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THE  
LAUREL OCTAVO

THE  
BOHEMIAN GIRL

TEXT BY  
ALFRED BUNN

MUSIC BY  
MICHAEL WILLIAM BALFE



C. C. BIRCHARD & COMPANY  
BOSTON MASS.

## Foreword

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

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

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

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# THE BOHEMIAN GIRL

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## Characters

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

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## Story of "The Bohemian Girl"

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

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

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

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

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

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

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# THE BOHEMIAN GIRL

Edited by OSBOURNE McCONATHY

MICHAEL W. BALFE

## ACT I

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

### No.1. Chorus

### UP WITH THE BANNER

**Allegro vivace**

PIANO *f*

*ff*

*ff*

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

ALTO CHORUS With the ban - ner, down

TENOR

BASS

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

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

flight.

A Più mosso

*f* *p* Più mosso

*pp* Its pin - ion flies Free in the skies

As that of the air - y king,

*ff*



Through dan - ger fleets As heart' that beats

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

Be - - neath his plu - med wing.

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

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

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

As that of the air - y king, yes,

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



*pp*

Through dan - ger fleets As heart that beats

*pp*

*fp*

B

Be - neath his plu - med wing. Now the

*f*

*f*

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

*f*

*crec.*

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

*più cresc.*

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

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

8.....

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'stir - ring chase, The — fes - tive — board shall'. The bottom staff continues the piano accompaniment. A first ending bracket labeled '8.....' spans the final two measures of the piano part.

day and night be - - guile, shall

8.....

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'day and night be - - guile, shall'. The bottom staff continues the piano accompaniment. A first ending bracket labeled '8.....' spans the final two measures of the piano part.

day and night be - guile, be - -

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "day and night be - guile, be - -" are written below the notes. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and single notes.

8

This system contains the next two staves of music. The top staff continues the piano accompaniment with a melodic line of eighth notes. The bottom staff continues the piano accompaniment with chords and single notes. A measure rest is indicated by a dotted line with the number "8" above it.

guile.

This system contains the next two staves of music. The top staff is a vocal line with the lyrics "guile." below it. The bottom staff is a piano accompaniment in bass clef. A measure rest is indicated by a dotted line with the number "8" above it.

8

*ff*

This system contains the next two staves of music. The top staff features a melodic line with triplets and accents. The bottom staff features a piano accompaniment with chords and single notes. A measure rest is indicated by a dotted line with the number "8" above it. The dynamic marking *ff* (fortissimo) is present.

This system contains the next two staves of music. The top staff continues the melodic line with triplets and accents. The bottom staff continues the piano accompaniment with chords and single notes.

This system contains the final two staves of music on the page. The top staff continues the melodic line. The bottom staff continues the piano accompaniment, ending with a double bar line and repeat sign.



# A SOLDIER'S LIFE

## No. 2. Air

Andante mosso

*f* *mf* *ten.* *pp*

COUNT

A sol - dier's life has seen of strife in all its forms so  
much, That no gen - tler theme the world will deem a sol - dier's heart — can  
touch; A sol - dier's life has seen of strife in all its forms so

The Bohemian Girl



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

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

*pp* *rall.* *a tempo*

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

*pp* *colla voce* *a tempo*

world will deem no gen - tler

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

*cresc.* *f*

*stringendo*

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

*stringendo* *cresc.*

touch.

**C** Allegro

CHORUS

A - way to

Allegro

*f*

A - - -

COUNT

*f*

A - way to the hills,

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

way to hill and glen, Where the

*ff*

A - way to the hills, a -

men With bu - gles shake the air,

hun - ters' belt - ed men With

*ff* *f* *ff*

way to the glen, a - way, a -

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

bu - gles shake the air; a - way,

*ff* *ff*

way, a - way, a - way!

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

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



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

The musical score is a piano interlude. It begins with a treble clef and a key signature of one sharp (F#). The first system is marked with a large 'E' above the staff. The second system has a dynamic marking 'p'. The third system has dynamic markings 'p' and 'pp'. The fourth, fifth, and sixth systems continue the piece with various rhythmic patterns and dynamics.

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

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

The Bohemian Girl



# 'TIS SAD TO LEAVE OUR FATHER-LAND

## No. 3 Air THADDEUS

Moderato *dolce assai*

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

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

*p*

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

*p*

*accel.*

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

*cresc.* *cresc.*

*f* *pp*

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

*f* *pp*

F

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

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

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

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

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

## IN THE GIPSY'S LIFE

## No. 4. Gipsy Chorus

Moderato

Piano introduction in 4/4 time, marked *Moderato*. The right hand features a rhythmic melody with eighth notes and quarter notes, starting with a forte (*f*) dynamic and ending with a *dim.* (diminuendo) marking. The left hand provides a harmonic accompaniment with chords and moving lines.

SOPRANOS and ALTOS

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

TENORS and BASSES

Vocal and piano accompaniment for the first system. The vocal lines for Sopranos and Altos and Tenors and Basses are shown. The piano accompaniment is marked *dolce* and *pp* (pianissimo). The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with triplet markings.

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

Vocal and piano accompaniment for the second system. The vocal lines continue. The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *p* (piano), *f* (forte), and *p* (piano). The piano part continues with the eighth-note accompaniment and melodic line.



where the  
ev'-ry

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

*p* *cresc.* *p*

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

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

**G** *rall.*

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

*a tempo*  
*pp*



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

*cresc.* **H**

Will find "a

*cresc.* **H**

Ah, ah, ah,

Will find a home some - where, For home,

*p* *cresc.*

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

*p* *p* *p*

*ff* *dim.* *p*

find a home some - where ah! ah!

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

DEVILSHOOF Who are you?

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

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

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

THAD. 'Tis me they are in search of.

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

*(March begins)*

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

DEV. What is this?

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

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

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

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

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

*(Ereunt soldiers up rocks.)*

# MARCH OF THE AUSTRIAN SOLDIERS

No. 5

*(To be omitted in concert performances)*

Allegro

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

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



## No.6. Duet with Chorus

Allegro moderato

DEVILSHOOF

## COMRADE, YOUR HAND

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

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

(Shaking his hand)

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

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

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

## THADDEUS

*ad lib.*  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$  I *p* *dolce*

death, yes, — un — til — death. The scenes and days to

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

store, no time can e'er re - store; The scenes and days, the

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

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

*p* *crese.* *crese.*

store, ——— no time — caner re - store.

SOPRANOS and ALTOS

TENORS and BASSES

*p*

In the gip-sy's life you read ——— The

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

*cresc.* all would like to lead. **K** *pp* THADDEUS My wants are few,

*cresc.* **K** *pp* DEVILSHOOF Want we néer



THADDEUS

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

DEVILSHOOF

worse, I have no purse! We nothing,

THADDEUS

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

DEVILSHOOF

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

THADDEUS

But all I

DEVILSHOOF

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

*cresc.*

THADDEUS

steal. My heart 'twill wring, my

heart 'twill wring

DEVILSHOOF

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

L

deal!

CHORUS

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

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

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

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

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

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

*pp*



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

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

e'er re - store, \_\_\_\_\_ no  
 store, \_\_\_\_\_

*cresc.*

time \_\_\_\_\_ can e'er \_\_\_\_\_ re -

*ad lib.* *rall.*

*f* *colla voce* *rall.*

N

store; no

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

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

*pp*

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef with a 'N' above it, and a piano line in bass clef. The lyrics are 'store; no' and 'Then rest you here while we ex - plore What luck, what luck there is in'. The second system continues the vocal line with lyrics 'In the gip - sy's life you read The' and includes a piano accompaniment with a 'CHORUS' label and a 'p' dynamic. The piano part has a 'pp' dynamic.

N

time can e'er re - store, no

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

life that all would like to lead the life,

*cres - cen - d*

Detailed description: This system contains the next two systems of music. The top system has a vocal line in treble clef with a 'N' above it, and a piano line in bass clef. The lyrics are 'time can e'er re - store, no' and 'store; Now rest you here while we ex - plore What luck, what luck there is in store, yes'. The second system continues the vocal line with lyrics 'life that all would like to lead the life,' and includes a piano accompaniment. The piano part has a 'cres - cen - d' dynamic.

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

*ff*

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

*f*



*ff più mosso*

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

is in store, what luck, what

life that all would like to

*ff più mosso*

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

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

lead, the life that all would like to

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

(All exeunt)

store.  
 store.  
 lead.

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

THADDEUS. What means this alarm?

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

THADDEUS. What do I hear?

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

## MELODRAMATIC MUSIC

No. 7

Allegro vivace (To be omitted in concert performances)

The musical score is written for piano and violin. It begins with a piano introduction marked *fp* (fortissimo piano) in the left hand, consisting of a rhythmic pattern of eighth notes. The violin part enters with a melodic line of eighth notes. The score is divided into five systems. The first system includes a repeat sign. The second system continues the melodic development. The third system features a more active piano accompaniment. The fourth system is marked *f* (fortissimo) and shows a dense piano accompaniment. The fifth system concludes with a *ff* (fortissimo) section and a *Segue* instruction.



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

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

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

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

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

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

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

THADDEUS I thank your lordship, but —

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

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

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

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

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

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

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

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

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

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

DOWN WITH THE DARING SLAVE

No. 8

Allegro vivace

*p* *cresc.* *a* *poco*

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

SOPRANOS and ALTOS

TENORS and BASSES

*f*

Down with the dar - ing slave, Who dis -

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

*f*

The piano accompaniment for the first vocal line is written in a bass clef. It features a series of chords and notes, with some rests. The dynamic marking is *f* (forte).

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

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

The piano accompaniment for the second vocal line is written in a bass clef. It features a series of chords and notes, with some rests. The dynamic marking is *f* (forte).

light, And would their an - ger

The vocal line for Sopranos and Altos continues with the lyrics: "light, And would their an - ger".

The piano accompaniment for the third vocal line is written in a bass clef. It features a series of chords and notes, with some rests. The dynamic marking is *f* (forte).

P

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

COUNT

Al-though 'tis vain to mask The

P

p

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

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

p

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



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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics 'more than life has saved: Stran - ger, I an - swer'. The piano accompaniment includes dynamic markings of *f* and *pp*.

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

The second system continues the vocal line and piano accompaniment. The lyrics are 'not One mo - ment for your life; Quit, while you may, a'. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are 'spot Where you have rais'd a strife: Your long - er'. The piano accompaniment continues with the sixteenth-note pattern.

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

(throwing a purse)

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'pres - ence will more ex - cite, And this will the'. A stage direction '(throwing a purse)' is written below the piano part. The system concludes with a fermata over the final note of the vocal line.

of gold to Thaddeus.) Devilshoof rushes in

ser - vice you did me, re - quite!

The fifth system begins with a stage direction 'of gold to Thaddeus.) Devilshoof rushes in' above the vocal line. The lyrics are 'ser - vice you did me, re - quite!'. The piano accompaniment includes a dynamic marking of *p*.

## DEVILSHOOF

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

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

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

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

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

## FLORESTEIN

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

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

THADDEUS

pheas - ant. Take baek your

gold, and learn to know One a - bove

aught you can be - stow.

R CHORUS

Down with the dar - ing slave, Who would our

Down with the dar - ing slave, Who would our

R



fu - - - ry brave, down with the

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

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

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

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

back, ye cra - ven things! He

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

brings The ven - geance of my

8

S CHORUS

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

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

S

*p* *pp*

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

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

DEVILSHOOF as they are

Tho' mesh'd by

*f*

*dragging him off.*

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

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

**CHORUS**

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

**T** *Più mosso*

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

**T** *Più mosso*



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

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

with the slave who would our

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

fu - ry brave, down with the

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

slave, down with the slave, down

8-----

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

8-----

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

with the slave, down with the

8-----

Detailed description: This system contains the third line of music. The top line is a vocal line with lyrics 'with the slave, down with the'. The bottom line is a piano accompaniment. A first ending bracket labeled '8' spans the first two measures of the piano part.

8-----

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

slave!

8-----

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

8-----

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

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

### GALOP

No. 9

Allegro vivace (May be omitted in concert performances)

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The tempo is marked 'Allegro vivace' and includes the instruction '(May be omitted in concert performances)'. The score features a variety of dynamics: *ff* (fortissimo) at the beginning, *p* (piano) in the first system, *f* (forte) in the second system, and *p* again in the fourth system. There are several triplet markings (*3*) over the notes in the third and fourth systems. The piece concludes with a final *f* dynamic marking.

Bohemian Girl



The first system of music consists of six measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning of the system. The key signature changes from one sharp (F#) to one flat (Bb) between the second and third measures.

The second system continues the piece with six measures. The right hand melody remains active, and the left hand accompaniment features a mix of chords and moving lines. The key signature remains one flat (Bb).

The third system contains six measures. The right hand melody becomes more melodic and expressive. The left hand accompaniment includes a *p* dynamic marking and a *>* accent. The key signature remains one flat (Bb).

The fourth system consists of six measures. The right hand features a melodic line with a *f* dynamic marking and a *>* accent. The left hand accompaniment is primarily chordal. The key signature remains one flat (Bb).

The fifth system contains six measures. The right hand melody is more rhythmic and includes a *ff* dynamic marking. The left hand accompaniment features a steady pattern of chords. The key signature remains one flat (Bb).

The sixth system consists of six measures. The right hand melody is highly rhythmic and dense. The left hand accompaniment continues with a consistent chordal pattern. The key signature remains one flat (Bb).

The seventh system contains six measures, ending the piece. The right hand melody concludes with a final note and a fermata. The left hand accompaniment ends with a final chord. A *Segue* marking is present at the end of the system. The key signature remains one flat (Bb).

## WHAT SOUNDS BREAK ON THE EAR?

No 10. Finale to Act I.

SOPRANOS AND ALTOS

TENORS AND BASSES

Allegro

*mf* *cresc.* *f*

What sounds break on the

ear, — what sounds break on the ear? What

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

COUNT

My child! my child! that word a - lone

With ag - o - niz - ing tone, my

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

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

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



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

*f*

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

*f*

FLORESTEIN (*Kneeling, and appearing greatly alarmed*)

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

*p*

real - ly is a shock - ing plight in;

It puzzles quite one's wit To

find a place to pick a bit.

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

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

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

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

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

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

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



## THOU WHO IN MIGHT SUPREME

No. 10a

Andante Religioso

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

COUNT

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

*pp* CHORUS

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

*pp* *p*

*pp* *cresc.*

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

*cresc.*

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

*pp* *cresc.*

*pp*

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

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

*pp*

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

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

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

of the ruth - less as - sail - er;

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

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

*f*

*ff*

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

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

*ff*

## V Allegro

er.

er.

## V Allegro

*f*



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

### Chorus—FOLLOW WITH HEART AND WITH ARM

#### No. 11 Finale, Continued

Allegro vivace

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

Allegro vivace

*fp*

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

*pp* 3 6

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

*p*

*f* 6 *p*

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

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

*cresc.*

*cresc.*

*cresc.*

*f*

**W** *ff* Più mosso heart

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

*ff*

**W** Più mosso

*ff*

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

all its hopes, its hopes en - twine.

*ff*

*3*

END OF ACT I



## ACT II

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

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

No.12

## SILENCE, THE LADY MOON

## INTRODUCTION

Moderato

The musical score is for a piano introduction in G major, 4/4 time, marked Moderato. It consists of five systems of two staves each. The first system begins with a piano (pp) dynamic. The second system includes the lyrics 'cres - cen - do' under the treble staff. The score features various musical notations including triplets, slurs, and dynamic markings such as 'pp' and 'cres - cen - do'.

*sotto voce*

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

*sotto voce*

*sotto voce*

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

**A** *sempre p*

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

*sempre p*

**A**

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

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

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

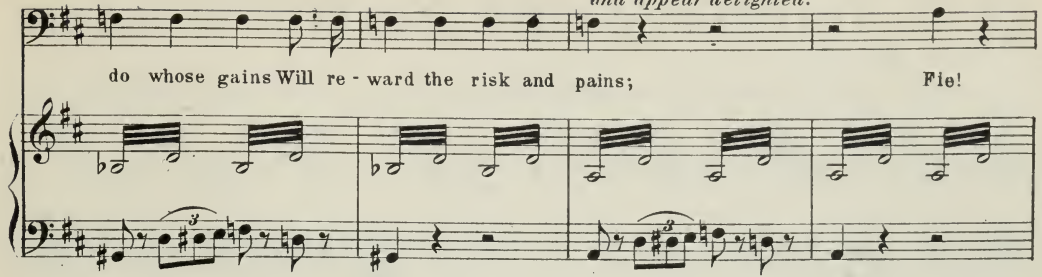
ly go to her rest.

**DEVILSHOOF**

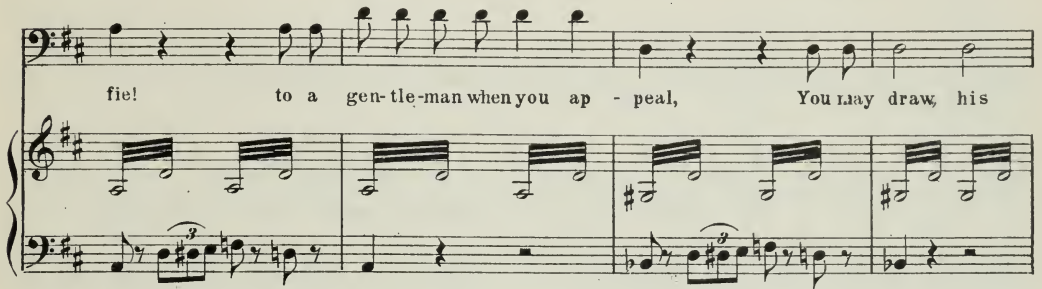
There's a deed to



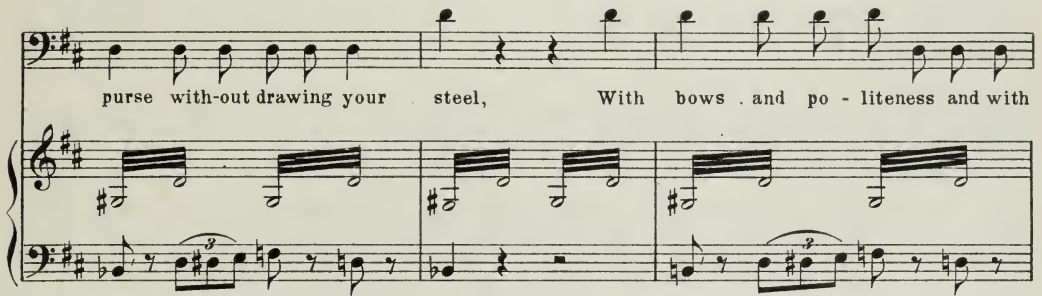
do whose gains Will re - ward the risk and pains; Fie!



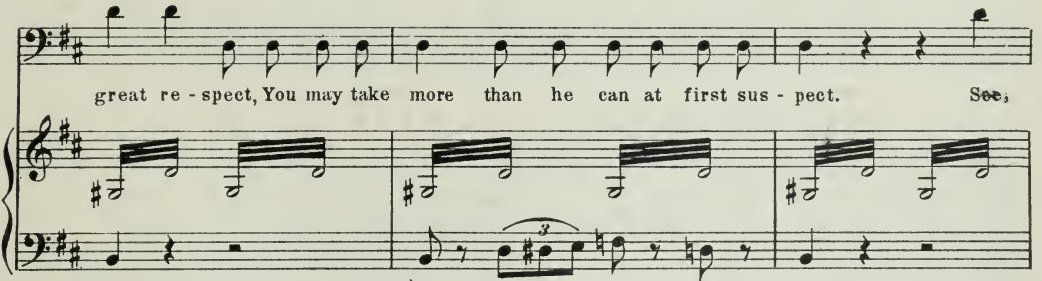
fie! to a gen - tle - man when you ap - peal, You may draw, his



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

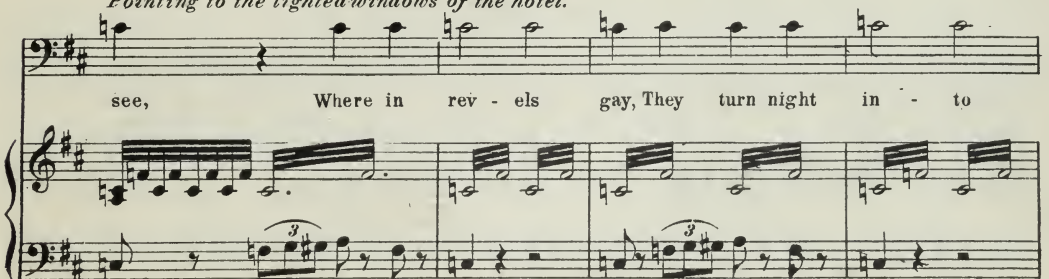


great re - spect, You may take more than he can at first sus - pect. See,



*Pointing to the lighted windows of the hotel.*

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



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

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

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

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

si - lence, this way, this way,

lence, si - lence,

*sf* *sf* *p*

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

si - lence!

si - lence!

*p*

No. 13.

## FLORESTEIN'S SONG

Allegro

*f* *p*

FLORESTEIN *quasi parlando.*

Home! Home! Late to be

*p* *quasi parlando*

Bohemian Girl



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

*p*

Home! Home! For the

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

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

*pp*

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

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

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

*p sempre stac.*

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

FLORESTEIN (*starts, recovers a little, and after eyeing Devilshoof*) (*aside*)

I have oft - en been as - sailed and my courage may have failed, But there's

*To Devilshoof*

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

*Looking at his watch*

polished, so po - lite. That \_\_\_\_\_ 'tis late in - to the night,

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

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

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

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

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

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

soon shall have noth - ing left.

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



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

*p*

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

*p*

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

*p*

er he can.

*f*

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

QUEEN *Recit.*

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

*(The Gipsies return the different things to Florestein.)*

FLORESTEIN (*Trembling and looking over the things*)

Thanks, ma-dam, la-dy, but

*Tempo Primo*

*pp* *pp* *staccato*

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

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

rest.

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

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

your ap - proach.

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

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



*pp*

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

*pp*

*pp*

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

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

*pp*

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "yes, we list, we list un - to our Queen's com - mands, -". The piano accompaniment continues with the same rhythmic pattern, featuring triplets in the right hand.

*cresc.*

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

*cresc.*

*cresc.*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "yes, we list, we list un - to our Queen's com - mands, yes, we". The piano accompaniment features a crescendo (*cresc.*) dynamic and includes triplets in the right hand. The music ends with a final chord in the piano part.

QUEEN

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

*sf* *sf* *pp*

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

*(Segue)*

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

*Moderato*  
*p*

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

## I DREAMT THAT I DWELT

No. 14

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 3/8. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble. The vocal line is melodic and includes dynamic markings such as *dolce assai* and *pp*. The first system includes the piano accompaniment and the vocal line. The second system continues the piano accompaniment and the vocal line. The third system includes the piano accompaniment and the vocal line, which concludes with a double bar line. The piano part ends with a *pp* marking.

*dolce assai*

*pp*

ARLINE

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



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

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

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

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

*(Taking both his hands in hers.)*

*pp*

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

*pp*

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

*cresc.*

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

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

ARLINE And you do love me still?

THADDEUS More than life itself.

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

## THE WOUND UPON THINE ARM

No. 15 Duet

Moderato

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

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

Vocal line for Thaddeus: The wound — up - on thine arm Whose  
 piano accompaniment: *pp*, *pp dolce*

Vocal line: mark — thro' life'twill be, In sav-ing thee from great -  
 piano accompaniment: *p*

ARLINE  
 - er harm Was there trans-fix'd by me. By thee?  
 piano accompaniment: *p*



## THADDEUS

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

*pp dolce*

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

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

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

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

ARLINE

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

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

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

Piano introduction in B-flat major, 4/4 time. The right hand plays chords, and the left hand plays a rhythmic accompaniment of eighth notes.

H Allegro non troppo

ARLINE

Vocal line: Speak, tell me,  
 Piano accompaniment: *fp*

Vocal line: ease my tor-tur'd heart, Speak, and that  
 Piano accompaniment: *fp*

Vocal line: se-cret, e-vil or good, e-vil or good, im  
 Piano accompaniment: *cresc.*

Piano solo section: *part.*  
*dim.* *pp*



THADDEUS

I will tell thee, I will

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

*cresc.*

ARLINE

er. Speak, tell me,

*p* *cresc.*

THADDEUS

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

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

*cresc.* **I Moderato**

*pp stacc.*

*dolce*

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

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

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

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

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

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

*cresc.*

*col canto*

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

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

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

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

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

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

breast!

breast!

*ff*

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

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

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

QUEEN Loves you?

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

QUEEN Be it so.

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

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

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



## HAPPY AND LIGHT OF HEART

## No. 16. Recitative and Chorus

Allegro moderato **ARLINE**  
*ad libitum*

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

Allegro

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

(Taking the hand of Thaddeus)

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

CHORUS

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

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

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

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

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

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

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

CHORUS (To Queen, who draws back and hesitates)

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

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

Hand to hand, heart to heart, Whoshall those I've u - ni - ted part? who shall those I have ma - ted part? By the spell of my sway, part them who

(Joining their hands)



# HAPPY AND LIGHT OF HEART

No. 17

Allegretto

may.

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

*pp*

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

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

Detailed description: The score is for a piece in 6/8 time, marked 'Allegretto'. It features a vocal line and piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line has lyrics in both English and German. Dynamics include 'may.', 'pp', and 'pp'.

*L* *f* \* *p*

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

*f* *p*

*L* *f* \* *p*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a long note on 'Hap' followed by a series of eighth notes for 'py and light, — and light of heart are those —'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from *f* to *p*. The tempo is marked *L* (Lento).

*f*

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

*f*

*f*

The second system continues the vocal line with 'Who — faith re - pose, — in each oth - er faith re - pose, ah!'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* and *pp*.

*pp*

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

*pp*

*pp*

The third system features a vocal line that repeats 'Hap - py and light of heart are those Who in each oth - er faith re - pose,'. The piano accompaniment is primarily chordal, with dynamics marked *pp* (pianissimo).

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

*p* *cresc.*

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

*p* *cresc.*

*p* *cresc.*

*p* *M* *pp*

in each oth - er faith, one faith re-pose. Hap - py and

*p* *pp*

Yes, hap - py,

*p* *M* *f* *pp*

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

*p* *cresc.*





## BLISS FOREVER PAST

No. 18.

Larghetto cantabile

*pp* *dolce assai.*

The piano introduction consists of two staves. The right hand begins with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

§ QUEEN

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

*pp* *pp*

The vocal line is in a soprano register. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

*3*

The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains its accompanimental pattern.

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

*cresc.*

The vocal line concludes with a triplet of eighth notes. The piano accompaniment features a crescendo in the right hand.

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

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

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

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

past.

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

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



Allegro ma non troppo

QUEEN

This is thy deed, seek not t'assuage

DEVILSHOOF

My jealous fear; a ri - val's rage — I neither

QUEEN *Aside to Devilshoof*

fear, I neither fear nor seek to calm. Re -

venge is the wounded bosom's balm. That jew - el with which thou hast

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

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'dared to deck thy fore-doom'd neck, answer me where didst thou'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

DEVILSHOOF

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

QUEEN

The second system continues the musical score. It includes a vocal line with lyrics 'get it? where? 'Twas en-trusted to my care. This ve-ry' and a piano accompaniment. The piano part has a section marked with a 'p' (piano) dynamic and a '8' (octave) marking. The word 'QUEEN' is written above the vocal line.

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

The third system shows the vocal line with lyrics 'night, on this ve-ry spot, Thy soul for once its fears for-'. The piano accompaniment continues with a consistent rhythmic pattern.

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

The fourth system features the vocal line with lyrics 'got, A fool - ish gal - liard who cross'd thy way Be - came thy'. The piano accompaniment includes an '8' (octave) marking.

DEVILSHOOF

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

The fifth system concludes the page with the vocal line lyrics 'prey. Fiend - born! 'twere vain to fly The glance of her'. The piano accompaniment features a section marked with a 'p' (piano) dynamic.

search - - - ing eye.

*cresc.*

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

*f p p fp p*

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

*f p*

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

*cresc. fp p fp*

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

*p fp p*



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

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

(Takes medallion)

DEVILSHOOF (Aside)

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

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

f QUEEN DEVILSHOOF

do thy high be - hest The

(Aside)

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'Now de - part, and join the rest,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings of *f* and *p*.

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

The second system continues the vocal line with the lyrics 'now de - part and join the wrongs we forgive not, and can - not for - get, Will ven - geance more sharp - ly'. The piano accompaniment maintains the same rhythmic pattern, with dynamic markings of *f* and *p*.

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

The third system contains two lines of lyrics. The first line is 'rest. The wrongs we forgive not, and can - not for - get Will ven - geance more sharp - ly'. The second line is 'whet, The wrongs we forgive not, and can - not for - get Will ven - geance more sharp - ly'. The piano accompaniment includes a *cresc.* marking and dynamic markings of *f* and *fp*.

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

The fourth system contains two lines of lyrics. The first line is 'whet, The wrongs we forgive not, and can - not for - get Will ven - geance more sharply'. The second line is 'whet The wrongs we forgive not, and can - not for - get Will ven - geance more sharply'. The piano accompaniment features dynamic markings of *f* and *p*.



*piu mosso*

*fp*

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

*piu mosso*

*fp*

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

*cresc.*

*fp*

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

*cresc.*

*fp*

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

*ff*

*ff*

*f*

*cresc.*

*ff*

*Exeunt the Queen and Devilshoof at separate sides*

Be-gone!

sharp-ly whet.

*segue when scene changes*

*rall.*



# COME WITH THE GIPSY BRIDE

## Song with Chorus No.20

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

*Behind the Scenes*

ARLINE and SOPRANOS

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

TENORS and BASSES

Musical notation for Arline and Sopranos (top staff) and Tenors and Basses (middle staff) in 4/4 time, key of B-flat major. The lyrics are: "In the gipsy's life you read — The life that all would like to lead, —"

Musical notation for piano accompaniment (bottom two staves) in 4/4 time, key of B-flat major. It includes a piano introduction and accompaniment for the first system.

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

Musical notation for Arline and Sopranos (top staff) in 4/4 time, key of B-flat major. The lyrics are: "In the gipsy's life you read The life that all would like to lead."

Musical notation for piano accompaniment (bottom two staves) in 4/4 time, key of B-flat major. It includes a piano introduction and accompaniment for the second system, marked *Allegretto* and *f*.

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

Musical notation for piano accompaniment (bottom two staves) in 4/4 time, key of B-flat major. It includes a piano introduction and accompaniment for the third system, marked *ff*.

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

ARLINE

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

*pp*

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

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

*f*

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

*ff*

*pp*

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

*pp*

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

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

*rallent a piacere*

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

*colla voce*

*rail.* *P*

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



*a tempo*

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

*pp*

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

*f*

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

*f*

*f*

*f*

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

*ff*

Q **ARLINE**

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

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

stand, Hope will then be noth- ing loath \_\_\_\_\_ To

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

loath \_\_\_\_\_ To point out the way to both. \_\_\_\_\_

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

*pp*

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

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

*f*

*f*

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

*ff*

(Exit Arline, followed by the tribe of Gipsies)

*ff*



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

## LIFE ITSELF IS AT THE BEST

### No. 21 The Fair Scene

Allegro

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

SOPR. and CONTRALTO

Life it - self is at the best When

TENOR

The vocal staves show the lyrics for the first line of the song. The Soprano and Contralto parts are on a single staff, and the Tenor part is on a separate staff below. The lyrics are: "Life it - self is at the best When". The music is in 2/4 time and features a key signature of two sharps.

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

seen in mask of fol - ly drest,

The vocal staves show the lyrics for the second line of the song. The lyrics are: "seen in mask of fol - ly drest,". The music is in 2/4 time and features a key signature of two sharps.

The third system of the piano accompaniment concludes the piece with the same rhythmic pattern as the previous systems.

And there is no part of its wild ea -

reer But you will meet with here!

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

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

*ff*

Life it - self is at the best When

*ff*

Life it - self is at the best When

*ff*

seen in mask of fol - ly drest,

seen in mask of fol - ly drest,

*f*

And there is no part of its wild ca -

And there is no part of its wild ca -



reer But you will meet with here,

reer But you will meet with here,

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "reer But you will meet with here,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

you'll find it here, you'll

you'll find it here, you'll

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

find it here, you'll find it here!

find it here, you'll find it here!

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

The first system consists of two systems of staves. The top system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line features a melodic line with a long note value (likely a half note or longer) in each measure. The piano accompaniment consists of chords in the bass clef, with some notes beamed together. The key signature is A major (two sharps).

S  
Allegro assai

The second system begins with the tempo marking "Allegro assai" and the dynamic marking "pp" (pianissimo). It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with eighth notes. The piano accompaniment consists of chords in the bass clef, with some notes beamed together. The key signature is A major (two sharps).

The third system continues the piano accompaniment from the second system. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with eighth notes. The piano accompaniment consists of chords in the bass clef, with some notes beamed together. The key signature is A major (two sharps).

The fourth system concludes the piano accompaniment from the second system. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a melodic line with eighth notes. The piano accompaniment consists of chords in the bass clef, with some notes beamed together. The key signature is A major (two sharps).

# FROM THE VALLEYS AND HILLS

## No. 22 Quartet\*

*solto voce*

*pp* ARLINE

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

*pp* QUEEN

*pp* THA DDEUS (*give lower*)

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

*pp* DEVILSHOOF

*Allegro assai*

*pp*

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

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

*pp*

*cresc.*

*adagio*

*ff*

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

*cresc.*

*ff*

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

*adagio*

*cresc.*

*ff*

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



Tempo I

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

*p*

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

Tempo I

*p*

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

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

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

*p* *p* *f* *p*

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

*p* *p* *f* *p*

*p* *p* *f* *p*

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

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

# SIR KNIGHT AND LADY, LISTEN!

## No.23 Scene

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

*Allegro ma non troppo*

*pp*

ARLINE

*To a lady*

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

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

*To another, pointing to her heart*

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

Love is mak - ing hav - oc there,



: To a third pointing to ring on her finger.

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

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

There are those have liv'd to know,

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

the gip - sy's words are true.

U CHORUS *As the dance of the Gipsies continues*

Life it - self is at the best When seen in

U

mask of fol - ly drest, And there

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

meet with here, you'll find it

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

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "here, you'll find it here, you'll find it here!". The piano accompaniment continues with a similar melodic and bass line structure.

The third system shows the vocal line and piano accompaniment. The vocal line has a long note followed by rests, indicating a sustained vocal line. The piano accompaniment continues with a similar melodic and bass line structure.



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

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

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

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

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

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

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

FLOR. Your indifference will drive me to despair.

ARLINE Will it really!

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

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

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

QUEEN And now let our tribe depart.

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

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

FLORESTEIN'S FRIENDS

We do, we do.

*(The Queen and Devilshoof steal off.)*

FLOR. And I accuse you of having stolen it.

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

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

## "SHAME! SHAME! LET US KNOW THE RIGHT"

No. 24 Scene

Allegro vivace

SOPRANOS and CONTRALTOS

*ff* (Chorus of populace surrounding Arline)

Shame! shame!

TENORS and BASSES

*ff*

Allegro vivace

*f* *ff*

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

*f pp*

*p* THAD. (Rushing before Arline to shield her)

He who a hand on her would lay,

*pp*

Through my heart must force his way.

*V<sub>mf</sub>*  
Tear them a - sun - der, but still pro - tect Un -

*mf*

*V*  
*cresc.*

til they can prove what they sus - pect! To

ARLINE

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

*cresc.*

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

*cresc.*

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

FLOR. (To Captain of Guard, point -

*ff* *p*



ing to Arline)

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

*p*

CAPTAIN

CHORUS *unis.*

To the hall! To the hall!

*ff*

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

*f*

*f*

way!

*ff*

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