doves too, the men are all bold, stran - gers grow

rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold; stran - gers grow rich there, pray where's the won - der? parks, squares, and

streets all gra - vel'd with gold; stran - gers grow rich there, pray where's the

won - der? parks, squares, and streets all gra - vel'd with gold; a fig for

Spain, for Ger - ma - ny, Rus - sia, and France, where the peo - ple cry oui, oui, oui,

oui, a fig for Spain, for Ger-ma-ny, Rus-sia, and France, where the peo-ple cry oui, oui, oui,

p

oui, oui, oui, oui, oui, oui, oui, oui, oui, oui, oui, a fig for Spain, a fig for

Oui, oui, oui, oui, ha! ha! ha!

Oui, oui, oui, oui, ha! ha! ha!

Oui, oui, oui, oui, ha! ha! ha!

ff

France with their oui, oui, oui, oui, oui, oui, oui, oui, a fig for Spain, a fig for

ha! oui, oui, oui, oui, ha! ha! ha!

ha! oui, oui, oui, oui, ha! ha! ha!

ha! oui, oui, oui, oui, ha! ha! ha!

France, Eng-land's the land, the land for me, England's the land, the land for

ha! Eng-land's the land for

ha! Eng-land's the land for

ha! Eng-land's the land for

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

f *ff*

Allegro moderato.

PIANO-FORTE.

Soprani e Contralti.
sotto voce.

Swear - ing death to trai - tor slave, hand we clen - ch, sword we draw; heav'n de -

Tenori.

Swear - ing death to trai - tor slave, hand we clen - ch, sword we draw; heav'n de -

Bassi e MICHEL.

Swear - ing death to trai - tor slave, hand we clen - ch, sword we draw; heav'n de -

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

brave, Vive le Roi! vive le Roi! heav'n de - fend the true and brave, Vive le

brave, Vive le Roi! vive le Roi! heav'n de - fend the true and brave, Vive le

brave, Vive le Roi! vive le Roi! heav'n de - fend the true and brave, Vive le

Roi! vive le Roi! Swear-ing death to trai - tor slave, hand we clench, sword we

Roi! vive le Roi! Swear-ing death to trai - tor slave, hand we clench, sword we

Roi! vive le Roi! Swear-ing death to trai - tor slave, hand we clench, sword we

draw; heav'n de - fend the true and brave, Vive le Roi! vive le Roi!

draw; heav'n de - fend the true and brave, Vive le Roi! vive le Roi!

draw; heav'n de - fend the true and brave, Vive le Roi! vive le Roi!

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

sotto voce.

Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till

Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till

Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till

The vocal line is written in a soprano clef. The piano accompaniment is in the left hand, with a dynamic marking of *p* (piano) at the beginning of the third line.

life's last throeb ex - pire, Vive le Roi! vive le Roi! yes, till life's last throeb ex -

life's last throeb ex - pire, Vive le Roi! vive le Roi! yes, till life's last throeb ex -

life's last throeb ex - pire, Vive le Roi! vive le Roi! yes, till life's last throeb ex -

The vocal line continues with the same melody. The piano accompaniment includes accents (*>*) over certain notes in the vocal line and continues with a steady accompaniment.

- pire, Vive le Roi! vive le Roi! yes, till life's last throeb ex - pire, Vive le

- pire, Vive le Roi! vive le Roi! yes, till life's last throeb ex - pire, Vive le

- pire, Vive le Roi! vive le Roi! yes, till life's last throeb ex - pire, Vive le

The vocal line concludes with the same melody. The piano accompaniment continues with a steady accompaniment, ending with a final chord.

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

No. 4.

ROMANCE.

Andante sostenuto.

PIANO-
FORTE.

The first system of the piano accompaniment features a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music is marked *p* (piano) and includes various dynamics and articulation marks such as accents and slurs.

CLARA.

con espressione.

The second system includes the vocal line for Clara, marked *con espressione*. The lyrics are: "Mid the scenes of ear-ly". The piano accompaniment continues with a *p* dynamic and includes accents and slurs.

The third system continues the vocal line with the lyrics: "youth, mem-ry still delights to stray; scenes re-plete with love and truth, fa-ded". The piano accompaniment features a *p* dynamic and includes accents and slurs.

The fourth system continues the vocal line with the lyrics: "now a-way! where those bow'rs of myr-tle wreath in that maze, that maze of". The piano accompaniment features a *p* dynamic in the treble and *mf* (mezzo-forte) in the bass, with accents and slurs.

The fifth system concludes the vocal line with the lyrics: "stream.... and tree,....., beats there still a heart to breathe one sad". The piano accompaniment features a *p* dynamic and includes accents and slurs.

sigh for me, one sad sigh, one sad sigh for me?

one sad sigh, one sad sigh..... for me?

ad lib. e lento.

dim.

Ped.

pp

Spark-ling do those fountains flow as when there I tun'd my lute?... doth some

o - ther charm him now, is he still as mute? tho' it break be-neath the

wrong, still con - tent, con - tent my heart..... would be.....might a

note of hersweet voice wake one sigh for me, wake one sigh, one sad

sigh for me, one sad sigh, one sad sigh..... for

al lib. e lento.

me.

No. 5. RECITATIVE AND CAVATINA.

Allegro agitato.

PIANO-FORTE.

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a forte (f) dynamic. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth-note chords.

The second system continues the piano introduction. It starts with a forte (f) dynamic and includes a decrescendo (decr.) marking. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Sva.

The third system marks the beginning of the recitative section. It starts with a decrescendo (decr.) marking and a piano (p) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a simple accompaniment. The system concludes with a forte (f) dynamic marking.

VALMOUR.

Why seeks my soul in ev-'ry face that on-ly look of her's to

The first line of the vocal melody is set in a treble clef with a key signature of two sharps. The lyrics are written below the notes. The piano accompaniment is shown in two staves below the vocal line, starting with a forte (f) dynamic.

trace? sweet poi-son flow'r, thy hon-ied breath but once, but once im-bib'd

The second line of the vocal melody continues the lyrics. The piano accompaniment includes a piano-piano (pp) dynamic marking.

ad lib. *Larghetto cantabile.*

our love is death.

In vain..... my soul her im-age flies,..... no

dream of hope, no dream of hope sub-dues my woes, deep in this heart love's

ma-gic lies, deep as the can-ker in the rose,..... deep as the

can - ker, as the can - ker in the rose; my halls for her, for her are

de - so - late, tears..... yield a - lone re -

- lief, they sad - - ly soothe my deep de -

- spair,.... my on - ly joy is grief, my on - ly joy,.... my on - ly joy is

ad lib.
grief..... In vain..... my soul her im - age flies,..... no

tr

dream of hope, no dream of hope sub-dues my woes, deep in this heart love's ma-gic

lies,..... deep as the can-ker, as the can-ker in the rose,..... deep as the

can - ker, as the can - ker in the rose, as the can - ker in..... the

rose.

Allegro moderato.

The first system of music is a piano introduction. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a forte (*f*) dynamic marking and a breath mark (*v*). The lower staff provides a rhythmic accompaniment with eighth-note patterns.

The second system continues the piano introduction. It features two staves. The upper staff has a melodic line with a forte (*f*) dynamic and a breath mark (*v*). The lower staff continues the rhythmic accompaniment. Both staves contain several triplet markings (indicated by a '3' below the notes).

The third system continues the piano introduction. It features two staves. The upper staff has a melodic line with a forte (*f*) dynamic and a breath mark (*v*). The lower staff continues the rhythmic accompaniment. Both staves contain several triplet markings (indicated by a '3' below the notes).

The fourth system marks the beginning of the vocal entry. It consists of three staves. The upper staff is the vocal line, with the lyrics: "Hope, once more this bo - som fill, mine the". The middle staff is a piano accompaniment with a piano (*p*) dynamic, consisting of a dense texture of chords. The lower staff is a bass line accompaniment.

The fifth system continues the vocal entry. It consists of three staves. The upper staff is the vocal line, with the lyrics: "wreath of mar - tial pride, va - lour ev - 'ry nerve shall". The middle staff is a piano accompaniment with a piano (*p*) dynamic, consisting of a dense texture of chords. The lower staff is a bass line accompaniment.

dolce.

thrill, hon - our, hon - our be my bride; where some

p

mourn - ful cy - press weeps, on the cold earth's tran - quil

con spirito.

breast,..... where the brave heart no - bly

p

sleeps, there I'll seek, I'll seek my rest; where the

brave heart nobly sleeps,..... there I'll seek, I'll seek my

rest; where the brave heart nobly sleeps, there I'll

cresc. *f*

seek, there I'll seek my.... rest;

ff *f*

where the brave heart nobly sleeps,

cresc.

there I'll seek, I'll seek my

cresc.

rest; where the brave heart nobly sleeps, there I'll

seek, I'll seek my rest; there I'll seek my

rest.

Hope, once more this bosom fill, mine the

p

wreath of mar - tial pride, va - lour ev - 'ry nerve shall

thrill, hon - our, hon - our be my bride; where some

dolce.

p

mourn - ful cy - press weeps, on the cold earth's tran - quil

breast,..... where the brave heart no - bly

con spirito.

p

sleeps, there I'll seek, I'll seek my rest; where the

brave heart nobly sleeps,..... there I'll seek, I'll seek my

rest; where the brave heart nobly sleeps, there I'll

cresc. *f*

seek, there I'll seek my rest, there I'll seek my

ff *fp* *fp* *fp* *fp*

rest, there I'll seek my rest, there.....

fp fp fp fp ff

..... I'll seek,..... I'll seek my

rest.

Allegretto.

PIANO-FORTE.

MICHEL.

Well, if I must speak my mind 'twere strange, I say, with-out dis-guise, did not these fea-tures

sometimes find fa-vour in sweet la-dies' eyes: I have tra-vell'd, I am fin-ish'd;

if soft looks kind thought pro-claim, beau-ties sigh-ing, for me dy-ing, can I help it,

who's to blame? can I help it, can I help it, who's to blame?

can I help it, can I help it, who's to blame?

MARCELLA.

Well, sir, ful-ly as sin-cere I have been told, no mat-ter when, these eyes of mine some-

-times ap-pear sunshine to the gen-tle-men; with this face, sir, and this form, sir,

if soft looks fond hopes proclaim, young men sigh-ing, for one dy-ing, hus-band roaming,

who's to blame? hus - band roam - ing, hus - band roam - ing, who's to blame?

hus - band roam - ing, hus - band roam - ing, who's to blame? In my ab-sence

who has dar'd to breathe to you his wi - ly sighs? Frown not, dar - ling,

lest those fea - tures loose their charms in la - dies' eyes. Sometimes

Say, where was it?

walk-ing, sometimes talk-ing,
 say, how came it? where on earth could this have

sometimes danc-ing on the green.
 been? In my ab-sence, me un-do-ing, quick re-veal each

vil-lain's name; oh! tor-ment-ing! bil-ling, coo-ing, I'll soon teach them who's to

blame; nev-er more my home I'll leave if to

MARCELLA.

me you'll prove but true. Nev - er more will I de -

- ceive if you think those eyes will do. I tor -

MICHEL.

I was jea-lous,

- ment - ing, thus for - give - ness we pro - claim, love con - fi - ding, no more

thus for - give - ness we pro - claim, love con - fi - ding, no more

colla parte.

rall.

chi-ding, we a - like are both to blame, we a - like are both to blame.

chi-ding, we a - like are both to blame, we a - like are both to blame.

MARCELA.

Thus to - ge - ther, side by side, love, like two ring-doves,

Tempo di Waltz. p

we will stray, we will stray; yes, u - nit - ed... we through life

Sva.....

or

MICHEL.

will sing and dance, and laugh and play. Thus to - ge - ther

Sva...

side by side,..... love, like two ring-doves we will stray,.....

..... yes, u - nit - ed we thro' life will sing and dance, and

laugh and play, yes, u - nit - ed we..... thro' life will

sing, will sing, and laugh, and play,..... still to - ge - ther;

some-times walk - ing, laugh - ing, talk - ing,
al - ways mer - ry,

where our friends are we'll be seen, be seen, some-times danc - ing

where our friends are we'll be seen, be seen, some-times danc - ing

on the green, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

on the green, la, la, la, la, la, la, la, la, la, la,

Sua.....

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Sua.....

la, la, la, la, la, la, la, la, thus to - ge - ther.... side by..... side,

la, la, la, la, la, la, la, la, thus to - ge - ther.... side by..... side,

love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....

love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....

or

we through life will sing and dance, and laugh and play,

we through life will sing and dance, and laugh and play,

yes, we'll sing, we'll laugh and play, yes, we'll dance and

yes, we'll sing, we'll laugh and play, yes, we'll dance and

First system of musical notation. It consists of four staves. The top two staves are vocal lines with lyrics: "sing and play, we'll laugh and play, we'll laugh and sing and play, we'll laugh and play, we'll laugh and". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. It consists of four staves. The top two staves are vocal lines with lyrics: "play, we'll laugh and play. play, we'll laugh and play.". The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

Third system of musical notation. It consists of two staves, both piano accompaniment. The music continues with the same rhythmic and harmonic structure as the previous systems.

Fourth system of musical notation. It consists of two staves, both piano accompaniment. The music continues with the same rhythmic and harmonic structure as the previous systems.

Fifth system of musical notation. It consists of two staves, both piano accompaniment. The music concludes with a final chord marked with a forte (*f*) dynamic.

VALMOUR.

PIANO-
FORTE.

Allegro moderato.

I am a-lone a -

- gain!

a - lone! a - lone! my

heart's de - - spair, in - dulse thy

care a - lone in this wide world of

sor - row, in this wild world of sor - row!

The first system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "sor - row, in this wild world of sor - row!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic accompaniment with chords and moving lines.

CLARA.
Oh! Vir - gin, pi - ty me!

The second system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "Oh! Vir - gin, pi - ty me!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar rhythmic accompaniment.

oh hear, oh hear, my bo - - som's

The third system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "oh hear, oh hear, my bo - - som's". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar rhythmic accompaniment.

fears dis - solve in tears, and

The fourth system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "fears dis - solve in tears, and". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar rhythmic accompaniment.

teach me hope from thee to bor - row, and teach me hope to bor -

The fifth system of music consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "teach me hope from thee to bor - row, and teach me hope to bor -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar rhythmic accompaniment.

- row!

Andante. VALMOUR.

rall. Sweet blos - som of pa - ren - tal

cresc. *pp*

joy, fro - zen too soon thy in - fant breath, thy in - fant breath;

these spark - ling eyes, my murder'd boy, they bless thy fa - ther e'en in

CLARA.

death! Oh, Vir - gin, his each earth - ly joy, for him I

pp

pray with fer - vent breath, with fer - vent breath! these gush ing tears with-out al -

- loy,..... for his re - pose could flow till death! VALMOUR. yes, these
These speak - ing eyes, my

gush - ing tears, yes,..... for his re - pose, these
mur - der'd boy, they bless thy fa - ther e'en in death, they

gush - ing tears..... for his re - pose could flow till death, yes, till
bless thy fa - ther, they bless thy fa - ther e'en in death, e'en in

death, for his re - pose could flow till death, yes, till death, for..... his re -
 death, they..... bless thy fa - ther e'en in death, e'en in death, they.... bless thy

- pose could flow till death, till death, till..... death!
 fa - ther, e'en in death, in death, in..... death!

Allegro.

ff

Moderato. VALMOUR.

No eye..... ob-serves my

guil - ty love, for oh, I can - not quell its glow, sweet look thus cloth'd in

in - no-cence, oh, Cla - ra, oh, Cla-ra, is it thou! no eye observes my

guil - ty love, for oh, I can - not quell its glow, no, sweet look thus cloth'd in

in - no-cence, oh, Cla - ra, oh, Cla - ra, is it thou!

CLARA.

pp

That plain-tive voice

so soft and

sad,

Heav'n's! methinks

its tone I know,

Heav'n's! me - thinks..... its tone I

know;.....

like some..... for-got-ten me - lo - dy which

sweet - ly thrills, but thrills with woe, like some..... for - got - ten
VALMOUR.
 Oh, Cla - ra, is it thou!

me - lo - dy, which sweet - ly thrills with woe. Yes, yes, a - gain it
 Cla - ra, is it thou!

speaks of me! Oh, Vir - gin, calm this bo - som's glow, Heav'n's! so near, great pow'r, my

rea - son spare! Val - mour, Val - mour, is it thou! What
Allegro agitato. *VALMOUR.*
f marcato assai.

pierc - ing cry as - sails mine ear? deep

sobs, a sti-fled groan I hear!

that life - less form, what kin - dred

MARCELLA.

care here al - so wa-kens dark de - spair!

MICHEL.

- lym - pia, what sud - den
 Poor life - less
 - lym - pia, yes, what sud - den, sud - den care hath

care, what sud - den care
 form, hear, Heav'n, my pray'r,
 plung'd her thus in dark de - spair? oh, Heav'n, what sud - den, sud - den

hath plung'd her thus in dark de -
 and wake her from this dark de -
 care hath plung'd her thus in dark de - spair, in dark de -

- spair? Cla - ra, that

- spair! Great pow'r! Cla - ra, and a - live!

- spair? Cla - ra, that

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). It contains the lyrics "- spair?" followed by a rest, then "Cla - ra, that". The middle staff is another vocal line in treble clef with the same key signature, containing the lyrics "- spair! Great pow'r! Cla - ra, and a - live!". The bottom staff is a piano accompaniment in bass clef with the same key signature, featuring a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo).

name!

breathe not the sound, 'tis she! how could she thus sur -

name!

The second 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 sharp (F#), containing the lyrics "name!". The middle staff is another vocal line in treble clef with the same key signature, containing the lyrics "breathe not the sound, 'tis she! how could she thus sur -". The bottom staff is a piano accompaniment in bass clef with the same key signature, featuring a complex rhythmic pattern with many sixteenth notes.

Cla - ra, her name!

- vive? breathe not the sound, a

Cla - ra, her name!

The third 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 sharp (F#), containing the lyrics "Cla - ra, her name!". The middle staff is another vocal line in treble clef with the same key signature, containing the lyrics "- vive? breathe not the sound, a". The bottom staff is a piano accompaniment in bass clef with the same key signature, featuring a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *cresc.* (crescendo) is present.

se - cret 'tis pro - found, let her not

ff *p*

We'll prove sin - cere,

know that I was here, for her re -

We'll prove sin - cere,

we swear! we swear!

- pose to prove sin - cere.

we swear! we swear!

f

p

Allegro assai.

CLARA.

My rea - - son wakes as from a

dream,..... a - gain wild thoughts my fan - cy

warm,..... a trou - bled light steals o'er my

soul,..... like..... sun - shine through the

storm;..... a trou - bled light steals o'er my

soul,..... like sun - shine thro' the

storm, like..... sun - - - shine,..... like

sun - - - shine through..... the

CLARA.
storm. My rea - son wakes as from a

MARCELLA.
Her sen - ses wake as from a

VALMOUR.
Her rea - son wakes, I must be

MICHEL.
Her sen - ses wake as from a

dream, a - gain wild thoughts my fan - cy
 dream, life tints once more those fea - tures
 gone, nor stay to view the dan - g'rous
 dream, life tints once more those fea - tures

warm ; a trou - bled light steals o'er my
 warm ; a trou - bled light beams in her
 form ; since in this breast can beam no
 warm ; a trou - bled light beams in her
Sua.....

soul, like..... sun - shine through..... the
 eye, like..... sun - shine through..... the
 more, the..... sun - shine of..... the
 eye, like..... sun - shine through..... the
8va.....
fz *fz*

storm, like..... sun - shine through..... the

storm, like..... sun - shine through..... the

storm, the..... sun - shine of..... the

storm, like..... sun - shine through..... the

storm ;

storm ;

storm ;

storm ;

my rea - - son wakes as from a dream,.....

her rea - - son wakes as from a dream,.....

her rea - son

her rea - son

pp *fp* *fp* *fp*

..... a - gain wild thoughts my fan - cy warm ;.....

..... life tints once more those fea - tures warm ;.....

wakes, I must be gone, I must be gone ;.....

wakes as from a dream, from a dream :

fp *fp* *fp* *fp*

..... a trou - bled light steals o'er my soul,.....

..... a trou - bled light beams in her eye,.....

..... since in this

a trou - bled

fp *fp* *fp* *fp*

..... like sun - shine through the storm ;.....

..... like sun - shine through the storm ;.....

breast can beam no more, can beam no more,.....

light beams in her eye, beams in her eye,.....

fp

..... a trou - bled light steals o'er my soul,
 a trou - bled light beams in her eye,
 since in this breast can beam,
 a trou- bled light
 like sun - - shine through the storm, like
 like sun - - shine through the storm, like
 can beam no more, more, the
 beams in her eye, like
 sun - - - shine, like sun - -
 sun - - - shine, like sun - - -
 sun - - - shine, the sun - - -
 sun - - - shine, like sun - - -

shine through..... the storm; a trou- bled

shine through..... the storm; a trou- bled

shine of..... the..... storm; since in this

shine in the storm; a

light..... steals o'er my soul..... steals o'er my

light..... beams in her eye..... beams in her

breast..... can beam no more..... can beam no

trou- bled, trou- bled light beams in her eye, beams

soul..... like sun-shine through the storm,.....

eye,..... like sun-shine through the storm,.....

more..... the sun-shine of the storm.....

in her eye, like sun-shine in the storm,.....

dim.

p

like..... sun - shine through the

p

like..... sun - shine through the

p

the..... sun - shine of the

p

like..... sun - shine through the

8va.....

p *f*

p

storm, like sun - shine through the storm,

storm, like sun - shine through the storm,

storm, the sun - shine of the storm,

storm, like sun - shine through the storm,

ff *p* *più mosso.*

like sun - - - shine, like sun - shine

like sun - - - shine, like sun - shine

the sun - - - shine.....

like sun - - - shine.....

8va.....

through..... the storm.

through..... the storm.

of..... the storm.

through..... the storm.

8va.....

ff Ped.

ff

Moderato.

PIANO-
FORTE.

Bells.

tremolo.....

AZINO.

Lo! the ear - ly beam of morn - ing

soft - ly chides our longer stay; hark! the ma - tin bells are chim - ing,

Daugh - ter, we must hence a - way, daugh - ter, we must hence a - way;

CLARA.

Fa - ther, I at once at - tend thee, fare-well, friends, for you I'll pray ;

p

lo! the ear-ly beam of morn - ing, of morn - ing soft-ly chides our

hark! the ma-tin bells are chim - ing, fa - ther, we must hence a -

stay; hark! the ma-tin bells are chim - - -

- way, fa - - - ther, we must hence a - way ;

- ing, are chim - ing, daughter, we must hence a -

CLARA.

Musical staff for Clara with treble clef, key signature of one sharp (F#), and dynamic marking *pp*. The melody begins with a dotted quarter note followed by eighth notes.

fa - ther, I at once at - tend thee, fare - well, friends, for you I'll

MARCELLA.

Musical staff for Marcella with treble clef, key signature of one sharp (F#), and dynamic marking *pp*. The melody begins with a dotted quarter note followed by eighth notes.

La - dy, may each blessing wait thee, we for thee will ev - er

MICHEL.

Musical staff for Michel with bass clef, key signature of one sharp (F#), and dynamic marking *pp*. The melody begins with a dotted quarter note followed by eighth notes.

La - dy, may each blessing wait thee, we for you will ev - er

AZINO.

Musical staff for Azino with bass clef, key signature of one sharp (F#), and dynamic marking *pp*. The melody begins with a dotted quarter note followed by eighth notes.

- way, the ear - ly beam of morn - ing soft - ly chides our long - er

Musical staff for accompaniment with treble clef, key signature of one sharp (F#), and dynamic marking *pp*. It features a complex texture with many beamed sixteenth notes.

Musical staff for accompaniment with bass clef, key signature of one sharp (F#), and dynamic marking *pp*. It features a complex texture with many beamed sixteenth notes.

Musical staff for Clara with treble clef, key signature of one sharp (F#). The melody continues with a dotted quarter note followed by eighth notes.

pray; hark! the ma - tin bells are chim - ing,

Musical staff for Marcella with treble clef, key signature of one sharp (F#). The melody continues with a dotted quarter note followed by eighth notes.

pray; hark! the ma - tin bells are chim - ing,

Musical staff for Michel with bass clef, key signature of one sharp (F#). The melody continues with a dotted quarter note followed by eighth notes.

pray, we for you will ev - er pray; the ma - tin bells are chim - ing,

Musical staff for Azino with bass clef, key signature of one sharp (F#). The melody continues with a dotted quarter note followed by eighth notes.

stay; hark! the ma - tin bells are chim - ing,

Musical staff for accompaniment with treble clef, key signature of one sharp (F#). It features a complex texture with many beamed sixteenth notes.

Musical staff for accompaniment with bass clef, key signature of one sharp (F#). It features a complex texture with many beamed sixteenth notes.

fa - ther, we must haste a - way, yes, we must haste a - way ;

from all dan-ger haste a - way, from..... all dan-ger haste a - way ;

from all dan-ger haste a - way, la - dy, yes, haste a - way ;

daugh - ter, we must haste a - way, daugh - ter, hence, hence a - way ;

cresc. *p*

sotto voce.

fa - ther, I at once at - tend thee, fare - well, friends, for you I'll

la - dy, may each bless - ing wait thee, we for you will ev - er

la - dy, may each bless - ing wait thee, we for you will ev - er

lo! the ear - ly beam of morn - ing soft - ly chides our long-er

pp

f pp
 pray;..... hark! the ma-tin bells are chim - ing, fa - ther, we must hence a -
f pp
 pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -
f pp
 pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -
f pp
 stay; hark! the ma-tin bells are chim - ing, daugh - ter, we must haste a -
f pp
 - way, hence a - way,..... hence a - way,..... hence a - way,
f
 - way, haste a - way,..... haste a - way, haste a - way,
f
 - way, haste a - way, haste a - way; ah!
f
 - way, hence a - way, hence a - way, hence a - way,
f *f*

hence a - way,

hence a - way,

la - dy, may each bless-ing wait thee, we for you will ev - er

hence a - way,

p

hence a - way, hence a - way,

hence a - way, hence a - way,

p

pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

hence a - way, hence a - way,

fa - - ther, we must hence a - way, hence a -
a - way, haste a -
- way, from..... all dan-ger haste a - way, la - dy, haste a - way, haste a -
a - way, hence a -



- way, hence a - way.....
- way, haste a - way.....
- way, la - dy, haste a - way, haste a - way.....
- way, hence a - way.....
tremolo.....



Allegro vivace.
CHORUS. *Soprani 1mi, 2di, e Contralti.*

PIANO-
FORTE.

Fa-ther A - zi - no, we have sought you,

pp

ho - ly fa - ther, be to

us a sa - cred shield ;

cresc.

hark ! the fierce at - tack com - men - ces,

car - nage fills the bat - tle

ff CLARA AND MARCELLA.
Hor - ror! hor - ror!

ff MICHEL AND AZINO.

Hor - ror! hor - ror!

ff Soprani e Contralti.

field. Hor - ror! hor - ror!

ff Tenori.

Hor - ror! hor - ror!

ff Bassi.

Hor - ror! hor - ror!

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

pow'r guard, guard

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

us, might - - - - ty pow'r!

us, might - - - - ty pow'r!

us, might - - - - ty pow'r!

us, might - - - - ty pow'r!

us, might - - - - ty pow'r!

fff

PRAYER.

Andante religioso.

(Organ.) *pp* *f* *p*

GENERAL CHORUS. (*All kneeling.*)

CLARA and Sopran.

sotto voce.

MARCELLA and Contralti.

Oh, Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

Tenori.

Oh, Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

Bassi.

Oh Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

p

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

cresc.
 on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,
cresc.
 on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,
cresc.
 on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,

mf *cresc.*

pp
 Thou, who know'st our ev - ry feel - ing, and grant us lei - sure to re - pent, and grant us
pp
 Thou, who know'st our ev - ry feel - ing, and grant us lei - sure to re - pent,
pp
 Thou, who know'st our ev - ry feel - ing, and grant us lei - sure to re - pent,

rall.
 lei - sure to re - pent, lei - sure to re - pent, to re - pent.
 and grant us lei - sure to re - pent, lei - sure to re - pent, to re - pent.
 yes, to re - pent, to re - pent.
rall.

Allegro marziale.

ff
(Trumpets.)

Musical notation for Trumpets, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, starting with a dynamic marking of *ff*.

CLARA.

Musical staff for Clara, showing a treble clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G4.

Hark!

MARCELLA.

Musical staff for Marcelle, showing a treble clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G4.

Hark!

VALMOUR.

Musical staff for Valmour, showing a treble clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest.

MICHEL.

Musical staff for Michel, showing a treble clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G4.

Hark!

ROSENBERG.

Musical staff for Rosenberg, showing a bass clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest.

AZINO.

Musical staff for Azino, showing a bass clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G2.

Hark!

MONTALBAN.

Musical staff for Montalban, showing a bass clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest.

Soprani e Contralti.

Musical staff for Soprano and Contralto, showing a treble clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G4.

Hark!

Tenori.

Musical staff for Tenors, showing a treble clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G4.

Hark!

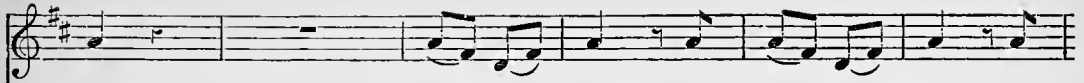
Bassi.

Musical staff for Basses, showing a bass clef, a key signature of two sharps, and a 2/4 time signature. The staff contains a whole rest followed by a half note G2.

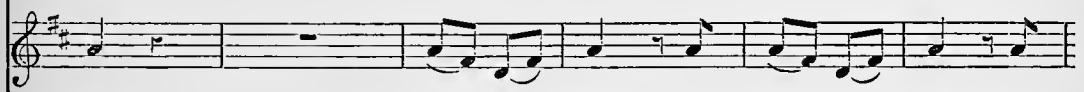
Hark!

p

Musical notation for Piano, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of chords. A dynamic marking of *p* is present.



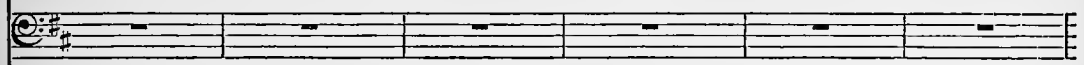
hark! hark! that sound, the strife is o'er, our



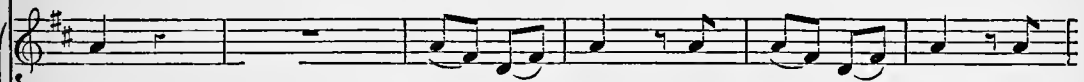
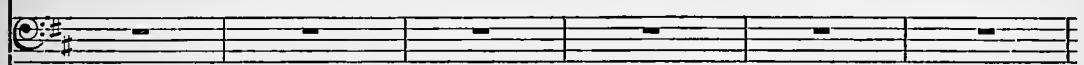
hark hark! that sound, the strife is o'er, our



hark! hark! that sound, the strife is o'er, our



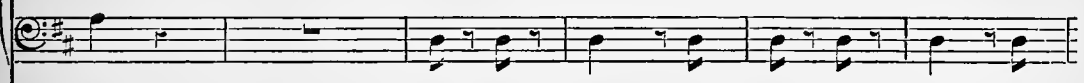
hark! hark! that sound, the strife is o'er, our



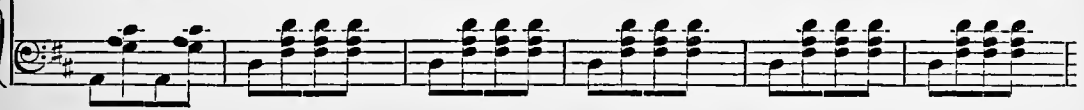
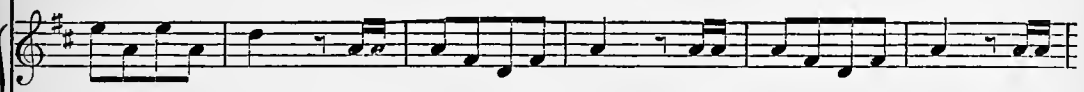
hark! hark! that sound, the strife is o'er, our



hark! hark! that sound, the strife is o'er, our



hark! hark! that sound, the strife is o'er, our



The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are distributed across the vocal lines as follows:

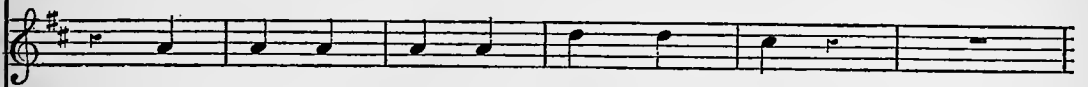
System 1: *pray'r is heard, war reigns no more,*
 System 2: *pray'r is heard, war reigns no more,*
 System 3: *pray'r is heard, war reigns no more,*
 System 4: *pray'r is heard, war reigns no more, our pray'r is*
 System 5: *pray'r is heard, war reigns no more,*
 System 6: *pray'r is heard, war reigns no more,*
 System 7: *pray'r is heard, war reigns no more,*



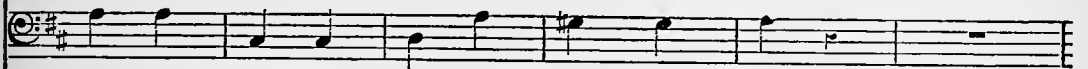
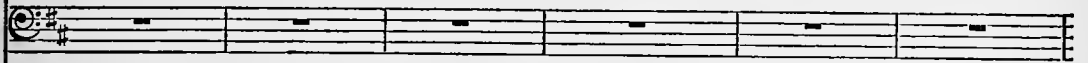
our pray'r is heard, war reigns no more,



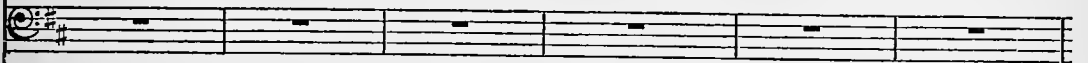
our pray'r is heard, war reigns no more,



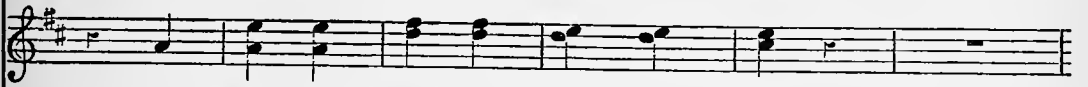
our pray'r is heard, war reigns no more,



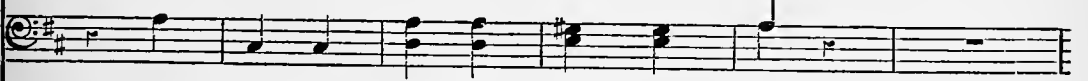
heard, our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

VALMOUR.

Fly, wretch-ed one, the foe re - pell'd, and dri-ven to their walls a - gain, your

pp

CLARA.

fa-ther and the count ad-vice to join a re-quiem for the slain! Oh,

f

let me hence, oh, hap-less fate, from his ap-proach I fly too late!

ROSENBERG.

That guil-ty

ROSENBERG.

wretch!

know they here

her ha-ted

MONTALBAN.

It is the same!

Allegro.

p

name ?

Cla - ra Mon-tal - ban, name re - vil'd, as - sas - sin of De Val-mour's

Too wretch-ed daughter, thus re - vil'd, could

That fran-tic air, that an - guish wild, could

Too wretched daugh-ter, could

Cla - ra Mon-tal - ban, as -

Too wretched daugh-ter, could

child! that fiend re - vil'd, as - sas - sin of De Val - mour's

Cla - ra Mon-tal - ban, as -

Cla - ra Mon-tal - ban, as -

Cla - ra Mon-tal - ban, as -

I am not guil - ty, this load of
 she de-stroy a help - less child?
 she de-stroy a help - less child?
 she de-stroy a help - less child?
 - sas - sin of De Val - mour's child!
 she de-stroy a help - less child?
 child!
 - sas - sin of De Val - mour's child!
 - sas - sin of De Val - mour's child!
 - sas - sin of De Val - mour's child!
 shame I can-not bear; no, I'll pro-claim the mur - d'r's

name!

Pro - claim, pro - claim the mur - d'rer's name!

Pro - claim, pro - claim the mur - d'rer's name!

Pro - claim, pro - claim the mur - d'rer's name!

Pro - claim, pro - claim the mur - d'rer's name!

Will she pro - claim the mur - d'rer's name?

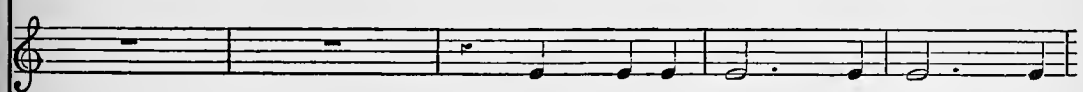
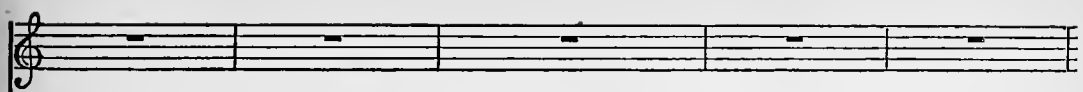
Will she pro - claim the mur - d'rer's name? Be -

Pro - claim, pro - claim the mur - d'rer's name!

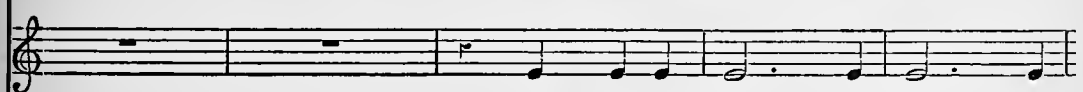
Pro - claim, pro - claim the mur - d'rer's name!

Pro - claim, pro - claim the mur - d'rer's name!

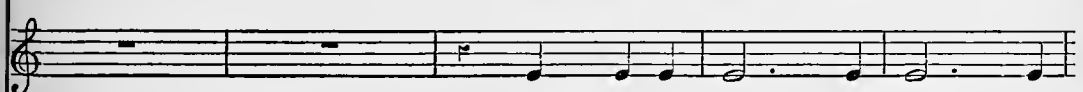
-neath this sa-cred roof beware, a bro-ken oath, a



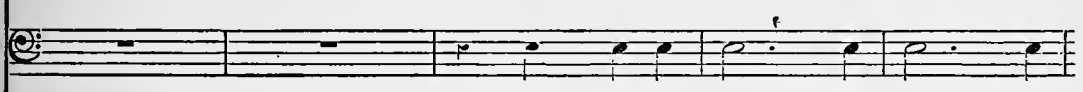
The murd'rer's name de - clare, de -



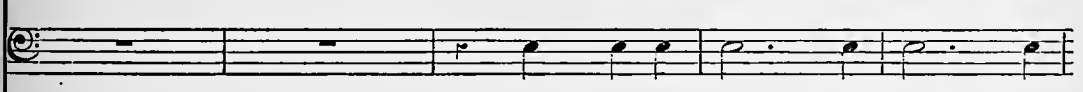
The murd'rer's name de - clare, de -



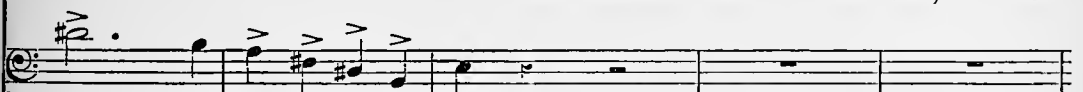
The murd'rer's name de - clare, de -



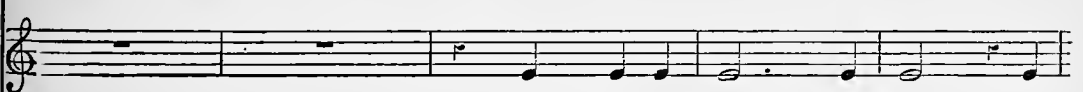
The murd'rer's name de - clare, de -



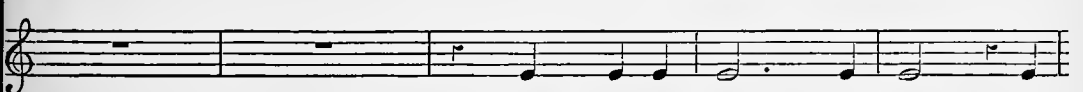
The murd'rer's name de - clare, de -



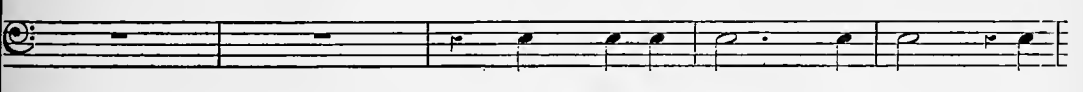
bro - ken oath he will not spare!



The murd'rer's name de - clare, de -



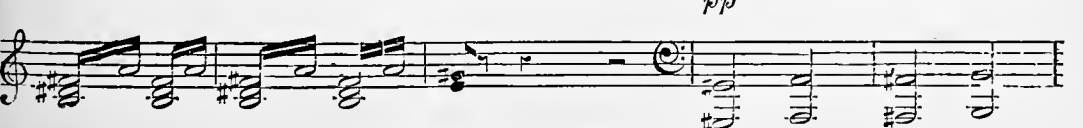
The murd'rer's name de - clare, de -



The murd'rer's name de - clare, de -



pp



It is too much, my soul's af - fection;

- clare !

- clare !

- clare !

- clare !

- clare !

- clare !

begone, and save from death thy soul !

- clare !

- clare !

- clare !

cresc. *a poco.*

yes, I will speak, yes, I will speak !

MONTALBAN.

be-gone, and save from death thy soul ! ere that false

Ah!.....

Ah!.....

Ah!.....

Ah!.....

Ah!.....

Ah!.....

word be thine, a fa-ther's ma - le - dic - tion!

Ah!.....

Ah!.....

Ah!.....

flash, the light - ning's flash!

flash, the light - ning's flash!

flash, the light - ning's flash!

flash, the light - ning's flash!

flash, the light - ning's flash!

flash, the light - ning's flash!

flash, the light - ning's flash!

flash, the light - ning's flash!

CLARA.

Ri - gid fate, thy wrath is end - ed,

Allegro vivace.

with this last most stern af - flic - ti - on; what more

f p

dread - ful can be - fall me than a fa - ther's

f p

ma - le - dic - tion? Heav'n, which knows I am not

guil - ty, in its turn will send re - dress,

then, oh fa - ther, thine to suf - fer, when this

heart re - pose will bless,..... then, oh fa - ther, yes,

thine to suf - fer, when this heart re - pose will bless, then,....

..... oh fa - ther, yes, thine to suf - fer, when this heart re -

- pose will bless, when..... this heart re - pose..... will
 8va.....

Allegro vivace.

bless, I

She

Can she the mur - d'rer name? why

Will she the mur - d'rer name? why

Can she the mur - d'rer name? why

She is no mur - der - ess, tho'

Hence, and re - pent your crime in

Who did the mur - der, say? can

Who did the mur - der, say? can

Who did the mur - der, say? can

Who did the mur - der, say? can

Allegro vivace.

f

am not guilty!

is not guilty!

not reveal it? if not the crime her

not reveal it? if not the crime her

not reveal it? if not the crime her

she conceal it, those looks of innocent

dark ascension, while yet on earth there's

you reveal..... it? were not the crime your

you reveal it? were not the crime your

you reveal it? were not the crime your

by Heav'n I swear,.....

by Heav'n I swear,.....

own, why thus con - ceal?.....

own, why thus con - ceal it? yes, were not the crime her own

own, why thus con - ceal it? yes, were not the crime her own

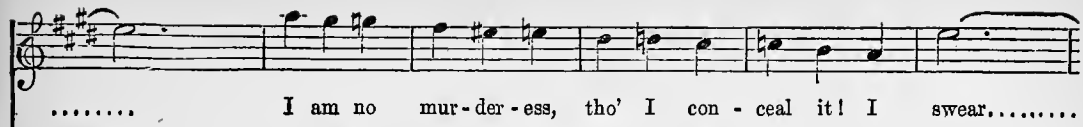
ceance, plain - ly re - veal it, oh, pi - ty, her sor - rows,

time; ere life's con - clu - sion fly, fly from man - kind, and fly

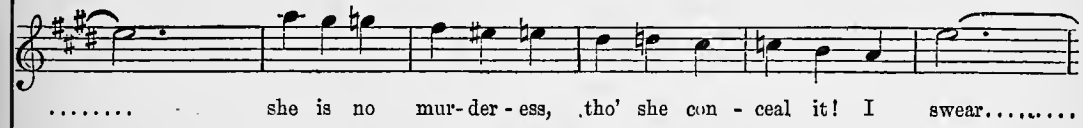
own, would you con - ceal..... it?.....

own, would you con - ceal it?.....

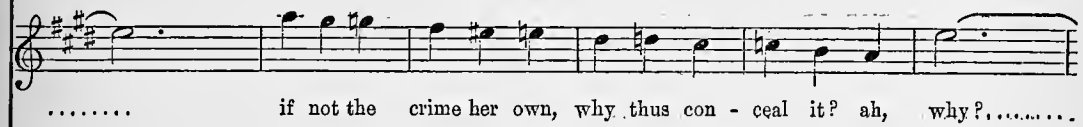
own, would you con - ceal it? yes, were not the crime your own,



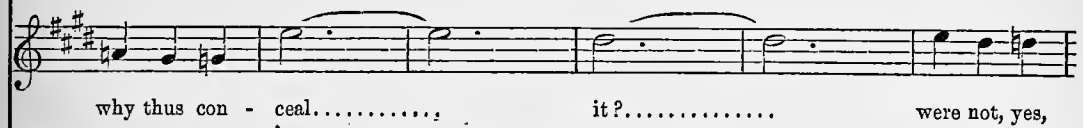
..... I am no mur-der-ess, tho' I con-ceal it! I swear.....



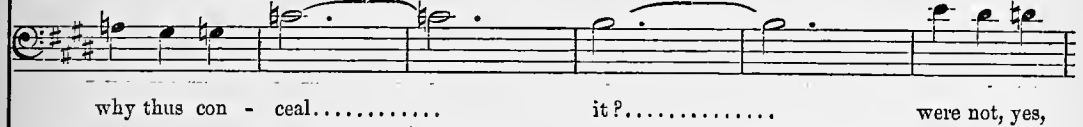
..... she is no mur-der-ess, tho' she con-ceal it! I swear.....



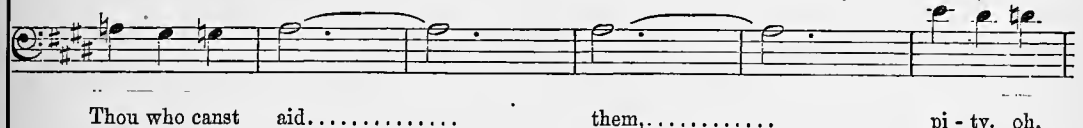
..... if not the crime her own, why thus con-ceal it? ah, why?.....



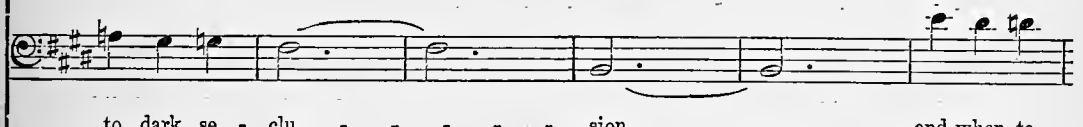
why thus con-ceal..... it?..... were not, yes,



why thus con-ceal..... it?..... were not, yes,



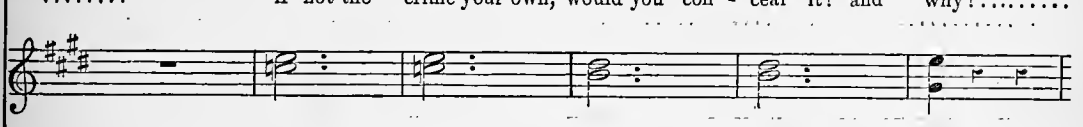
Thou who canst aid..... them,..... pi-ty, oh,




to dark se-clu-sion,..... and when to



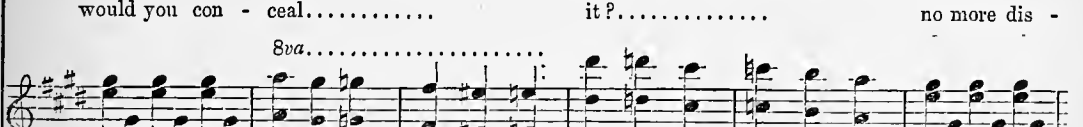
..... if not the crime your own, would you con-ceal it? and why?.....



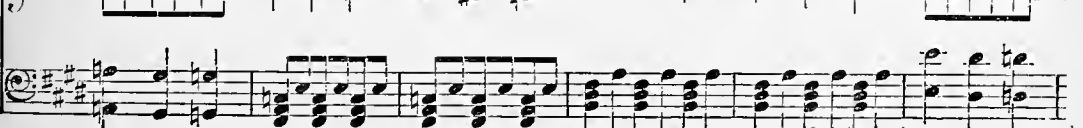
were not the crime yours



would you con-ceal..... it?..... no more dis-



Sua.....



Sua.....

..... I am no mur - der - ess

..... she is no mur - der - ess

..... if not the crime her own

were not the crime her own, why thus con - ceal.....

were not the crime her own, why thus con - ceal.....

pi - ty her sor - rows, Thou who canst aid.....

death con-sign'd, peace may you find, may you find,.....

..... were not the crime your own,

why thus

- sem - ble, hence, hence from this clois - ter, and re - - - - -

Sua.....

tho' I con - ceal it, no, no, I am no mur - der - ess, I

tho' sne con - ceal it, no, no, she is no mur - der - ess, no,

why thus con - ceal it? ah, why, why thus con - ceal, why thus con -

it? why thus con - ceal the mur - d'r'er's name? why thus con -

it? why thus con - ceal the mur - d'r'er's name? why thus con -

them, oh, pi - ty her, soothe her heart's pain, soothe her heart's

peace may you find, peace may you find, peace may you

why thus con - ceal it? ah, why, why thus con - ceal the mur - d'r'er's

con - - ceal it? ah, why, why thus con - ceal the mur - d'r'er's

- pent, re - pent your crime, re - pent your crime, re - pent your

swear, by heav'n, I swear!

no, no, no, no, no!

ceal the mur - d'rer's name?

ceal? why thus con - ceal?

ceal? why thus con - ceal?

pain, soothe her heart's pain!

find, peace may you find!

name? the mur - d'rer's name?

name? the mur - d'rer's name?

crime, re - pent your crime!

pp sotto voce.

I am no mur - der - ess, tho' I con - ceal.....

pp

She is no mur - der - ess, tho' she con - ceal.....

pp

Can she the mur - d'rer name? why not re - veal.....

pp

Can she the mur - d'rer name? why not re - veal.....

pp

Can she the mur - d'rer name? why not re - veal.....

pp

She is no mur - der - ess, tho' she con - ceal.....

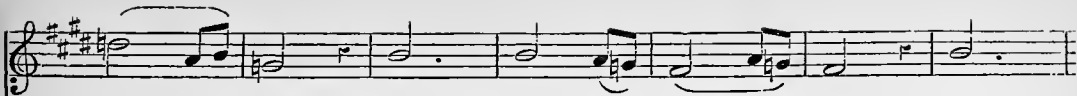
pp

Hence, and re - pent your crime in dark se - clu -

p

it; these looks of in - no - cence plain - ly re -
 it; those looks of in - no - cence plain - ly re -
 it? if not the crime her own, why thus con -
 it? if not the crime her own, why thus con -
 it? if not the crime her own, why thus con -
 it; those looks of in - no - cence plain - ly re -
 - sion; while yet on earth there's time, ere life's con -

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a bass clef with the same key signature. The lyrics are placed below the vocal line. The piano accompaniment features a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are several measures of rest in the vocal line, indicated by a horizontal line with a fermata.



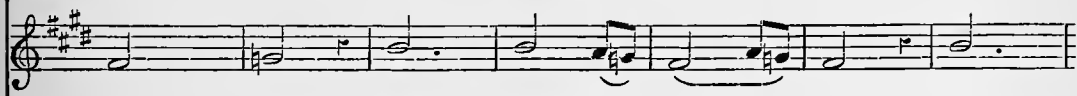
- veal..... it; pi - ty my sor - rows, Thou



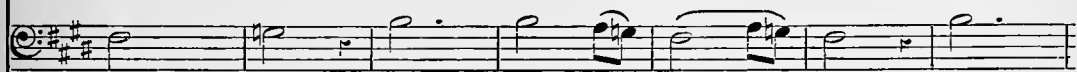
- veal..... it; pi - ty her sor - rows, Thou



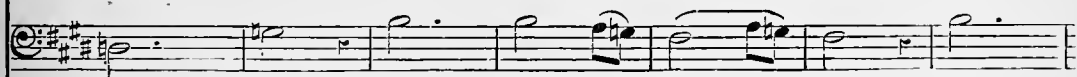
- ceal..... it^p does she dis - sem - ble^p and



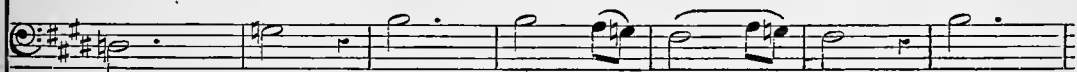
ceal..... it^p does she dis - sem - ble^p and



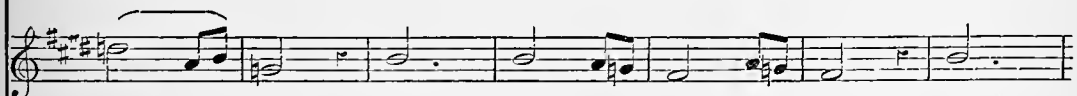
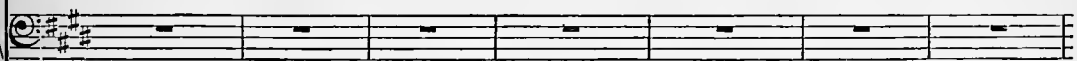
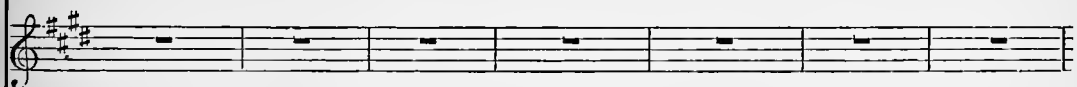
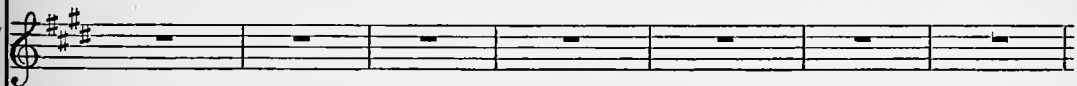
- ceal..... it^p does she dis - sem - ble^p and



- veal it; pi - ty her sor - rows, Thou



- clu - sion; fly, fly from man - kind to



who... canst aid..... them; saints of com - pas - - sion,

who... canst aid..... them; saints of com - pas - - sion,

from... what im - pulse? how her limbs trem - - ble,

from... what im - pulse? how her limbs trem - - ble,

from... what im - pulse? how her limbs trem - - ble,

who... canst aid..... them; saints of com - pas - - sion,

dark se - clu - - sion, and when to death..... con-sign'd,

soothe my heart's pain,..... saints of com - pas -

soothe her heart's pain,..... saints of com - pas -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

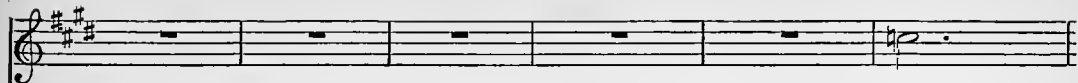
'tis the heart's pain,..... how her limbs trem -

soothe her heart's pain,..... saints of com - pas -

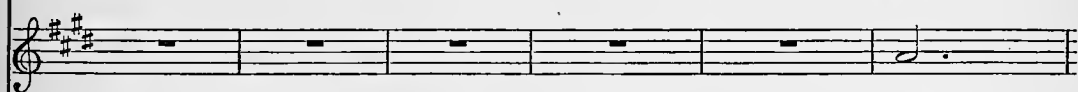
peace may you find,..... and when to death

peace may you find,..... and when to death

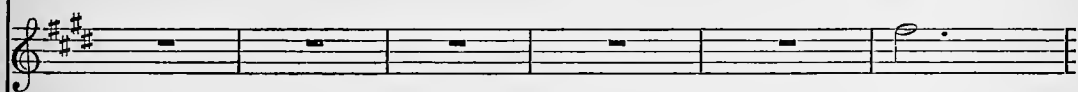
- - sion, saints of com - pas-sion, saints, soothe my heart's pain, my heart's pain ;
 - - sion, saints of com - pas - sion, saints, soothe her heart's pain, her heart's pain ;
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain ;
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain ;
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain ;
 - - sion, saints of com - pas - sion, saints, soothe her heart's pain, her heart's pain ;
 consign'd, and when to death consign d, peace may you find, may you find ;
 Hence,
 Hence,
 Hence,
cresc. *ff*



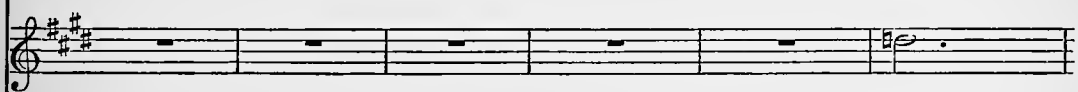
saints



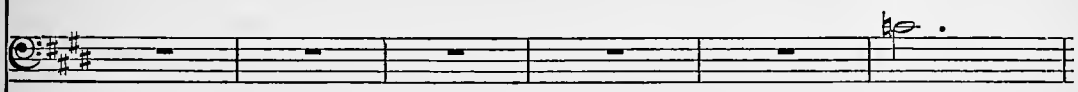
saints



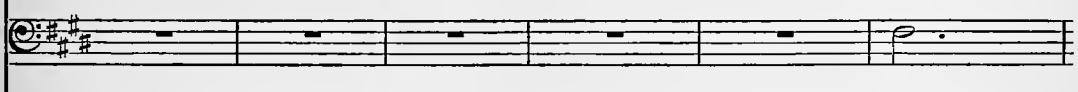
how



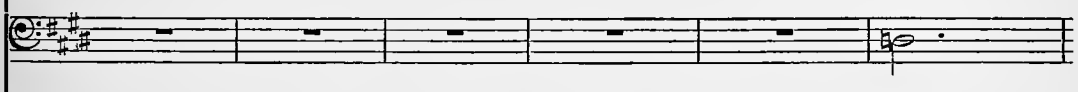
how



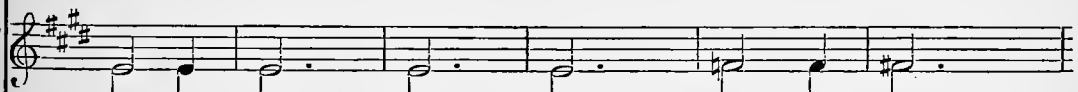
how



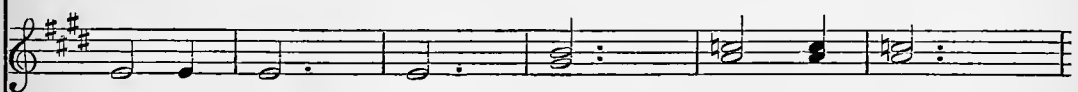
saints



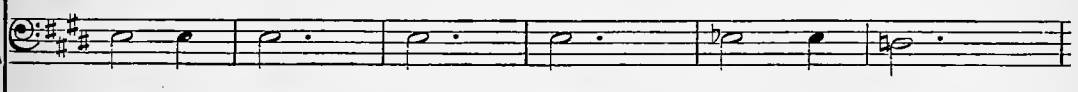
ere



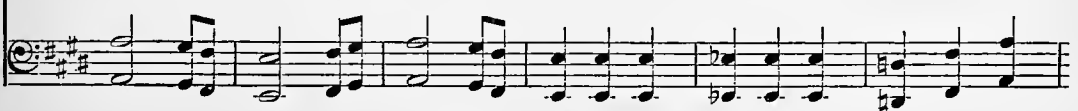
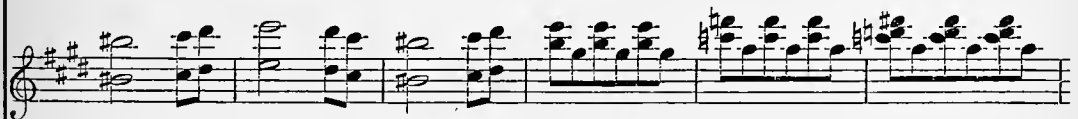
and re - pent your crime in se - clu - -



and re - pent your crime in se - clu - -



and re - pent your crime in se - clu - -



of com - pas-sion,

of com - pas-sion,

her limbs trem-ble,

her limbe trem-ble,

her limbs trem-ble,

of com - pas-sion,

life's con - clu-sion,

- sion, while yet on earth there's time, ere

- sion, while yet on earth there's time, ere

- sion, while yet on earth there's time, ere

Sua.....

sotto voce.

soothe my heart's pain; no, I am no mur-der-ess

soothe her heart's pain; no, she is no mur-der-ess

'tis the heart's pain; oh, can she the mur-d'rer name,

'tis the heart's pain; oh, can she the mur-d'rer name,

'tis the heart's pain!

soothe the heart's pain!

sotto voce.

hence to re - pent; yes, hence, to re - pent your crime

life's con - clu - sion re - pent!

life's con - clu - sion re - pent!

life's con - clu - sion re - pent!

Sva......

tho' I con - ceal it, these looks of in - no - cence plain - ly re - veal it;

tho' she con - ceal it, those looks of in - no - cence plain - ly re - veal it;

why not re - veal it? if not the crime her own, why thus con - ceal it?

why not re - veal it? if not the crime her own, why thus con - ceal it?

ere life's con - clu - sion, while yet on earth there's time, in dark se - clu - sion,

- ty, pi - - ty!
 - ty, pi - - ty!
 thus con - - ceal?
 - ceal the murd'rer's name?
 name? yes, the mur - der - er's name?
 pain, saints, soothe, soothe her heart's pain!
 - kind, fly from man - kind!
 hence, fly from man - kind, hence, hence, fly from man -
 - kind, hence, hence, fly from man - kind,.....
 - kind, hence, hence, fly from man - kind,.....

- kind to dark se - clu - sion, and when to death consign'd, peace may you

..... and when to death consign'd, peace may you

..... and when to death consign'd, peace may you

f > > > > > > > > > >

pp
I am no mur - der - ess, tho' I con - ceal.....

pp
She is no mur - der - ess, tho' she con - ceal.....

pp
Can she the mur - d'rer name? why not re - veal.....

pp
Can she the mur - d'rer name? why not re - veal.....

pp
Can she the mur - d'rer name? why not re - veal.....

pp
She is no mur - der - ess, tho' she con - ceal.....

pp
Hence, and re - pent your crime in dark se - clu -

p
find, in death, peace may you

p
find, in death, peace may you

p
find, in death, peace may you

p
find, in death, peace may you

it; these looks of in - no - cence plain - ly re -
 it; those looks of in - no - cence plain - ly re -
 it? if not the crime her own, why thus con -
 it? if not the crime her own, why thus con -
 it? if not the crime her own, why thus con -
 it; those looks of in - no - cence plain - ly re -
 - sion; while yet on earth there's time, ere life's con -
 find, hence, hence and
 find, hence, hence and
 find, hence, hence and

- veal..... it; pi - ty my sor - rows; Thou
 - veal..... it; pi - ty her sor - rows; Thou
 - ceal..... it? does she dis - sem - ble? and
 - ceal..... it? does she dis - sem - ble? and
 - ceal..... it? does she dis - sem - ble? and
 - veal it; pi - ty her sor - rows, Thou
 - clu - sion; fly, fly from man - kind to
 re - pent!
 re - pent!
 re - pent!

who... canst aid..... them; saints of com - pas - - sion,

who... canst aid..... them; saints of com - pas - - sion,

from... what im - pulse? how her limbs trem - - ble,

from... what im - pulse? how her limbs trem - - ble,

from... what im - pulse? how her limbs trem - - ble,

who... canst aid..... them; saints of com - pas - - sion,

dark se - clu - sion, and when to death con - sigu'd,

who... canst aid..... them; saints of com - pas - - sion,

dark se - clu - sion, and when to death con - sigu'd,

soothe my heart's pain,..... saints of com - pas -

soothe her heart's pain,..... saints of com - pas -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

soothe her heart's pain,..... saints of com - pas -

peace may you find,..... and when to death

and when to death

and when to death

and when to death

and when to death

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are printed below the vocal line, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'V' (fortissimo).

più moto.

- - sion, saints of com - pas-sion, saints, soothe my heart's pain, my heart's pain!

- - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain!

- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain!

- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain, how she

- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain, how she

- - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain, soothe her

con - sign'd, and when to death consign'd, peace may you find, may you find, when to

con - sign'd, peace may you find, and when to

con - sign'd, peace may you find, and when to

con - sign'd, peace may you find, and when to

cresc. *ff*

how..... her

trem - bles, how her limbs trem - ble, 'tis the heart's pain, how

trem - bles, how her limbs trem - ble, 'tis the heart's pain, how

heart's pain, saints of com - pas - sion, soothe her heart's

death, when to death con - sign'd, peace may you find, peace may

death con - sign'd, when to death con - sign'd, peace may you find,

death con - sign'd, when to death con - sign'd, peace may you find,

death con - sign'd, when to death con - sign'd, peace may you find,

saints of com - pas - sion, ... soothe my heart's
 saints of com - pas - sion, ... soothe her heart's
 limbs. trem - ble, 'tis the. heart's pain, ... the heart's
 she trem - bles, 'tis the. heart's pain, ... the heart's
 she trem - bles, 'tis the heart's pain,
 pain, saints of com - pas - sion, soothe
 you find, when to death con - sign'd
 may. you. find, peace. may. you. find,
 may you find, when to death con - sign'd,
 may you find, when to death con - sign'd,

pain,..... soothe..... my..... heart's
 pain,..... soothe.... her..... heart's
 pain,..... 'tis..... the..... heart's.....
 pain,..... 'tis..... the..... heart's.....
 'tis..... the..... heart's.....
 her heart's pain,..... soothe.....
 peace may you..... find,.....
 peace..... may..... you.....
 peace..... may..... you.....
 peace..... may..... you.....
Sva......
f

Stretto.

The musical score consists of several systems. The vocal parts are written on treble and bass staves with lyrics underneath. The piano accompaniment is written on grand staff notation (treble and bass clefs). The lyrics are: "pain, my..... heart's pain, saints, pain, her..... heart's pain, saints, pain,..... heart's..... pain, yes, pain,..... heart's..... pain, yes, pain,..... heart's..... pain, yes, her..... heart's..... pain, saints, may..... you..... find, and find,..... peace may find,..... peace may find,..... peace may". The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The tempo marking "Stretto." is at the top right, and "con tutta forza" is at the bottom right.

soothe my heart's pain, soothe my heart's

soothe her heart's pain, soothe her heart's

'tis the heart's pain, 'tis the heart's

'tis the heart's pain, 'tis the heart's

'tis the heart's pain, 'tis the heart's

soothe her heart's pain, soothe her heart's

peace may you find, peace may you

you find, peace may..... you find,

you find, peace may..... you find,

you find, peace may..... you find,

pain, soothe my heart's pain, soothe
 pain, soothe her heart's pain, soothe
 pain, 'tis the heart's pain, 'tis
 pain, 'tis the heart's pain, 'tis
 pain, 'tis the heart's pain, 'tis
 pain, soothe her heart's pain, soothe
 find, peace may you find, peace
 peace, peace may you find, peace
 peace, neace may you find, peace
 peace, peace may you find, peace

The musical score consists of two systems of vocal lines and piano accompaniment. The first system has four vocal staves and two piano staves. The second system has four vocal staves and two piano staves. The piano accompaniment features a steady bass line and chords in the right hand. The final line of the score is a decorative flourish consisting of a series of ascending and descending eighth notes.

my heart's pain, soothe my heart's pain, my
her heart's pain, soothe her heart's pain, her
the heart's pain, 'tis the heart's pain, 'tis
the heart's pain, 'tis the heart's pain, 'tis
the heart's pain, 'tis the heart's pain, 'tis
her heart's pain, soothe her heart's pain, soothe
may you find, peace may you find, peace
may you find, peace may you find, peace
may you find, peace may you find, peace
may you find, peace may you find, peace

heart's, my heart's..... pain!

heart's, her heart's..... pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

her heart's pain, soothe her heart's pain, soothe her heart's pain!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and melodic lines.

Fifth system of musical notation, with dense harmonic textures and intricate melodic passages.

Sixth system of musical notation, concluding the page with a final melodic flourish and harmonic resolution.

ACT II.

CHORUS.

No. 10.

Allegro grazioso.

PIANO-ORTE.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

Musical notation for the first vocal entry, consisting of two staves. The vocal line is in the treble clef, starting with a piano (*p*) dynamic. The piano accompaniment is in the bass clef, featuring a dense texture of chords.

Musical notation for the second vocal entry, consisting of two staves. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef with a similar chordal texture.

Coro.

f Soprani e Contralti.

Vocal line for Soprano and Contralto parts, in the treble clef. The lyrics are: "Hail Eu - phe - mia's na - tal day! speak, speak her".

f Tenori.

Vocal line for Tenor parts, in the treble clef. The lyrics are: "Hail Eu - phe - mia's na - tal day! speak, speak her".

f Bassi.

Vocal line for Bass parts, in the bass clef. The lyrics are: "Hail Eu - phe - mia's na - tal day! speak, speak her".

Piano accompaniment for the chorus, in the bass clef. It features a dense texture of chords, starting with a forte (*f*) dynamic.

prai - ses, ev - 'ry voice, ev - 'ry lip for

prai - ses, ev - 'ry voice, ev - 'ry lip for

prai - ses, ev - 'ry voice, ev - 'ry lip for

her must pray; yes, ev - 'ry breast with hers re -

her must pray; yes, ev - 'ry breast with hers re -

her must pray; yes, ev - 'ry breast with hers re -

- joice, re - - joice, re - - joice!

- joice, re - - joice, re - - joice! greet,

- joice, re - - joice, re - - joice! greet,

greet, greet with spright - ly dance the hour, ca - rol, birds, yes,
 greet with spright - ly dance the hour, ca - rol, birds, your live - liest lay,
 greet with spright - ly dance the hour, ca - rol, birds, your live - liest lay,

p

ca - rol, birds, your live - liest lay;
 ca - rol, birds, your live - liest lay;
 ca - rol, birds, your live - liest lay;

cresc. *f* *p*

p
 greet with spright - ly, with spright - ly dance the hour, the hour; ca - rol,
 greet with spright - ly, with spright - ly dance the hour, the hour; ea - rol,

cresc.

greet, with spright - ly, with

birds, ca - rol, birds, your live - liest, live - liest lay, greet, with spright - ly, with

birds, ca - rol, birds, your live - liest, live - liest lay, greet, with spright - ly, with

cresc.

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

live-liest lay; sweet - est per - fume clothe the bow - er,

live-liest lay; sweet - est per - fume clothe the bow - er,

live-liest lay; sweet - est per - fume clothe the bow - er,

'tis..... Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal

'tis Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal

'tis Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal

day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal

day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal

day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal

day! Hail Eu - phe - mia's

day! Hail Eu - phe - mia's

day! Hail Eu - phe - mia's

na - tal day! speak, speak her prai - ses, ev - 'ry
 nu - tal day! speak, speak her prai - ses, ev - 'ry
 na - tal day! speak, speak her prai - ses, ev - 'ry

voice; ev - 'ry lip for her must pray, yes,
 voice; ev - 'ry lip for her must pray, yes,
 voice; ev - 'ry lip for her must pray, yes,

ev - 'ry heart with hers re - jice, let ev - 'ry
 ev - 'ry heart with hers re - jice, let ev - 'ry
 ev - 'ry heart with hers re - jice, let ev - 'ry

breast with hers re - joice, re - - joice, let

breast with hers re - joice, re - - joice, let

breast with hers re - joice, re - - joice, let

ev - 'ry breast with hers re - joice, re - -

ev - 'ry breast with hers re - joice, re - -

ev - 'ry breast with hers re - joice, re - -

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - - joice!.....

breast with hers re - - joice!.....

breast with hers re - - joice!.....

p

pp sotto voce

Lo, the sky with clouds en -

pp

Lo, the sky with clouds en -

pp

Lo, the sky with clouds en -

- man - - tled, shoots forth beams..... of an - gry

- man - - tled, shoots forth beams..... of an - gry

- man - - tled, shoots forth beams..... of an - gry

cresc. poco a poco.

light!..... hark! now dis - tant thun - der

light!..... hark! now dis - tant thun - der

light!..... hark! now dis - tant thun - der

peal - ing, fills each bo - som with af - fright!

peal - ing, fills each bo - som with af - fright!

peal - ing, fills each bo - som with af - fright!

cresc.

ff see, too, how the fu - rious

ff see, too, how the fu - rious

ff see, too, how the fu - rious

Sva......

wa - - - ters lash the

wa - - - ters lash the

wa - - - ters lash the

Sva......

shore with sil - v'ry, sil - v'ry spray; lo, what
 shore with sil - v'ry, sil - v'ry spray; lo, what
 shore with sil - v'ry, sil - v'ry spray; lo, what
Sua

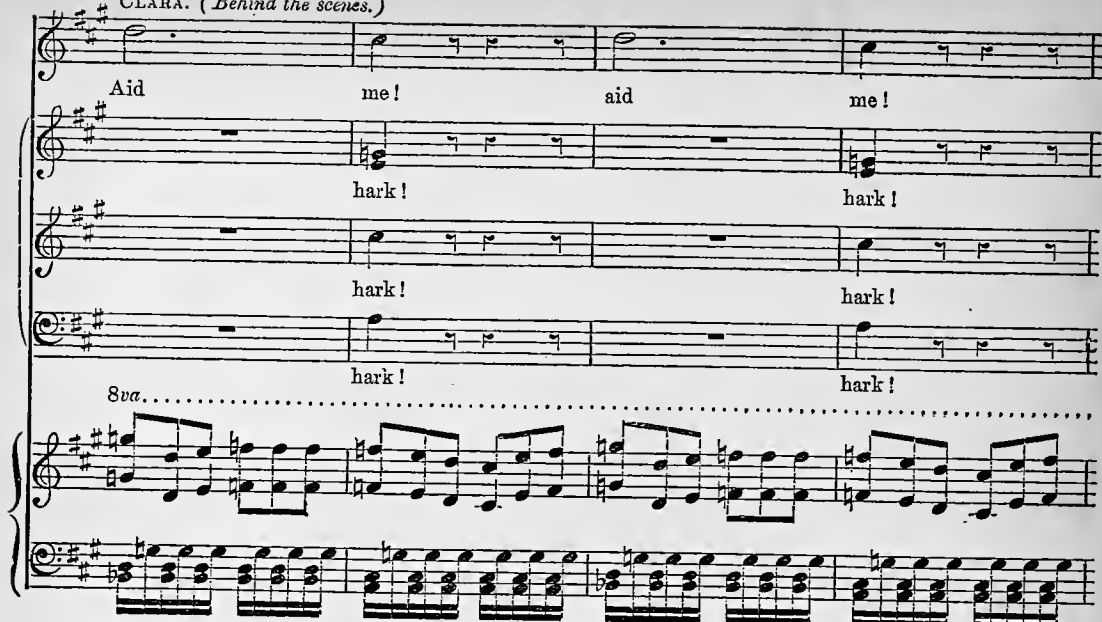
form comes thro' the tem - - - - - pest
 form comes thro' the tem - - - - - pest
 form comes thro' the tem - - - - - pest
Sua

like the spi - rit of..... dis - may!
 like the spi - rit of..... dis - may
 like the spi - rit of..... dis - may!
Sua

CLARA. (Behind the scenes.)

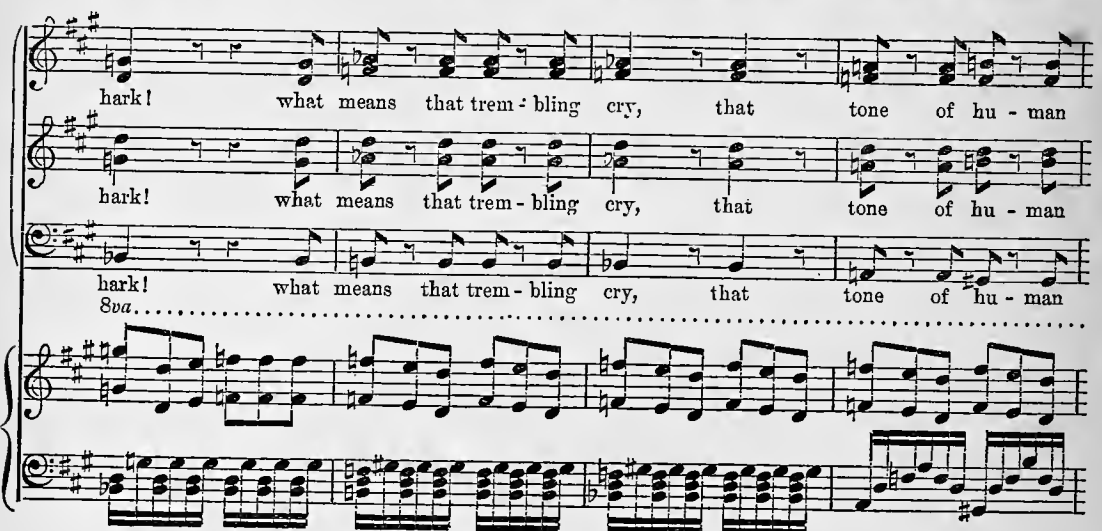
Aid me! aid me!
hark! hark!
hark! hark!
hark! hark!

Sva.....



hark! what means that trem - bling cry, that tone of hu - man
hark! what means that trem - bling cry, that tone of hu - man
hark! what means that trem - bling cry, that tone of hu - man

Sva.....



pain, of hu - - man
pain, of hu - - man
pain, of hu - - man

Sva.....

cresc.



Aid..... me!

pain? list-en, list-en, there..... a -

pain? list-en, list-en, there..... a -

pain? list-en, list-en, there..... a -

f

aid..... me!

- gain, lis-ten, lis-ten, there..... a -

- gain, lis-ten, lis-ten, there..... a -

- gain, lis-ter, lis-ten, there..... a -

- gain, through the storm that cry,..... I

- gain, through the storm that cry,..... I

- gain, through the storm that cry,..... I

decresc.

hear it still more near, thro' the storm that

hear it still more near, thro' the storm that

hear it still more near, thro' the storm that

cry,..... I hear it still more near.

cry,..... I hear it still more near.

cry,..... I hear it still more near.

pp

Ped.

CLABA.

Aid me!

pp

aid me, or I die,..... aid me,

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a half note 'aid' followed by a quarter note 'me', then a half note 'or', a quarter note 'I', a dotted half note 'die', followed by an ellipsis, another dotted half note 'aid', and a quarter note 'me'.

aid me, or I die, or..... I die!.....

sempre dim.

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'aid', a quarter note 'me', a half note 'or', a quarter note 'I', a dotted half note 'die', a half note 'or', an ellipsis, a quarter note 'I', and a dotted half note 'die!' followed by an ellipsis. The piano accompaniment includes the instruction *sempre dim.* (sempre diminuendo) starting in the second staff.

.....

This system shows the continuation of the piano accompaniment. The vocal line is mostly blank, with an ellipsis at the beginning. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

This system shows the final part of the piano accompaniment on this page. The vocal line remains blank. The piano accompaniment concludes with a series of chords and moving lines in both hands.

Larghetto.

PIANO-FORTE.

dolce

MARCELLA.

One lit - tle kiss from lips I love, in the qui - et shade of our

tr

p

na - tive grove is dear - er, far more dear to me, than all this

tr

pomp... I see,..... than all this pomp I see.....

f

Allegretto.

When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,

p

when the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, a

lit - tle kiss, 'tis not a - miss, no, no, no, no, no, no, no, no, no, no, no, 'tis

not a - miss, 'tis not a - miss, when the mer - ry, mer - ry dance pre - vails, and

twi - light tells no tales, no tales, when the mer - ry, mer - ry dance pre - vails, and

cresc.

twi - light tells..... no tales.

f ff f

Larghetto.

Hath gild-ed splen - dour such re - wards as the plea - sure which hum - ble

tr

This system contains the first line of music for the 'Larghetto' section. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a trill in the right hand.

love ac - cords? one low - ly heart, one heart sin - cere out - vies, out -

tr

This system continues the vocal line and piano accompaniment. The piano part features a trill in the right hand.

vies... each trea - sure here, each trea - sure here.....

f

This system concludes the 'Larghetto' section. The piano part ends with a forte (*f*) dynamic marking.

Allegretto.

When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,

p

This system begins the 'Allegretto' section. It features a vocal line and a piano accompaniment. The piano part starts with a piano (*p*) dynamic marking.

when the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, a

This system continues the vocal line and piano accompaniment for the 'Allegretto' section.

lit - tle kiss, 'tis not a - miss, no, no, no, no, no, no, no, no, no, no, no, no, 'tis

not a - miss, 'tis not a - miss, when the mer - ry, mer - ry dance pre - vails, and

twi - light tells no tales, no tales, when the mer - ry, mer - ry dance pre - vails, and

cresc.

twi - light tells..... no tales.

f ff

Allegro moderato.

PIANO-
FORTE.

Soprani e Contralti.

Long life, long life to our no - ble, our no - ble mas -

Tenori.

Long life, long life to our no - ble, our no - ble mas -

Bassi.

Long life, long life to our no - ble, our no - ble mas -

ter, long life, long life to our no - ble, no - ble mas - ter;

ter, long life, long life to our no - ble, no - ble mas - ter;

ter, long life, long life to our no - ble, no - ble mas - ter;

ff fill, fill, with shouts the hall,

ff fill, fill, with shouts the hall,

ff fill, fill, with shouts the hall,

fill, fill with shouts the hall,

fill, fill with shouts the hall,

fill, fill with shouts the hall,

pp
 fill, fill with shouts the hall, for our no - ble mas - ter
pp
 fill, fill with shouts the hall, for our no - ble mas - ter
pp
 fill, fill with shouts the hall, for our no - ble mas - ter

and his no - - ble, no - - ble guest;
 and his no - - ble, no - - ble guest;
 and his no - - ble, no - - ble guest;

cresc.

wel - come, wel - come..... all, yes,
 wel - come, wel - come, wel - - come all,
 wel - come, wel - come, wel - - come all,

wel - come, wel - come, all;

wel - come, wel - come, wel - - come all;

wel - come, wel - come, wel - - come all;

pp long life, long life to our no - ble, our no - ble mas -

pp long life, long life to our no - ble, our no - ble mas -

pp long life, long life to our no - ble, our no - ble mas -

- ter, long life, long life to our no - ble, no - ble mas - ter;

- ter, long life, long life to our no - ble, no - ble mas - ter;

- ter, long life, long life to our no - ble, no - ble mas - ter;

ff

fill, fill with shouts the hall, for our dear mas - ter ;

ff

fill, fill with shouts the hall, for our dear mas - ter ;

ff

fill, fill with shouts the hall, for our dear mas - ter ;

wel - come, yes, wel - come all, wel - come all,.....

wel - come, yes, wel - come all, wel - come all,.....

wel - come, yes, wel - come all, wel - come all,.....

..... wel - come all;..... fill with shouts the

..... wel - come all;..... fill with shouts the

..... wel - come all;..... fill with shouts the

hall; wel - - come, wel - come all, wel - come

hall; wel - - come, wel - come all, wel - come

hall; wel - come, wel - come, wel - come all, wel - come

all, wel - come all, wel - come all, wel - come all!.....

all, wel - come all, wel - come all, wel - come all!.....

all, wel - come all, wel - come all, wel - come all!.....

Andantino.

PIANO-FORTE.

pp

This system contains the first two staves of the piece. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are a grand staff (treble and bass clefs). The music begins with a piano (*pp*) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

cresc.

This system contains the next two staves of the piece. The piano part continues with the same rhythmic accompaniment, but the dynamics increase, marked with a *cresc.* (crescendo) in the bass line.

MICHEL.

When I he - held the an - chor weigh'd, and with the shore thine

mf *pp*

This system contains the vocal line and the piano accompaniment for the first two lines of lyrics. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff. Dynamics are marked as *mf* (mezzo-forte) and *pp* (pianissimo).

im - age fade, I deem'd each wave a bound - less sea that bore me still from love and

This system contains the vocal line and the piano accompaniment for the second line of lyrics. The vocal line continues with the same melodic line. The piano accompaniment provides a steady accompaniment.

thee; I watch'd a-lone the sun de-cline, and en-vied beams on thee to

shine,..... while..... an-guish paint-ed 'neath her spell, my

love and cottage near Ro-chelle,.... ny love and cot-tage near.... Ro-

cresc.

- chelle, my love..... and cot-tage near Ro-chelle, near..... Ro-

f

- chelle. 'Mid

p *cresc.* *mf*

ev - 'ry clime would mem' - ry trace in ev - 'ry scene that gen - tle face. that

pp

mute pale lip, thy part - ing sigh, that one sad tear which fill'd thine eye, 'till

fan - cy's dream with sweet con - trol on ma - gic wings would lift my

soul,..... and..... waft me home with ye to dwell, my

love and cot-tage near Ro - chelle,.... my love and cot - tage near.... Ro -

- chelle, my love..... and cot - tage near Ro - chelle, near..... Ro -

- chelle.

p *cresc.* *mf*

Moderato. RECIT.

ROSENBERG.

PIANO-FORTE.

Who art thou? thy mission

f

say.
MONTALBAN.

Mon-

Ro-sen-berg,

p *fp*

b

- tal - ban, soon I'll fol - low; yes, thou would'st re - move her?

she is here, Cla - ra.

fp

MONTALBAN.

This ve - ry hour: give me but mo - ney, with her I'll seek the In - dies;

fp

ROSENBERG.

nev-er more her presence shall af-flict you. But how to quit the pa-lace? it must be un-ob-

MONTALBAN.

-serv'd. A boat is on the riv-er; a trus-ty ser-vant to row us half a

Such a one I have, Mi-chel!

league would be suf-fi-cient. In the night's dark-ness,

while the fête pre-vals, if she re-fuse to fol-low, force shall aid me; keep Val-

-mour from the spot; but this ser-vant, where is he? Mi-chel!

ho! Mi-chel! you will o-bey his

(pointing to Montalban.) *Allegro moderato.*
or-ders, I com-mand you.

MICHEL. ROSENBERG.
I shall do, sir, as you re-quire me. Yes, you may

MICHEL.
trust him. (The cub of Sa-tan, his looks be-tray him; he's

plot - ting some mischief.) Well! I shall do, sir, what you de - sire me.

MONTALBAN. Nev-er fear. ROSENBERG. If you
Be this mo - ment rea - dy! He is brave and stea - dy.

ROSENBERG.,
please, sir, your commands I would hear, I would hear. Show all o -

MICHEL.
- be - dience; your mas - ter see. My mas - ter!

he no mas-ter is to me. No doubt.

ROSENBERG.

He is, sir, a gen-tle-man. You'll him o -

- bey, sir, as 'twere me, or of - fend - ed I shall

All my best I'll try, but—

ROSENBERG.

be.

MONTALBAN.

Nought must in - ter - vene;

Nought must in - ter - vene;

cou - rage! cou - rage! cou - rage and fi - de - li - ty!

cou - rage! cou - rage! cou - rage and fi - de - li - ty!

MICHEL.

(Cou - rage! cou - rage! cou - rage and fi - de - li - ty! what on

earth can they mean? what on earth can they mean?

Cou - rage and fi - de - li - ty! cou - rage and fi - de - li -

Cou - rage and fi - de - li - ty! cou - rage and fi - de - li -

Cou - rage and fi - de - li - ty! cou - rage and fi - de - li -

- ty!)

- ty!

MONTALBAN.

- ty!

On the riv - er, near the

cha - pel, when the shades of night de - scend, 'neath the wil - low which screens you

MICHEL.
wa - ter, in a boat you must at - tend. In that boat at such an

hour, to whom must I as - sist - ance lend?
Your task, sir, is the oar to
Your task, sir, is the oar to

But—
ply. Nought must in - ter - vene; si - lence! si - lence!
ply. Nought must in - ter - vene; si - lence! si - lence!

MICHEL.

si - lence and fi - de - li - ty! (Si - lence! si - lence!

si - lence and fi - de - li - ty!

si - lence and fi - de - li - ty! what on earth can this im -

- ply? what on earth can this mean? Well, 'tis my dn - ty, I o -

Sva.....

- bey, tho' from the fête to keep a - way pla-guy hard 'tis, all so

gay; and my wife, too, and my wife, too, she will

ROSENBERG.

cry, yes!) O - be - dience and fi - de - li - ty,

MONTALBAN.

O - be - dience and fi - de - li - ty,

MICHEL,

gold a re - com - pence will buy. (O - be - dience and fi -

gold a re - com - pence will buy.

- de - li - ty! what on earth can they mean?)

Andante. dolce.

pp

MONTALBAN.

(While..... the guests are i - - - dly

danc - ing, I..... the guil - ty girl..... will

al'esc.

seek ; if..... she dare..... re - sist..... my

man - date, vain..... each trem - bling pray'r, scornful word, or tear of

woe,..... force as - sist - ing if re - sist - -

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. Dynamics include *ff* and *p*.

- ing,..... from this..... man - sion she must go,..... she must

This system contains the next two lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Dynamics include *ff*.

(What..... they plot I'm half..... sus -

(At the noise of mu - sic

go! While the guests are i - dly

This system contains three lines of music. The vocal line has lyrics and includes a stage direction in parentheses. The piano accompaniment has two staves. Dynamics include *pp*.

- pect - ing, by..... that ser - pent's gloo - - my

sound - ing, 'mid the hum of re - vel

danc - ing, I the gull - ty girl will

This system contains three lines of music. The vocal line has lyrics. The piano accompaniment has two staves.

pp *cresc.* *poco a*

sneer; but..... should Cla - ra need..... pro -
 gay, na - - ture plead - ing, heart..... ex -
 seek; force..... as - sist - ing

pp *cresc.* *poco a*

poco.

- tec - tion, she..... shall find..... it ev - - er
 - ceed - ing, from..... this man - sion she..... must
 if..... re - sist - ing, yes, she..... must

poco.

f *p*

here, yes, he - tide me weal or woe,..... yes, he - tide..... me, be -
 go, yes, she must
 go, force, as - sist - ing if re - sist - - ing, from..... this

f *p*

- tide me weal or..... woe; sor - row heed - ing, wo - man's
 go, she must go, yes,
 man - sion she.... must... go, force as - sist - ing if re -

ff
 plead - ing, I'll..... pro - tect where - e'er..... I.....
 yes, she..... must go, she must go, she must
 - sist - ing, from..... this man - sion.... she..... must....

go,.... where - e'er.... I..... go,.... where - e'er.... I.....
 go, yes, she must go, yes, she must
 go,.... yes,.... she.... must.... go,.... yes,.... she.... must....

go,..... yes,..... I'll pro - tect..... where - e'er..... I
 go,..... from..... this man - sion she..... must
 go,..... from..... this man - sion she..... must

f

Allegro.

go.) Ev - er,
 go.)
 go.) You'll do your du - ty? be -

dim. *pp*

oh, nev - er.
 My ser - vant brave and faith - ful, in zeal ne'er de -
 - tray me?

The hon - our,
 - fi - cient, this purse take, this purse take.
 this purse take.

the honour is sut - i - cient, ex - cuse the re - buff, the hon - our's e -

- nough.

f *Si*

f *Si*

f *Si*

Allegro vivace.

pp

The twi-light now de -
pp
- lence ! The twi-light now de -
pp
- lence ! The twi-light now de -

pp

- scend - ing, its gloo-my aid is lend - ing, per - haps this pro - ject end - ing, the
- scend - ing, its friend-ly aid is lend - ing, quick, quick, our pro - ject end - ing, the
- scend - ing, its gloo-my aid is lend - ing, quick, quick, our pro - ject end - ing, the

boat I'll quick-ly bring ; the night is dim-ly shad - ing, the breeze our flight is
boat in si - lence bring ; the sail be wide - ly spread - ing, the breeze our flight is
boat in si - lence bring ; the sail be wide-ly spread - ing, the breeze our flight is

aid - ing, the sail I'll soon be spread - ing, and time's on the wing;

aid - ing, the night is dim - ly shad - ing, and time's on the wing;

aid - ing, the night is dim - ly shad - ing, and time's on the wing;

hence. *pp* Mi - chel, de - lay not, yes, time is on the

pp fly, Mi - chel, de - lay not, yes, time is on the

pp fly, Mi - chel, de - lay not, yes, time is on the

p

wing, yes, time's on..... the wing, yes, time..... is on the

wing, yes, time's on..... the wing, yes, time..... is on the

wing, yes, time's on..... the wing, yes, time..... is on the

cresc. *ff*

wing, yes, time..... is on the wing,..... yes, time is on the

wing, yes, time..... is on the wing,..... yes, time is on the

wing, yes, time..... is on the wing,..... yes, time is on the

wing, time's on the wing; haste, Mi - chel,

wing, time's on the wing; haste, Mi - chel,

wing, time's on the wing; haste, Mi - chel,

f

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

lay not, for time..... is on the wing, for time..... is on the

lay not, for time..... is on the wing, for time..... is on the

lay not, for time..... is on the wing, for time..... is on the

wing,..... for time is on the wing, is

wing,..... for time is on the wing, is

wing,..... for time is on the wing, is

f

on the wing. *pp* The twi-light now de -

on the wing. *pp* The twi-light now de -

on the wing. *pp* The twi-light now de -

pp

- scenting, its gloomy aid is lending, perhaps this project ending, the

- scenting, its friendly aid is lending, quick, quick, our project ending, the

- scenting, its gloomy aid is lending, quick, quick, our project ending, the

boat I'll quickly bring, the night is dimly shading, the

boat in silence bring, the sail be widely spreading, the

boat in silence bring, the sail be widely spreading, the

breeze our flight is aiding, the sail I'll soon be spreading, for

breeze our flight is aiding, the night is dimly shading, and

breeze our flight is aiding, the night is dimly shading, and

time's on the wing; hence, Mi - chel, de - lay not,

time's on the wing; fly, Mi - chel, de - lay not,

time's on the wing; fly, Mi - chel, de - lay not,

p

yes, time is on the wing,..... yes, time's on..... the

yes, time is on the wing,..... yes, time's on..... the

yes, time is on the wing,..... yes, time's on..... the

f

ff

wing, yes, time..... is on the wing, yes, time..... is on the

wing, yes, time..... is on the wing, yes, time..... is on the

wing, yes, time..... is on the wing, yes, time..... is on the

wing,..... yes, time is on the wing, time's on the

wing,..... yes, time is on the wing, time's on the

wing,..... yes, time is on the wing, time's on the

f

pp poco più mosso.

wing; , haste, Mi - chel, haste, Mi - chel,

wing; fly, Mi - chel,..... fly, Mi-chel,.....

wing; fly, Mi - chel,..... fly, Mi-chel,.....

pp poco più mosso.

haste, haste, Mi - chel, for time, for time... is..... on..... the...

fly, fly, Mi - chel, for time, for time... is..... on..... the...

fly, fly, Mi - chel, for time is on the

wing, haste, Mi - chel, haste, Mi - chel,

wing, fly, Mi - chel,..... fly, Mi - chel,

wing, fly, Mi - chel,..... fly, Mi - chel.....

pp

haste, haste, Mi - chel, for time, for time is..... on ... the....

haste, haste, Mi - chel, for time, for time is..... on.... the....

fly, fly, Mi - chel, for time is on the

wing, haste, Mi - chel, for time, for time is on the

wing, fly, Mi - chel, for time, for time is on the

wing, fly, Mi - chel, for time, for time is on the

f

wing, haste, Mi - chel, for time, for time is on the

wing, haste, Mi - chel, for time, for time is on the

wing, haste, Mi - chel, for time, for time is on the

wing, for time... is on the wing, for time... is on the wing, for time...

wing, for time... is on the wing, for time... is on the wing, for time...

wing, for time... is on the wing, for time... is on the wing, for time...

Sva

..... is on the wing.

..... is on the wing.

..... is on the wing.

Sva

Andantino.
(Corni.)

PIANO-FORTE.

cresc.

CLARA.
Legato assai.

'Twas in that gar-den beau-ti-ful, be-side the rose-tree bow'r,... thy

gen-tle child had guile-less stray'd, to pluck for me a flow'r; I

heard, a-las, his fee-ble scream, and flew some fear to

hide, his lit - tle breast was stain'd with blood, in these sad arms he

died! his lit - tle breast was stain'd with blood, in these sad

stentato

f *p* *cresc.*

arms he died!

f *mf*

You found my rai - ment dyed with gore, a dag - ger near me lay,..... I

pp

saw the man who struck the blow, his name I dare not say! the

f

dread - ful se - cret still..... to guard, my du - ty is I

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a dynamic marking of *v* (accent) and contains the lyrics "dread - ful se - cret still..... to guard, my du - ty is I". The piano accompaniment starts with a *p* (piano) dynamic marking and features a rhythmic pattern of eighth and sixteenth notes.

feel, and let me suf - fer as I may, the grave my oath shall

The second system continues the musical piece. The vocal line has the lyrics "feel, and let me suf - fer as I may, the grave my oath shall". The piano accompaniment includes a dynamic marking of *v* (accent) and continues with its rhythmic accompaniment.

seal! and let me suf - fer as I may, the grave my oath shall

The third system features the vocal line with the lyrics "seal! and let me suf - fer as I may, the grave my oath shall". The piano accompaniment is marked with *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo) dynamics, indicating a change in the piece's intensity.

seal!

The fourth system begins with the vocal line saying "seal!". The piano accompaniment starts with a *mf* (mezzo-forte) dynamic marking and includes a triplet of eighth notes. The system concludes with a repeat sign and a fermata over the final notes.

Allegro assai.

VALMOUR.

PIANO-
FORTE.

staccato sempre.

When the

re - vel - ler, the re - vel - ler is gone, when the

moon sleeps on yon tow'r, on yon tow'r, when the

night - in - gale, the night - in - gale a - lone sad - ly

tells the still - est hour, the still - est hour, when the

night - in - gale a - lone sad - ly tells the still - est hour,

wilt thou, wilt thou meet me, wilt thou meet me once a -

p dolce.

- gain, ... with the tear - drop, the tear - drop in thine eye? and the

look which speak - eth si - lent - ly the last, the last good - bye? ... and the

fp

look... which speak-eth si - lent - ly, the last,..... the last good...

bye, the look which speak - eth the

last good - bye? the look which

speak - eth the last good - bye?.....

..... the last good - bye?..... the last..... good -

pp CLARA.

- bye ?

When the mer - ry strain, the

mer - ry strain is o'er which dis - tracts each aoh - ing

pp

heart, each heart, when the mu - sic, when the

mu - sic sounds no more I will meet thee but to

part, yes, but to part, when the mu - sic sounds no

more I will meet thee but to part; thou must breathe no

word,..... thou must breathe no word to me..... or expect no

sad, no..... sad.... re - ply, but the look which speak - eth

si - lent-ly, the last, the last good - bye,.... but the look.... which speak-eth

si - lent-ly, the last,..... the last good - bye, the

lock which speak - eth the last good -

- bye, the lock which speak - eth the

last good - bye,..... the last good -

- bye,..... the last, the

last,..... good - bye.

Oft the bright - est flow'rs de - cay,

Win-t'ry mists ob - sure the plain, but the cloud will pass a - way

but the cloud will pass a - way

and the spring flow'r bloom a - gain, the spring flow'r

and the spring flow'r bloom a - gain, the spring flow'r

bloom a - - gain, and the spring flow'r bloom a -

bloom a - - gain, and the spring flow'r bloom a -

cresc.

- gain, and the spring flow'r bloom a - gain. *animato assai.*

- gain, and the spring flow'r bloom a - gain. Then for

f *ff*

love there sure is hope,.... and the hope that shall not die tho' our

p *3* *3*

hearts but fal - ter si - lent-ly their last, their last good bye ; then for

love there sure is hope,.... and the hope which shall not die tho' our

Then for love there sure is
 hearts but mur - mur si - lent - ly, their last, their last good bye.

cresc. *f* *p*

hope,.... and the hope which shall not die tho' our hearts but fal - ter

si - lent - ly their last, their last good - bye; then for love there sure is

hope,.... and the hope which shall not die tho' our heart but fal - ter

VALMOUR.

si - lent - ly their last, their last good - bye. Yes, tho' our hearts but fal - ter

si - lent - ly their last, their last good - bye, their last good -

CLARA.

Ah, Val - mour!

- bye; yes, still the clouds will pass a -

- way,..... and the spring flow'r bloom a - gain, yes, bloom a -

CLARA.

with enthusiasm.

Heav'n's! then for love there sure is hope,.... and the hope which shall not
-gain; then for love there sure is hope,.... and the hope which shall not

die tho' our hearts both fal - ter si - lent-ly their last, their last good -
die tho' our hearts both fal - ter si - lent-ly their last, their last good -

-bye; then for love there sure is hope,.... and the hope which shall not
-bye; then for love there sure is hope,.... and the hope which shall not

die tho' our hearts but fal - ter si - lent-ly their last, their last good -
die tho' our hearts but fal - ter si - lent-ly their last, their last good -

p

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

p

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

cresc.

- bye, tho' our hearts but fal - ter their last good -

cresc.

- bye, tho' our hearts but fal - ter their last good -

f

cresc.

f

p

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

p

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

cresc.

- bye, tho' our hearts but fal - - ter their

cresc.

- bye, tho' our hearts but fal - - ter their

cresc.

f

last good - bye, their last good - bye, their

last good - bye, their last good - bye, their

Sua.....

f *ff*

last good - bye, their last good - bye, their last good - bye, their

last good - bye, their last good - bye, their last good - bye, their

Sua.....

ff

last good - bye.

last good - bye.

Sua.....

Moderato.

PIANO-FORTE.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

ROSENBERG.

The feel - ing heart would thrill with woe..... nor ev - er

The first line of the duet features a vocal line for Rosenberg with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

know, nor ev - er know a mo - ment's rest, as - sur'd too late it had con -

The second line of the duet continues the vocal and piano parts. The piano accompaniment remains consistent with the first line.

- demu'd,.... as-sur'd too late it had con-demn'd a guilt - less breast.

The third line of the duet concludes the vocal and piano parts. The piano accompaniment features some dynamic markings like 'p' and 'v'.

Heav'n! ere such re-morse my doom, my doom, of mem - 'ry be this brain be -

- reav'd, of mem - 'ry be this brain be - reav'd, ere too

late..... con-vic-tion come,..... oh, let me die..... de -

- ceiv'd! oh, let me die de - ceiv'd! oh, let me

cresc. *p* *cresc.*

ad lib.

die, let me die de - ceiv'd! Her gen - tle truth, oh, had I

f *ff* *p*

VALMOUR.

wrong'd,..... or could I think, or could I think thou'dst been mis-led, 'twere

o'er,..... 'twere bet-ter death my young life

bet - ter death my young life o'er,..... 'twere bet-ter death my young life o'er its

blight had shed; Heav'n! ere such de-spair my doom, my doom, of

pp

rea - son be this brain be - reav'd,

rea - son be this brain be - reav'd, of rea - son be this brain be -

- reav'd; ere too late..... con-vic-tion come,..... oh, let me

die..... de - ceiv'd! oh, let me die de -

cresc. *p*

- ceiv'd! oh, let me die de - ceiv'd! The feel - - ing

poco più mosso. *p dolce.*

The feel - - ing

f *poco più mosso.* *p*

heart would thrill with woe nor ev - er know a mo - ment's rest, as -

heart would thrill with woe nor ev - er know a mo - ment's rest, as -

- sur'd too late it had con - demn'd a guilt - less

- sur'd too late it had con - demn'd a guilt - less

breast; Heav'n! ere such de - spair my doom, of rea - son be this

breast; Heav'n! ere such de - spair my doom,

brain be - reav'd,..... ere too late con - vic - tion comes, oh,

ere too late con - vic - tion comes, oh, let me die de -

let me die de - ceiv'd! oh, let me die de - ceiv'd! oh,

- ceiv'd! de - ceiv'd! oh, let me die de - ceiv'd! oh,

let me die de - ceiv'd! Heav'n! ere such re - morse my

let me die de - ceiv'd! Heav'n! ere such re - morse my

f

f

doom, of mem' - ry be this brain be-reav'd, ere too

doom, of men' - ry be this brain be-reav'd, ere too

late con - vic - tion come, oh, let me die de - - ceiv'd! oh, let me

late con - vic - tion come, oh, let me die de - - ceiv'd! oh, let me

die,..... let me die..... de - - ceiv'd! oh, let me die,.....

die,..... let me die..... de - - ceiv'd! oh, let me die,.....

pù mosso.

f

.... oh, let me die,..... oh, let me die de - ceiv'd! oh, let me die,.....

.... oh, let me die,..... oh, let me die de - ceiv'd! oh, let me die,.....

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and dynamic markings like accents (>) and slurs.

.... oh, let me die,..... oh, let me die de - ceiv'd! let me

.... oh, let me die,..... oh, let me die de - ceiv'd! let me

The second system continues the musical score. It includes two vocal staves and piano accompaniment. The lyrics are split across two lines. The piano accompaniment continues with similar rhythmic complexity and includes a fortissimo (ff) marking.

die, let me die de - ceiv'd!

die, let me die de - ceiv'd!

The third system concludes the musical score. It features two vocal staves and piano accompaniment. The lyrics are split across two lines. The piano accompaniment ends with a final cadence and a fermata over the last note.

*Allegro vivace.*PIANO-
FORTE.

MICHEL.

Once a wolf, so fa - bles say, with hun - gry tooth and eyes of fire,

thought a harm - less lamb to slay, con - ceal'd be - neath, conceal'd be -

- neath a sheep's at - tire, con - ceal'd be - neath a sheep's at -

- tire,

but a shep - herd, sly sus - pect - ing,..... did a

cun - ning, did a cun - ning noose pre - pare; so sir wolf, when least ex -

- pect - ing, ... hung, sir, dangling, hung, sir, dangling in the air, then, sir wolf, when least sus -

- pect - ing, hung, sir, dangling in the air! but a shepherd, sly sus - pect - ing, did a cunning noose pre -

- pare, so sir wolf, when least sus - pect - ing, hung, sir, dangling in the air, hung, sir, dangling in the

air, hung, sir, dang - - ling, dang - ling in the air!

MONTALBAN.

Once a cur of mon-grel

breed presum'd a no-ble horse to bay, but one kick from that proud

steed, and in the mire the mon-grel lay, and in the mire... the mon-grel

lay, the mon - grel lay;

how he howl'd dis - tort'd and maim'd, sir,..... roll - ing,

roll - ing in the mud, sir, there, with his dy - ing breath ex - claim - ing..... "Of the

heels, of the heels you'd bite, be - ware," with his dy - ing breath ex - claim - ing, "Of the heels you'd bite, be -

- ware;" how he howl'd, distort'd and maim'd, sir, roll - ing in the mud, sir, there, with his dy - ing breath ex -

- claim - ing, "Of the heels you'd bite, be - ware, of the heels you'd bite, be - ware, of the

MICHEL.

heels..... you'd bite,.... be - ware!"

Now, your

ser - vant, I am go - ing,

MONTALBAN.

stay! my man - ners ere I go. Have a care of me when

speaking; guard your tongue with cau - tious art.

MICHEL. MONTALBAN. MICHEL. MONTALBAN

You such pru-dence— Will re - pay. sir. If sus - pi-cion— You be -

MICHEL. MONTALBAN.

- tray, sir, then-- What then? Then this dag-ger to your heart, then this dag-ger to your

heart! so he-gone, sir, I com-mand, now we each

MICHEL.
o-ther un-der-stand. I o-hey, sir, your com-mand, sir, your com-

- mand; now we each o-ther
Now we each o-ther un-der-stand, now we each o-ther

un-der-stand, we each o-ther un-der-
un-der-stand, we each o-ther un-der
8va.....

- stand, we each o - ther un - der - stand, we each o - ther un - der -

- stand, we each o - ther un - der - stand, we each o - ther un - der -

Sva......

- stand, we each o - ther un - der - stand. Sir, an in - stant, if you

- stand, we each o - ther un - der - stand.

Sva......

pp *f* *pp*

please; but one word ere I de - part. Speak! au -

MONTALBAN.

p *3* *3* *3*

da - cious! 'Tis a se - cret,

MICHEL.

3 *3* *3* *3* *3* *3*

MONTALBAN.

I would play a grate - ful part. Knave, what mean you?

MICHEL.

Don't, you fright me, don't, you fright me.

MONTALBAN.

MICHEL.

MONTALBAN.

You this dag - ger-- Would re - quite, sir. How?

MICHEL.

oh! With two bul-lets for your heart, with two bul-lets for your heart! ha, ha, ha, ha,

so be-gone, sir, I com-mand, now we each o-ther un-der-stand.

MONTALBAN.

MICHEL.

Jus - tice I will quick de - mand, I will de - mand, Now we each o - ther un - der - stand,

..... now we each o - ther un - der - stand, we each

MONTALBAN.

This I do not, sir, un - der - stand, this I

o - ther un - - der - stand, we each o - ther un - der -

do not un - - der - stand, this I do not un - der -

- stand, we each o - ther un - der - stand, we each o - ther un - der -

- stand, this I do not un - der - stand, this I do not un - der -

poco più mosso.

- stand, now be-gone, sir, I com-mand, we each o-ther un-der-stand, so be-gone, sir, I com -
- stand, jus-tice I will quick de-mand, this I do not un-der-stand, jus-tice I will quick de -

- mand, we each o-ther un-der-stand, we each o-ther un-der-stand, sir, we each o-ther un-der-
- mand, this I do not un-der-stand, this I do not un-der-stand, sir, this I do not un-der-
cresc.

- staud, we each o-ther, we each o-ther, we each o-ther un-der-stand, so be-gone, sir, I com -
- stand, this I do not, this I do not, this I do not un-der-stand, jus-tice I will quick de -

- mand, we each o-ther un-der-stand, so be-gone, sir, I com-mand, we each o-ther un-der -
- mand, this I do not un-der-stand, jus-tice I will quick de-mand, this I do not un-der -

- stand, we each o - ther un - der - stand, sir, we each o - ther un - der - stand, we each o - ther, we each

- stand, this I do not un - der - stand, sir, this I do not un - der - stand, this I do not, this I

Sua.....

o - ther, we each o - ther un - der - stand, we each o - ther un - der -

do not, this I do not un - der - stand, this I do not un - der -

Sua.....

- stand, we each o - ther un - der - stand!

- stand, this I do not un - der - stand!

Allegro spirito.
CLARA.

Musical staff for Clara, 2/4 time signature, starting with a piano (*p*) dynamic. The staff contains a series of rests followed by a melodic phrase.

Oh, hap - py

MARCELLA.

Musical staff for Marcella, 2/4 time signature, starting with a piano (*p*) dynamic. The staff contains a series of rests followed by a melodic phrase.

Oh, hap - py

VALMOUR.

Musical staff for Valmour, 2/4 time signature, starting with a piano (*p*) dynamic. The staff contains a series of rests followed by a melodic phrase.

Oh, hap - py

MICHEL.

Musical staff for Michel, 2/4 time signature, starting with a piano (*p*) dynamic. The staff contains a series of rests followed by a melodic phrase.

Oh, hap - py

AZINO AND ROSENBERG.

Musical staff for Azino and Rosenberg, 2/4 time signature, starting with a piano (*p*) dynamic. The staff contains a series of rests followed by a melodic phrase.

Allegro spirito.

PIANO-FORTE.

Piano-Forte accompaniment, 2/4 time signature. The right hand starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. Dynamics include *f*, *p*, and accents (>).

Vocal lines for Clara, Marcella, Valmour, and Michel. The lyrics are: "mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -". The music is in 2/4 time and includes accents (>) and a key signature change to B-flat.

Oh, hap - py mo - - - ment, a - way all sor - - -

Piano-Forte accompaniment for the second system, 2/4 time signature. The right hand continues the melodic line with accents (>). The left hand provides harmonic support with chords and single notes. Dynamics include *f* and accents (>).

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- row, joy's gold-en trans - - ports,

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine,

oh, let us bor - - row,

end - ing, fame's daz - zling

end - ing, fame's daz - zling

end - ing, fame's daz - zling

fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling

fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

- ing, vic - to - ry al - so her bright aid lend - ing,

- ing, vic - to - ry al - so her bright aid lend - ing,

- ing, vic - to - ry al - so her bright aid lend - ing, the brave with

- ing, vic - to - ry al - so her bright aid lend - ing, the brave with

- ing, vic - to - ry al - so her bright aid lend - ing, the brave with

the brave with glo - ry's..... wreath en - twine,.....

the brave with glo - ry's..... wreath en - twine,.....

glo - ry, the brave with glo - ry's wreath en - twine,.....

glo - ry, the brave with glo - ry's wreath en - twine, with

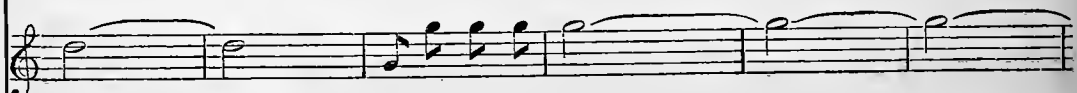
glo - ry, the brave with glo - ry's wreath en - twine, with



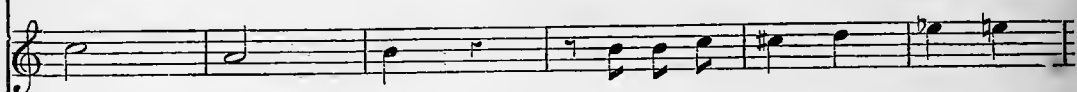
en - - - - twine, with glo - ry's wreath en -



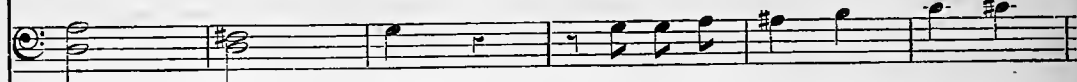
en - - - - twine, with glo - ry's wreath en -



en - - - - twine, with glo-ry's wreath,.....

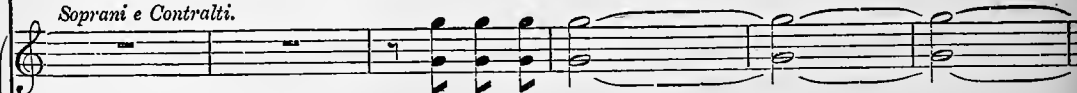


glo - ry's wreath, the brave with glo - ry's wreath en -



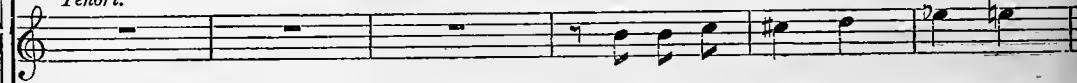
glo - ry's wreath, the brave with glo - ry's wreath en -

Soprani e Contralti.



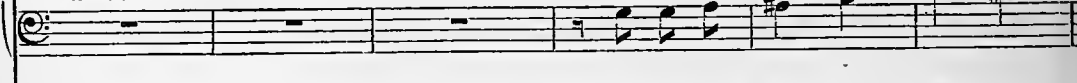
With glo-ry's wreath,.....

Tenori.

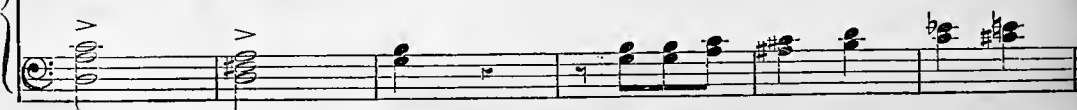
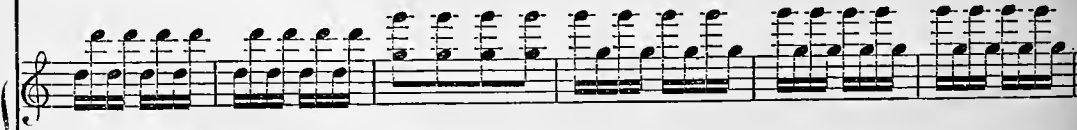


The brave with glo - ry's wreath en -

Bassi.



The brave with glo - ry's wreath en -





- twine, with glo - ry's wreath en - twine,.....



- twine, with glo - ry's wreath en - twine,.....



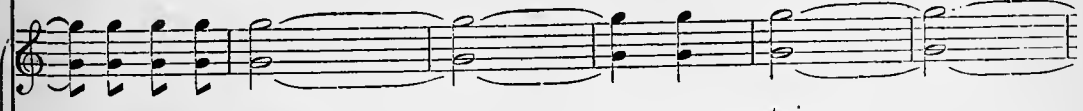
.... with glo-ry's wreath..... en - twine,.....



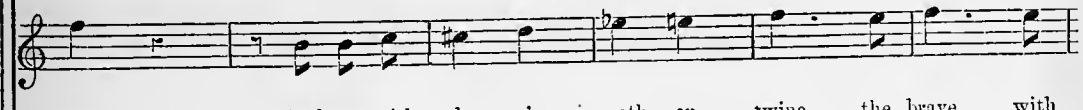
- twine, the brave with glo - ry's wreath en - twine, the brave with



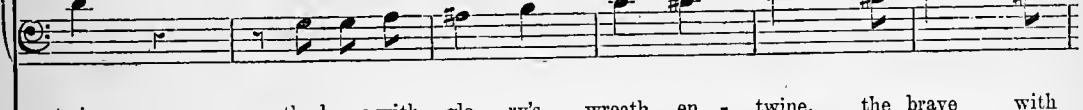
- twine, the brave with glo - ry's wreath en - twine, the brave with



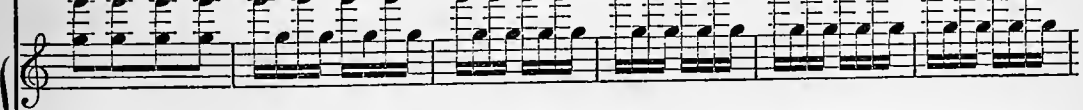
.... with glo-ry's wreath..... en - twine,.....



- twine, the brave with glo - ry's wreath en - twine, the brave with



- twine, the brave with glo - ry's wreath en - twine, the brave with



The image shows a page of a musical score for 'The Siege of Rochelle'. It consists of two systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics underneath it, and the piano part has a bass line with chords. There are also some dotted lines in the vocal line, possibly indicating breath marks or rests.

en - - - - -

en - - - - -

en - - - - -

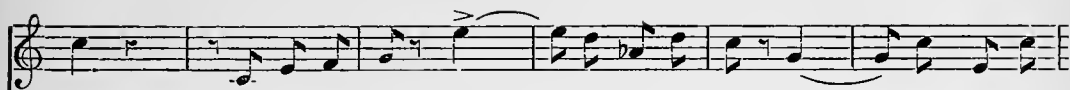
glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

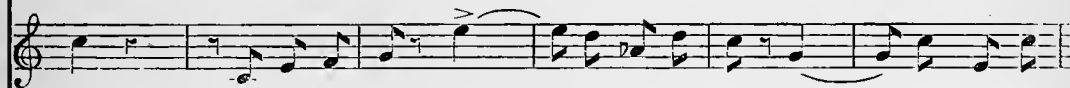
en - - - - -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

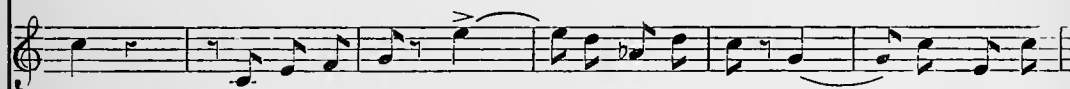
glo - ry's wreath en - twine, the brave with glo - ry's wreath en -



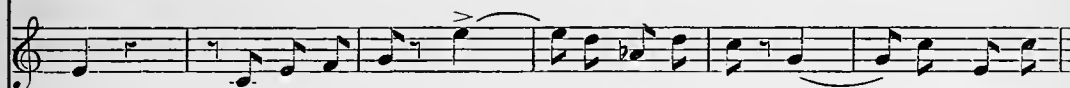
- twine! oh, hap - py mo - ment, . . . a - way all sor - row, hence sighs and



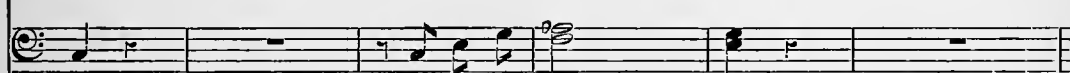
- twine! oh, hap - py mo - ment, a - way all sor - row, hence sighs and



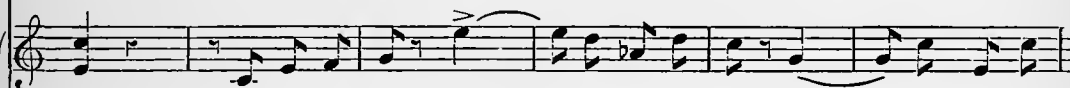
- twine! oh, hap - py mo - ment, a - way all sor - row, hence sighs and



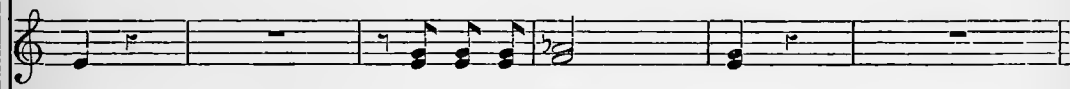
- twine! oh, hap - py mo - ment, a - way all sor - row, hence sighs and



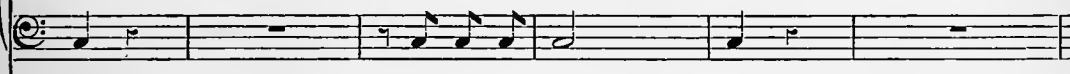
- twine! oh, hap - py mo - - - ment,



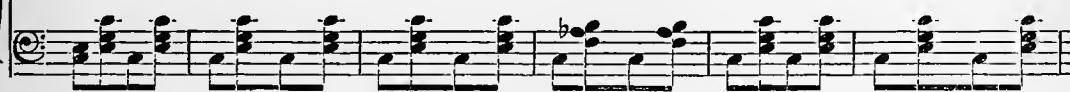
- twine! oh, hap - py mo - ment, a - way all sor - row, hence sighs and

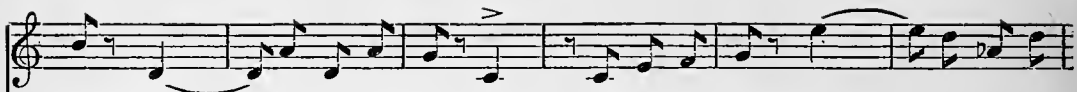


- twine! oh, hap - py mo - - - ment,

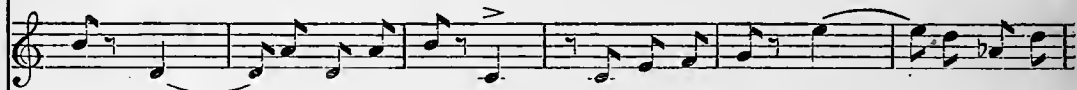


- twine! oh, hap - py mo - - - ment,

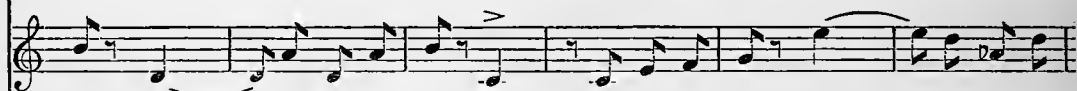




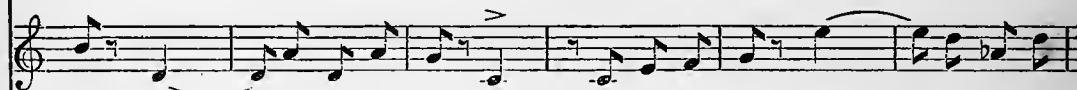
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



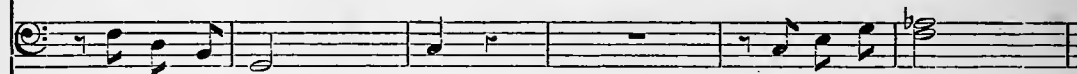
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



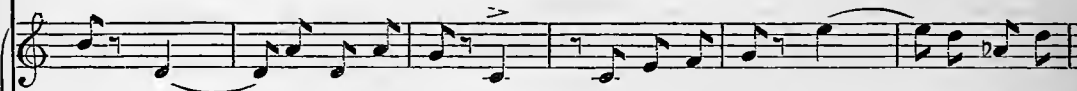
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



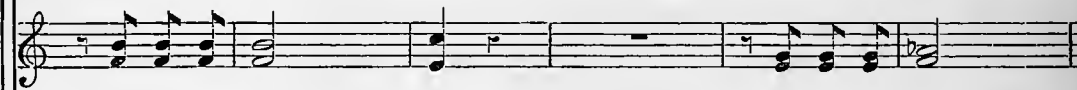
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



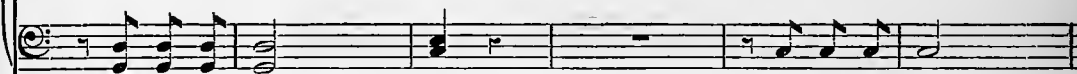
a - way all sor - - row, joy's gold-en trans - -



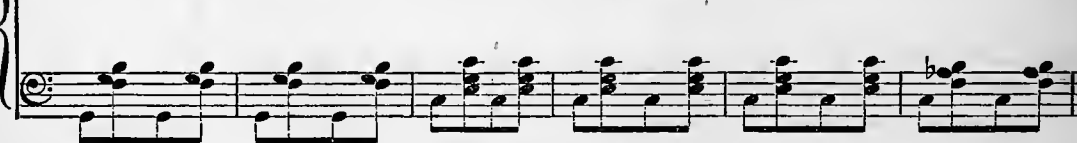
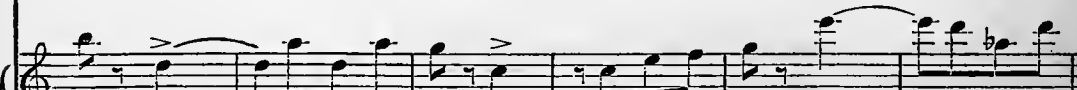
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us

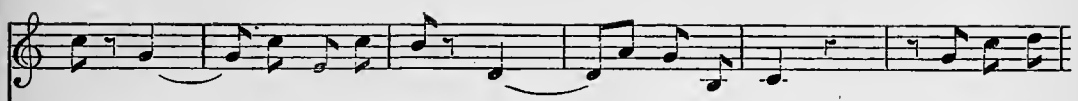


a - way all sor - - row, joy's gold-en trans - -



a - way all sor - - row, joy's gold-en trans - -

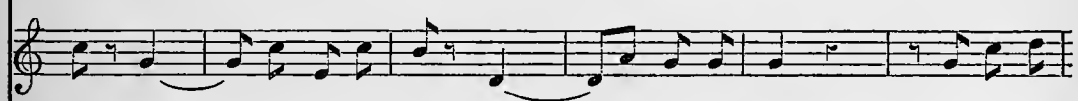




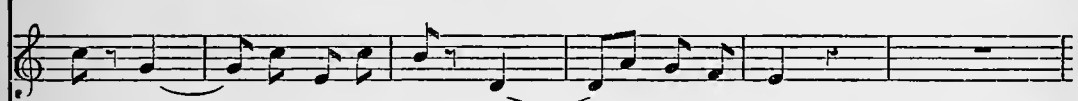
bor - row..... while yet the sun of..... rap-ture shine, each past re -



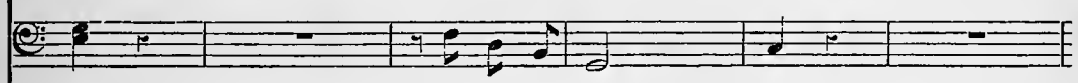
bor - row..... while yet the sun of..... rap-ture shine, each past re -



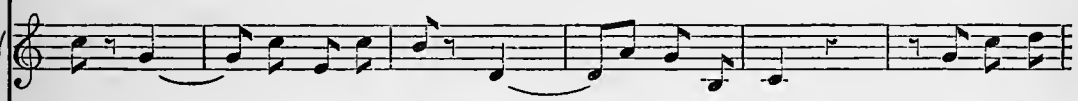
bor - row..... while yet the sun of..... rap-ture shine, each past re -



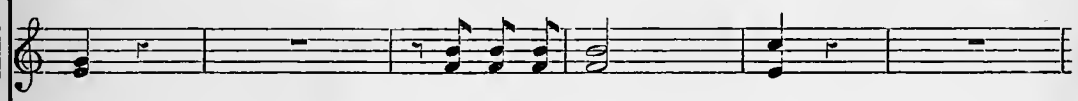
bor - row..... while yet the sun of..... rap-ture shine,



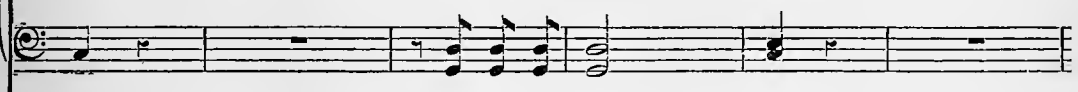
- ports, oh, let us bor - - row,



bor - row..... while yet the sun of..... rap-ture shine, each past re -

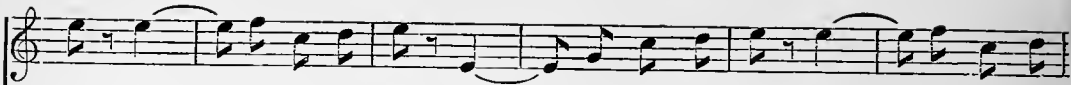


- ports, oh, let us bor - - row

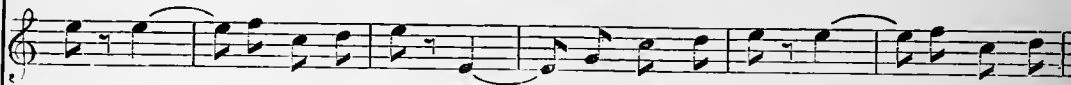


- ports, oh, let us bor - - row,

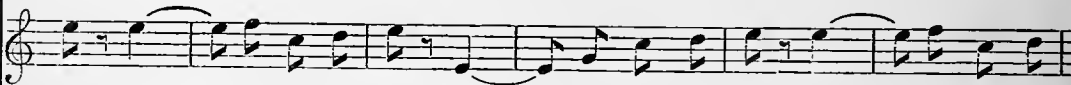




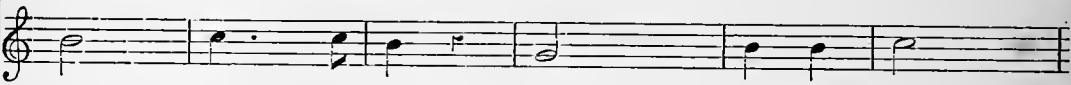
-gret thus... for ev-er end-ing, . . . fame's daz-zling lus-tre a-round de-



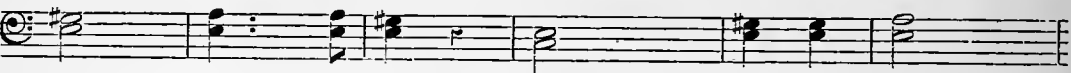
-gret thus... for ev-er end-ing, fame's daz-zling lus-tre a-round de-



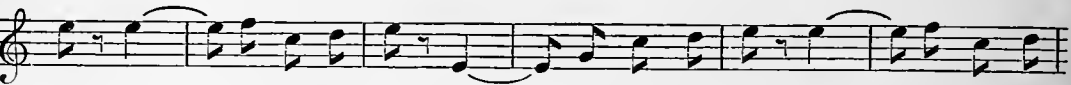
-gret thus... for ev-er end-ing, fame's daz-zling lus-tre a-round de-



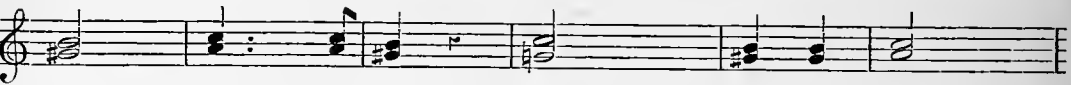
each past re-gret for ev-er end - -



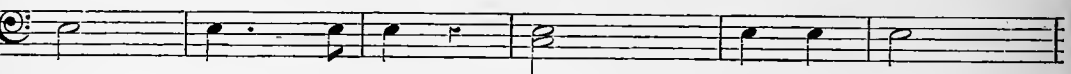
each past re-gret for ev-er end - -



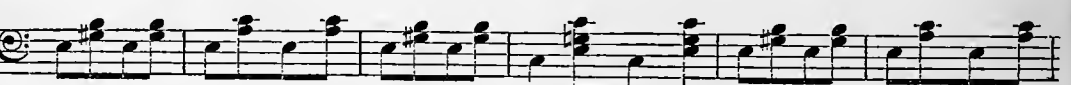
-gret thus... for ev-er end-ing, fame's daz-zling lus-tre a-round de-



each past re-gret for ev-er end - -



each past re-gret for ev-er end - -





- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing



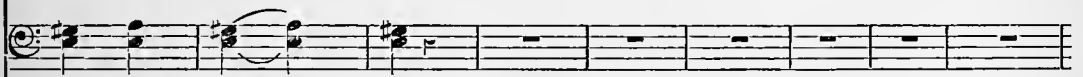
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



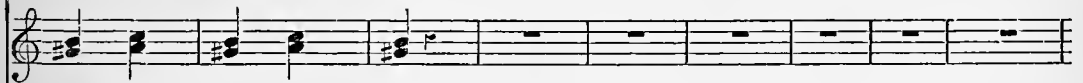
- ing, fame's daz - zling lus-tre a-round de - scend - ing, de - scend - ing,



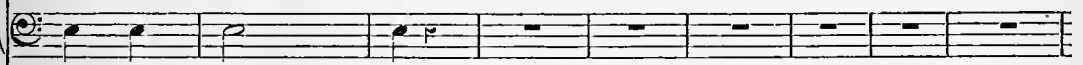
- ing, for ev - - er,



- scend - ing, de - scend - ing,

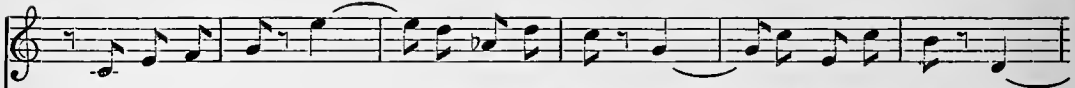


- ing, for ev - - er,

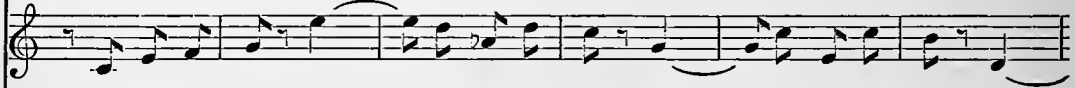


- ing, for ev - - er,

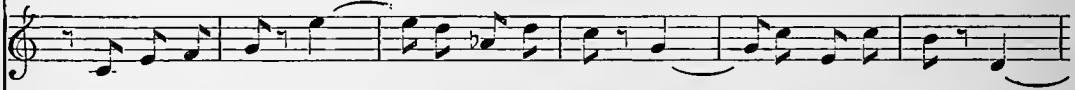




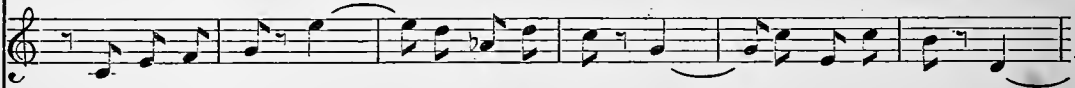
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



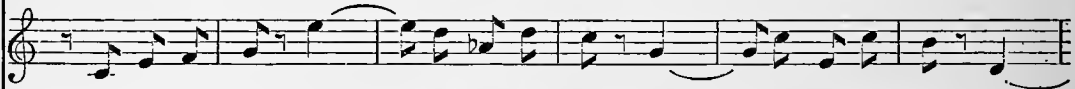
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



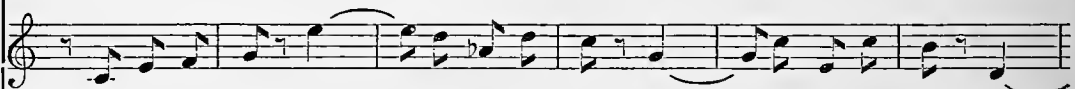
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



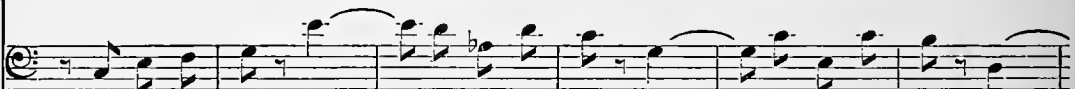
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



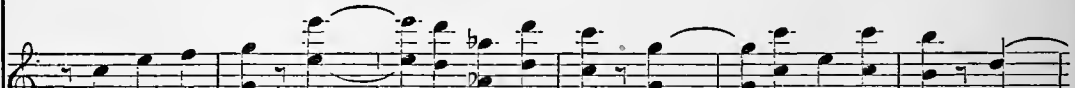
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



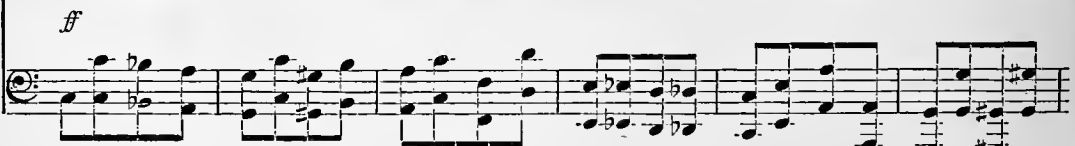
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



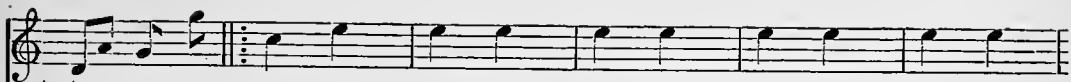
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



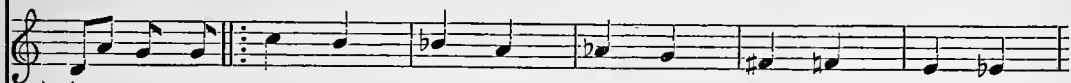
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's



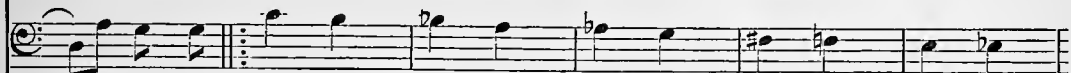
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's



..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's



..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's



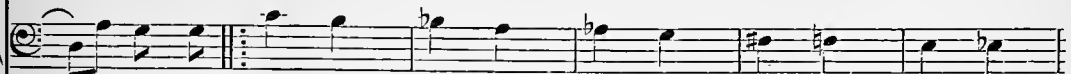
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's



..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

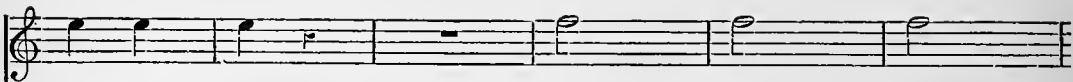


..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

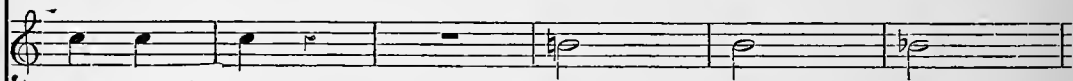


..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

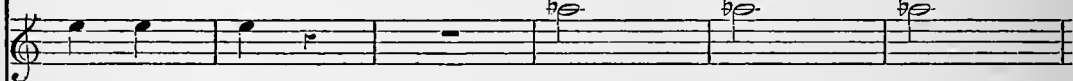




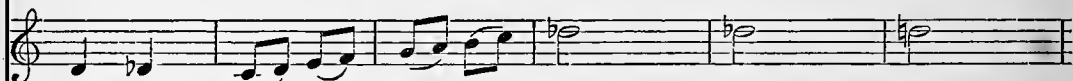
wreath en - twine, yes, en - - twine,



wreath en - twine, yes, en - - twine,



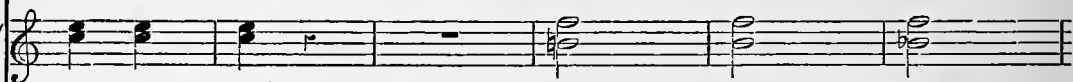
wreath en - twine, yes, en - - twine,



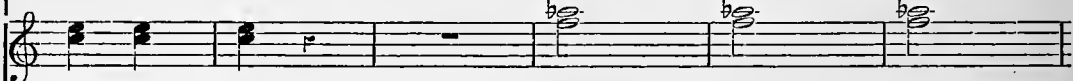
wreath en - twine, with glo - ry's wreath en - - twine,



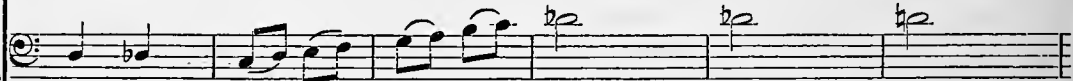
wreath en - twine, with glo - ry's wreath en - - twine,



wreath en - twine, yes, en - - twine,

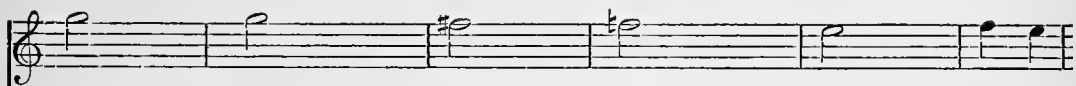


wreath en - twine, yes, en - - twine,

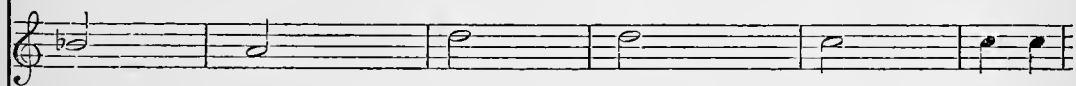


wreath en - twine, with glo - ry's wreath en - - twine,

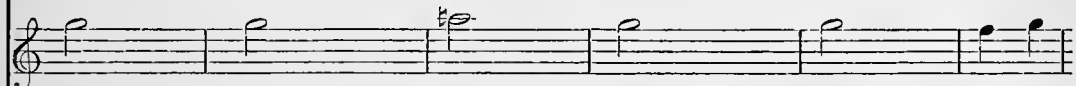




with glo - - ry's wreath en - twine, with



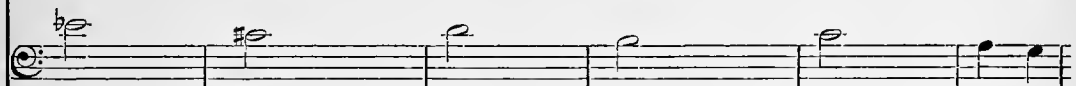
with glo - - ry's wreath en - twine, with



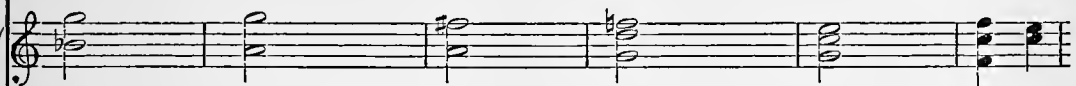
with glo - - ry's wreath en - twine, with



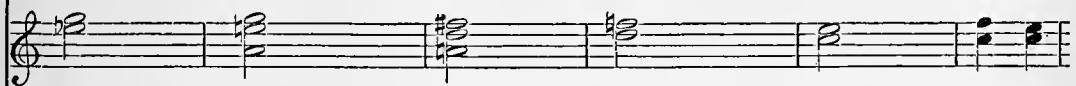
with glo - - ry's wreath en - twine, with



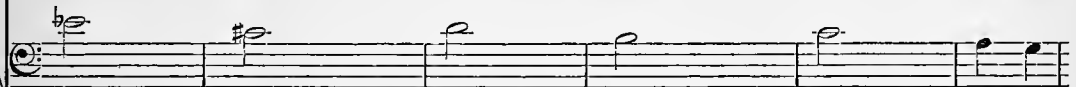
with glo - - ry's wreath en - twine, with



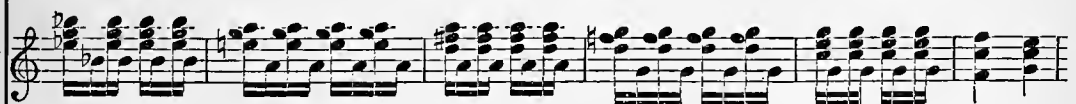
with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

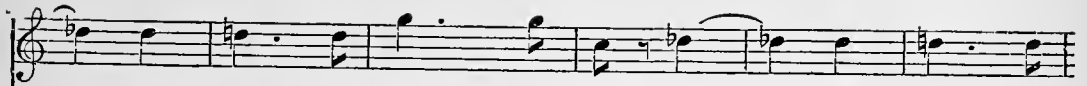
glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

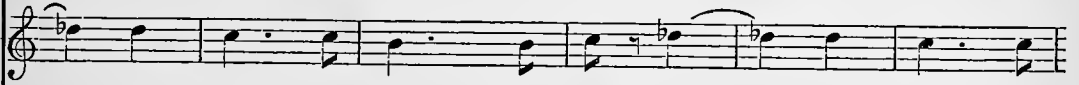
glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

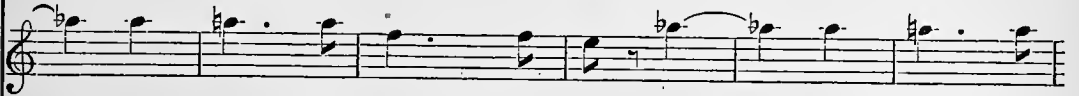
glo - ry's wreath the brave en - - twine, yes,....



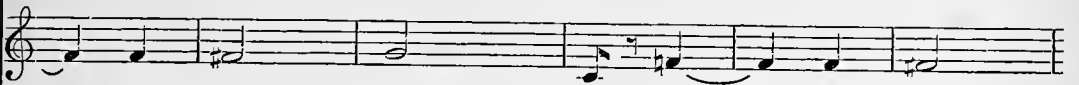
.... with glo - ry's wreath en - twine, yes,..... with glo - ry's



.... with glo - ry's wreath en - twine, yes,..... with glo - ry's



.... with glo - ry's wreath en - twine, yes,..... with glo - ry's



.... with glo - - ry's wreath, yes,..... with glo -



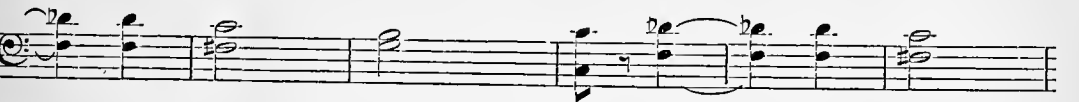
.... with glo - - ry's wreath, yes,..... with glo -



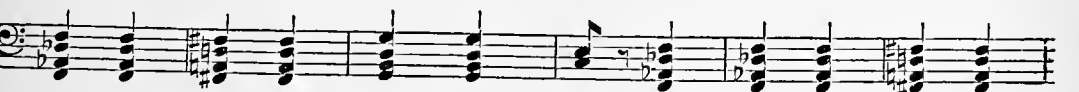
.... with glo - - ry's wreath, yes,..... with glo -



.... with glo - - ry's wreath, yes,..... with glo -



.... with glo - - ry's wreath, yes,..... with glo -



wreath en - twine, en - twine the brave, en - twine the brave.
 wreath en - twine, en - twine the brave, en - twine the brave.
 wreath en - twine, en - twine the brave, en - twine the brave.
 - ry's wreath en - twine the brave, en - twine the brave.
 - ry's wreath en - twine the brave, en - twine the brave.
 - ry's wreath en - twine the brave, en - twine the brave.
 - ry's wreath en - twine the brave, en - twine the brave.
 - ry's wreath en - twine the brave, en - twine the brave.

The musical score consists of several systems. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system features a more complex piano accompaniment with triplets and sixteenth notes. The fourth system shows the piano accompaniment continuing with various rhythmic patterns and dynamics.