

THE  
SIEGE OF ROCHELLE:

Opera

IN TWO ACTS.

THE MUSIC COMPOSED BY

BALFE,

THE WORDS BY E. FITZBALL.

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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, the Count and Valmour being expected. In the midst of the festivities a cry of help is heard outside, 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 the Overture consists of two staves. The upper staff is in C major and begins with a piano (*p*) dynamic. It features a series of chords and a melodic line. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A *p* dynamic is also indicated in the lower staff.

The second system continues the musical theme. The upper staff shows a melodic line with some rests, while the lower staff has a more active accompaniment. A *p* dynamic is marked in the lower staff.

The third system introduces a triplet in the upper staff. The lower staff continues with a complex accompaniment. A *p* dynamic is marked in the lower staff.

The fourth system features a *ff* (forte) dynamic in the lower staff, indicating a significant increase in volume. The upper staff continues with its melodic line.

The fifth system concludes the page with a *p* dynamic in the lower staff. The upper staff continues with its melodic line.

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and dynamics, including *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 a *pp* dynamic marking. The left hand features a more active accompaniment with frequent chord changes.

Third system of musical notation. The right hand has a *pp* dynamic marking. The left hand continues with a dense accompaniment of chords.

Fourth system of musical notation. The right hand is marked *Allegro.* and *p*. The left hand is marked *p*. The tempo and dynamics change in this system.

Fifth system of musical notation. The right hand has a *p* dynamic marking. The left hand continues with a steady accompaniment of chords.

Sixth system of musical notation. The right hand has a *f* dynamic marking. The left hand has a *p* dynamic marking. The system concludes with a final chord.

PIANO-  
FORTE.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment of chords. The dynamic marking *cresc.* is placed between the staves.

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

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand accompaniment includes a section with a wavy line indicating a tremolo effect. The dynamic marking *p* is centered between the staves.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment features a wavy line. The dynamic marking *cresc. sempre* is placed between the staves.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a wavy line. The dynamic marking *f* is placed at the beginning of the system.

Sixth system of the piano score. The right hand features a complex melodic line with many slurs and accents. The left hand accompaniment includes a wavy line. The dynamic marking *f* is placed at the beginning of the system.

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

Second system of musical notation. The right hand continues the melodic line. The left hand has a dense, rhythmic accompaniment. Dynamics include *p* and *f*.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p dolce* (piano dolce).

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p dolce* and *cresc.* (crescendo).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p* and *f*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* and *ff* (fortissimo).

The first system of music features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef provides a harmonic accompaniment with chords and a wavy line. A dynamic marking of *p* is present in the bass staff.

The second system continues the piece. The treble clef has a melodic line with a triplet. The bass clef features a wavy line and a triplet. A dynamic marking of *p* is present in the bass staff.

The third system shows the continuation of the melodic and harmonic themes. The treble clef has a melodic line with a triplet. The bass clef features a wavy line and a triplet.

The fourth system includes a *cresc.* (crescendo) marking in the bass staff. The treble clef has a melodic line with a triplet. The bass clef features a wavy line and a triplet.

The fifth system continues the melodic and harmonic themes. The treble clef has a melodic line with a triplet. The bass clef features a wavy line and a triplet.

The sixth system concludes the piece with a *brillante.* marking in the bass staff. The treble clef has a melodic line with a triplet. The bass clef features a wavy line and a triplet.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *pp* and *f*, and features a triplet in the treble staff.

Third system of musical notation, marked with *pp* in the bass staff. The treble staff shows a steady melodic progression.

Fourth system of musical notation, featuring a *cresc.* marking in the bass staff and a *tr* (trill) in the treble staff. The piece builds in intensity.

Fifth system of musical notation, marked with *f* in the bass staff. It includes a trill (*tr*) in the treble staff and a triplet in the bass staff.

Sixth system of musical notation, concluding the piece. It features a triplet in the treble staff and a *f* marking in the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a triplet of chords marked with a '3' and a flat. The bass clef part features a series of eighth notes with accents.

Second system of musical notation, similar to the first. The treble clef part includes a triplet of chords marked with a '3' and a flat. The bass clef part features a series of eighth notes with accents.

Third system of musical notation, marked *8va...* at the beginning. The treble clef part features a series of chords with a flat. The bass clef part features a series of chords with a flat. Dynamics include *pp* and *cresc.*

Fourth system of musical notation, marked *8va...* at the beginning. The treble clef part features a series of chords with a flat. The bass clef part features a series of chords with a flat. Dynamics include *ff*.

Fifth system of musical notation. The treble clef part features a series of chords with a flat. The bass clef part features a series of chords with a flat. Dynamics include *ff*.

Sixth system of musical notation. The treble clef part features a series of chords with a flat. The bass clef part features a series of chords with a flat. Dynamics include *ff*.

First system of musical notation. The right hand features a complex, rapid passage with many beamed notes and slurs. The left hand plays a steady accompaniment of eighth notes. Dynamic markings include accents (>) and a crescendo hairpin.

Second system of musical notation. The right hand continues with dense, beamed passages. The left hand accompaniment remains consistent. A forte (*ff*) dynamic marking is present at the beginning of the system.

Third system of musical notation. The right hand has rests for the first half of the system, followed by a melodic phrase. The left hand features a more active, flowing line with slurs and accents.

Fourth system of musical notation. The right hand has rests for the first half, then a melodic phrase. The left hand has a melodic line with dynamic markings: *p*, *pp*, *cresc.*, and *f*. Accents (>) are used throughout.

Fifth system of musical notation. The right hand has rests for the first half, then a melodic phrase. The left hand features a complex, dense texture with many beamed notes and slurs.

Sixth system of musical notation. The right hand has rests for the first half, then a melodic phrase. The left hand features a complex, dense texture with many beamed notes and slurs.



First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand plays a steady accompaniment of chords. The key signature has two flats and the time signature is 3/4.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes dynamic markings of *f* and *p*.

Third system of the piano score. The right hand has slurs and accents. The left hand accompaniment includes a *cresc.* marking and slurs.

Fourth system of the piano score. The right hand features slurs and accents. The left hand accompaniment includes slurs.

Fifth system of the piano score. The right hand has slurs and accents. The left hand accompaniment includes a *p* marking and slurs.

Sixth system of the piano score. The right hand has slurs and accents. The left hand accompaniment includes a *cresc. sempre* marking and slurs.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a complex chordal accompaniment with some tremolos.

Second system of musical notation. The right hand has a series of chords with accents. The left hand has a melodic line with slurs and dynamic markings including *ff* and *p*.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a series of chords with dynamic markings including *p* and *ff*.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a series of chords with slurs.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a series of chords with slurs and a dynamic marking of *pp*.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a series of chords with slurs and a dynamic marking of *f*.

*cresc.*

*8va.*.....

*f*

*8va.*  
*ff* *p*

*p* *p* *scherzando.*

*f* *p*

First system of musical notation. The right hand (treble clef) begins with a dynamic marking of *p* and a trill. The left hand (bass clef) features a series of chords. The word *brillante.* is written above the left hand.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a dynamic marking of *p*. The word *8va.....* is written above the right hand, indicating an octave shift.

Third system of musical notation. The right hand features a melodic line with a trill. The left hand has a dynamic marking of *p*. There are triplets in both hands.

Fourth system of musical notation. The right hand has a dynamic marking of *p*. The left hand has a dynamic marking of *p*. The word *cresc.* is written above the left hand.

Fifth system of musical notation. The right hand has a dynamic marking of *p*. The left hand has a dynamic marking of *p*. A trill (*tr*) is marked above the right hand.

Sixth system of musical notation. The right hand has a dynamic marking of *p*. The left hand has a dynamic marking of *p*. There are triplets in both hands.

Seventh system of musical notation. The right hand has a dynamic marking of *p*. The left hand has a dynamic marking of *p*. There are triplets in both hands.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with several triplet markings (indicated by a '3' in a circle) and dynamic markings such as *v* (accents) and *ff* (fortissimo). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar notation to the first system, including triplet markings and dynamic accents. The treble staff has a more active melodic line, while the bass staff continues with a steady accompaniment.

Third system of musical notation, showing a change in texture. The treble staff features a dense, rapid sixteenth-note pattern, and the bass staff has a similar but slightly slower accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

Fourth system of musical notation, featuring a fortissimo (*ff*) dynamic marking. The texture is highly complex and dense, with rapid sixteenth-note patterns in both the treble and bass staves. There are several accents (*v*) throughout the system.

Fifth system of musical notation, continuing the complex texture. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Accents (*v*) are used to highlight specific notes.

Sixth system of musical notation, featuring a continuation of the complex texture. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Accents (*v*) are used to highlight specific notes.

Seventh system of musical notation, ending with a fortissimo (*ff*) dynamic marking and the instruction *stringendo poco a poco.* The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Accents (*v*) are used to highlight specific notes.

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 continues with chords and moving lines. The bass clef part features a series of chords. The dynamic marking *ff* is maintained. Performance instructions *Più moto.* and *con tutta forza.* are written above the bass line.

Third system of musical notation. The treble clef part shows a melodic line with eighth notes. The bass clef part features a series of chords with a wavy line underneath, possibly indicating a tremolo or a specific articulation.

Fourth system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a series of chords with a wavy line underneath.

Fifth system of musical notation. The treble clef part features a series of chords. The bass clef part features a series of chords with a wavy line underneath.

Sixth system of musical notation. The treble clef part features a series of chords. The bass clef part features a series of chords with a wavy line underneath.

Seventh system of musical notation. The treble clef part features a series of chords. The bass clef part features a series of chords with a wavy line underneath. The system concludes with a double bar line and a repeat sign.

# ACT I.

## No. 1. INTRODUCTION AND CHORUS.

*Allegro con brio.*

PIANO-FORTE.

*f* *p*

*ff* *m*

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

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

SOLDIERS.  
*Soli Alti.*

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

First system of vocal and piano accompaniment for the first vocal line. Treble clef with the vocal line. Bass clef with piano accompaniment. Dynamics include *f*.

*Soli Tenori.*

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

Second system of vocal and piano accompaniment for the second vocal line. Treble clef with the vocal line. Bass clef with piano accompaniment. Dynamics include *p*.

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

Third system of vocal and piano accompaniment for the third vocal line. Treble clef with the vocal line. Bass clef with piano accompaniment.



*Altri 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

*Alli e Tenori.*

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

*Bassi.*

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

*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

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!

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "not the bed of glo-ry!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

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

*f* Hark! hark! bra - - - ve - - -

*f* Hark! hark! hark! hark! what bra - - - ve - ry,

*f* Hark! hark! hark! hark! what bra - - - ve - ry,

The second system of the musical score continues with two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "Drink! drink to vic - to-ry, re - nown in mar - tial sto - ry;" and "Hark! hark! bra - - - ve - - -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

*8va.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "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", and "not the bed of glo - - ry, not". The piano accompaniment is marked *8va.* and features a complex, rhythmic texture with many beamed notes.

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

*8va.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "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,", and "the bed of glo - - ry; drink to". The piano accompaniment is marked *8va.* and continues with a similar complex texture to the first system.

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

*Sva.*.....

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

*Sva.*.....

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 - -

The image displays a musical score for a piece titled "The Siege of Rochelle." It consists of several systems of music. The first system features five vocal staves, each with the lyrics "- to - - ry!". The piano accompaniment for this system is marked *ff* (fortissimo). The second system continues the piano accompaniment, marked *dim.* (diminuendo). The third system shows a change in the piano accompaniment, with the right hand playing a more active melodic line. The fourth system concludes the piece with a final cadence, marked with a double bar line and repeat signs.

No. 1A.

CAVATINA

*Larghetto.*

MARCELLA.

When, when will he re - turn?

*f* *p*

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.

*p*

Love, love haste to me, my

*pp*

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*

The first system of the score consists of two staves. The upper staff is for the trombone, marked *ff* (fortissimo) and *p* (piano). The lower staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

CORPORAL SCHWARTZ.

Quick march! re -

The second system includes a vocal line for Corporal Schwartz, a piano accompaniment, and a trombone part. The vocal line begins with the lyrics "Quick march! re -".

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

The third system continues the vocal line with the lyrics "- 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 -

The fourth system continues the vocal line with the lyrics "- 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

The fifth system concludes the vocal line with the lyrics "- 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!

*ff*

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 -

*pp*

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,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "sto - ry to tri-umph proud-ly, or to rest where o'er him beams with glo - ry ;". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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,

The second system continues the musical score. The vocal line starts with "Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to tri-umph proudly,". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

*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,

*ff*

fate renown'd in sto - ry to tri-umph 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

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

..... 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  
*Sua...*

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* . . . . .

. . . . . the

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

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  
*Sca.*.....

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,  
*Sca.*.....



shield the sol - - dier's breast.

drink to vic - - to - - ry.

This block contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "shield the sol - - dier's breast." and "drink to vic - - to - - ry."

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

This block contains the second vocal line and piano accompaniment. The vocal line is in treble clef. The lyrics are: "drink to vic - - to - - - ry." and "drink to vic - - to - - - ry."

drink to vic - - to - - - ry.

This block contains the third vocal line and piano accompaniment. The vocal line is in bass clef. The lyrics are: "drink to vic - - to - - - ry."

8va.....

This block contains the piano solo section. It begins with the marking "8va....." and features a complex, rhythmic accompaniment in both treble and bass clefs.

This block continues the piano solo section with intricate melodic and harmonic patterns in both hands.

This block concludes the piano solo section with a final cadence in both hands.

No. 2.

SONG AND CHORUS.

*Allegro moderato.* MICHEL.

Trav'lers all of ev-'ry

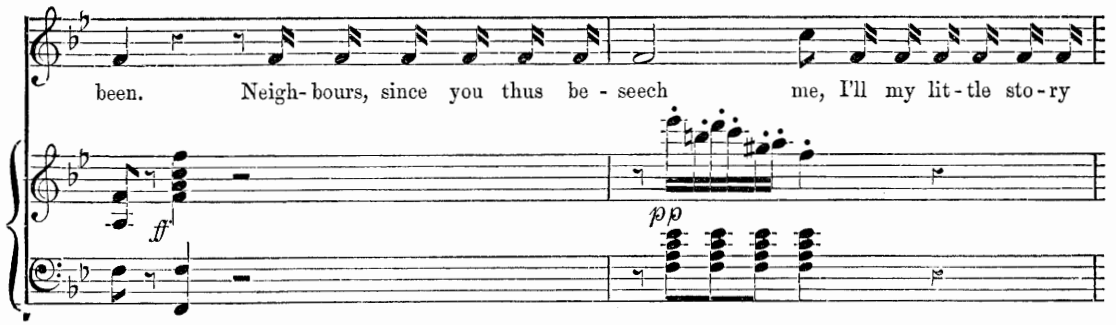
PIANO-FORTE.

sta - tion, trav'l-ers 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

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 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; 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.*  
N-o!

*Tenori.*  
N-o!

*Bassi.*  
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!

*pp*

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

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

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

*p*

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

*Sva.....*

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

*Sva.....*

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!.....

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

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

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

*Soprani e Contralti.*

Fast a - -

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

- sleep!

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

fast a - - sleep!

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 Sea...

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,  
*Sua*.....

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

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

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, 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

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.....

No. 3.

CHORUS.

*Allegro moderato.*

PIANO-FORTE.

*Soprani e Contralti.*  
*sotto voce.*

*Tenori.*

*Bassi e MICHEL.*

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

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

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! 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!

*solto 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

*p*

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

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

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

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

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

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



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 thro' ex - pire, Vive le Roi! vive le Roi!

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

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

No. 4.

ROMANCE.

*Anante sostenuto.*

PIANO-FORTE.

CLARA.

*con espressione.*

'Mid the scenes of ear-ly

youth, mem'-ry still delights to stray; scenes re-plete with love and truth, fa-ded

now a-way! where those bow'rs of myr-tle wreath in that maze, that maze of

stream.... and tree,..... beats there still a heart to breathe one sad

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

*ad lib. e lento.*

me.

No. 5.

RECITATIVE AND CAVATINA.

*Allegro agitato.*

PIANO-FORTE.

*Sca. ....*

VALMOUR.

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

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

*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 consists of a treble staff and a bass staff. The treble staff begins with a common time signature (C) and contains several measures of music, including a measure with a fermata and a dynamic marking of *p*. The bass staff contains a continuous eighth-note accompaniment.

The second system continues the musical piece. The treble staff features a melodic line with a dynamic marking of *p* and includes several triplet markings (3) over groups of notes. The bass staff continues with the eighth-note accompaniment.

The third system shows further development of the melody in the treble staff, with multiple triplet markings (3) and a dynamic marking of *p*. The bass staff maintains the eighth-note accompaniment.

The fourth system introduces a vocal line in the treble staff. The lyrics are: "Hope, once more this bo - som fill, mine the". The piano accompaniment in the bass staff continues with the eighth-note accompaniment, marked with a dynamic of *p*.

The fifth system continues the vocal line with the lyrics: "wreath of mar - tial pride, va - lour ev - 'ry nerve shall". The piano accompaniment in the bass staff continues with the eighth-note accompaniment, marked with a dynamic of *p*.

*dolce.*

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

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

*con spirito.*

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

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 ey - 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.....

*f p f p f p f p ff*

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

rest.

*Allegretto.*

PIANO-FORTE.

*f* *p*

MICHEL.

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

*p*

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 roam-ing,

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.

MARCELLA.

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

*8va.....*

*or*

MICHEL.

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

*8va...*

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, lu, la, la,

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

*Sva.*.....

la, la, la, la, lu, 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,

*Sva.*.....

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

la, 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,

*f*

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



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

play, we'll laugh and play.  
 play, we'll laugh and play.

No. 7.

QUARTET.

VALMOUR.

PIANO-FORTE.

*Allegro moderato.*

*f*

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 a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "sor - row, in this wild world of sor - row!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system of music features a vocal line and piano accompaniment. The vocal line is labeled "CLARA." and contains the lyrics "Oh! Vir - gin, pi - ty me!". The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.

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

The third system of music shows the vocal line with the lyrics "oh hear, oh hear, my bo - - som's". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with its characteristic accompaniment style.

fears dis - solve in tears, and

The fourth system of music features the vocal line with the lyrics "fears dis - solve in tears, and". The piano accompaniment maintains the same accompaniment style.

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

The fifth system of music shows the vocal line with the lyrics "teach me hope from thee to bor - row, and teach me hope to bor -". The piano accompaniment concludes the system with a final chord.

- 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!

*pp*

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.*

pier - ing cry as - sails mine ear? deep

sobs, a sti-fled groan I hear!

that life - less form, what kin - dred

MARCELLA.

O -  
 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 vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "- spair? Cla - ra, that" on the first line, "- spair! Great pow'r! Cla - ra, and a - live!" on the second line, and "- spair? Cla - ra, that" on the third line. The piano part features a complex texture with sixteenth-note patterns and dynamic markings including *ff*, *v*, *p*, and *pp*.

name!

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

name!

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "name!" on the first line, "breathe not the sound, 'tis she! how could she thus sur -" on the second line, and "name!" on the third line. The piano part continues with similar rhythmic patterns and includes a *cresc.* marking.

Cla - ra, her name!

- vive? breathe not the sound, a

Cla - ra, her name!

The third system of the musical score concludes the vocal and piano parts. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Cla - ra, her name!" on the first line, "- vive? breathe not the sound, a" on the second line, and "Cla - ra, her name!" on the third line. The piano part features a *cresc.* marking and continues with the established rhythmic and harmonic language.

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!

*ff*

*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.  
MARCELLA.  
VALMOUR.  
MICHEL.

My rea - son wakes as from a  
Her sen - ses wake as from a  
Her rea - son wakes, I must be  
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

*Sva*.....

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

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

more, the..... sun - shine of..... the

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

*Sva*.....

*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,.....

*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,

*f più mosso.*

like sun - - - shine, like sun - shine

like sun - - - shine, like sun - shine

the sun - - - shine.....

like sun - - - shine.....

8va.....

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are: "like sun - - - shine, like sun - shine", "like sun - - - shine, like sun - shine", "the sun - - - shine.....", and "like sun - - - shine.....". An "8va" marking is present above the piano accompaniment line.

through..... the storm.

through..... the storm.

of..... the storm.

through..... the storm.

8va.....

*ff* Ped.

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are: "through..... the storm.", "through..... the storm.", "of..... the storm.", and "through..... the storm.". An "8va" marking is present above the piano accompaniment line. The piano accompaniment ends with a dynamic marking of *ff* and a pedaling instruction "Ped."

*ff*

Detailed description: This system contains the final two staves of the musical score, both in bass clef. The top staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music is marked with a dynamic of *ff* and includes a fermata over the final chord.

No. 8

QUARTET.

*Moderato.*

PIANO-FORTE.

Bells.

*tremolo*.....

AZINO.

Lo! the ear - ly beam of morn - ing

*p*

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 ;  
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.



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

MARCELLA.



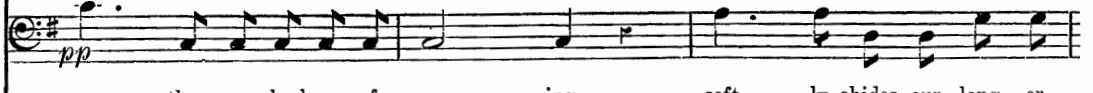
La - dy, may each blessing wait thee, we for thee will ev - er

MICHEL.



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

AZINO.



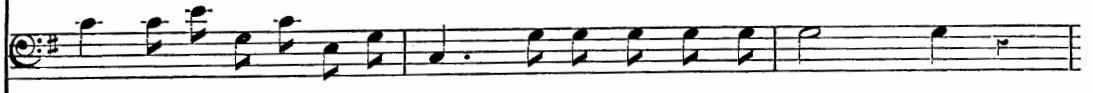
- way, the ear - ly beam of morn - ing soft - ly chides our long - er



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



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



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



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



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*

- way, hence a - way,..... hence a - way,..... hence a - way,

*f*

- way, haste a - way,..... haste a - way,..... haste a - way,

- way, haste a - way, haste a - way; ah!

*f*

- way, hence a - way, hence a - way, hence a - way,

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 -

*pp*

- 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,

*ff* MICHEL AND AZINO.

*ff* Soprani e Contralti.

*ff* Tenori.

*ff* Bassi.

Hor - ror! hor - ror!

Hor - ror! hor - ror!

field. Hor - ror! hor - ror!

Hor - ror! hor - ror!

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

pow'r, guard, guard

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

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

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

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

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

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

*fff*

PRAYER.

*Andante religioso.*

(Organ.) *pp* *rf* *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;

*p*

*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,

*pp*

*rall.*

lei - sure to re - pent, lei - sure to re - pent, to re - pent.

*rall.*

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

*rall.*

yes, to re - pent, to re - pent.

*rall.*

*Allegro marziale.*

*ff*  
(Trumpets.)

The first system shows the beginning of the piece. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, and contains a series of rests.

CLARA.

The staff for Clara is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

MARCELLA.

The staff for Marcella is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

VALMOUR.

The staff for Valmour is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

MICHEL.

The staff for Michel is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

ROSENBERG.

The staff for Rosenberg is in bass clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

AZINO.

The staff for Azino is in bass clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

MONTALBAN.

The staff for Montalban is in bass clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

*Soprani e Contralti.*

The staff for Soprani e Contralti is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

*Tenori.*

The staff for Tenori is in treble clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

*Bassi.*

The staff for Bassi is in bass clef with a key signature of one sharp and a time signature of 2/4. It contains a series of rests.

Hark!

*p*

The final system shows the piano accompaniment. The upper staff is in treble clef with a key signature of one sharp and a time signature of 2/4, containing a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a series of chords marked with a piano (*p*) dynamic.

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

pray'r is heard, war reigns no more,

pray'r is heard, war reigns no more,

pray'r is heard, war reigns no more,

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

pray'r is heard, war reigns no more,

pray'r is heard, war reigns no more,

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, 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.

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 - vance 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 daugh - ter, 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 - fec-tion;

- 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

*ff*  
 Ah!.....  
*f*  
 Ah!.....  
*ff*  
 Ah!.....  
*f*  
 Ah!.....  
*ff*  
 Ah!.....  
*f*  
 Ah!.....  
*ff*  
 Ah!.....  
*f*  
 Ah!.....  
 word be thine, a fa-ther's ma - le - dic - tion!  
*ff*  
 Ah!.....  
*f*  
 Ah!.....  
*ff*  
 Ah!.....  
*f*  
 Ah!.....

*pp sotto voce assai.*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp sotto voce assai.*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's

*pp*

Oh, fa - ther stern, thy curse too rash hath kill'd her like the lightning's



The image shows a musical score for a piece titled "The Siege of Rochelle." It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "flash, the light - ning's flash!". The score is divided into two systems. The first system contains six vocal staves and two piano accompaniment staves. The second system contains three vocal staves and two piano accompaniment staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic marking in the second system.

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!

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 - fic - 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.*

The musical score is written for a voice and piano. It consists of several systems of staves. The vocal parts are written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is written in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staves. The tempo is marked 'Allegro vivace' at the beginning and 'Allegro vivace' again at the end of the piece. The piano part includes a dynamic marking of 'ff' (fortissimo).

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

*Allegro vivace.*

*ff*

am not guil - ty!

is not guil - ty!

not re - veal it? if not the crime her

not re - veal it? if not the crime her

not re - veal it? if not the crime her

she con - ceal it, those looks of in - no -

dark se - clu - sion, while yet on earth there's

you re - veal..... it? were not the crime your

you re - veal it? were not the crime your

you re - veal 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


- cence, 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

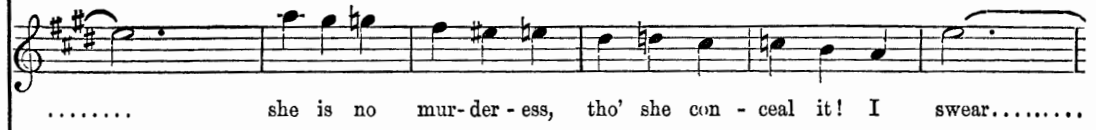
own, would you con - ceal..... it?.....

own, would you con - ceal it?

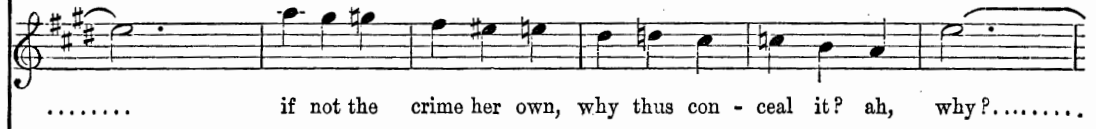
own, would you con - ceal it? yes, were not the crime your own,



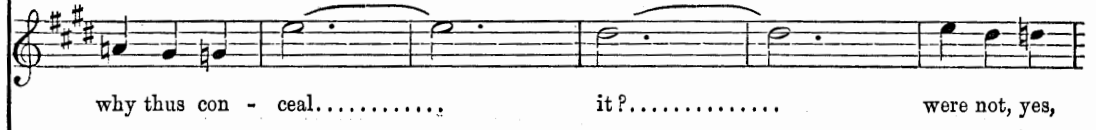
..... I am no mur-der-ess, tho' I con - ceal it! I swear.....



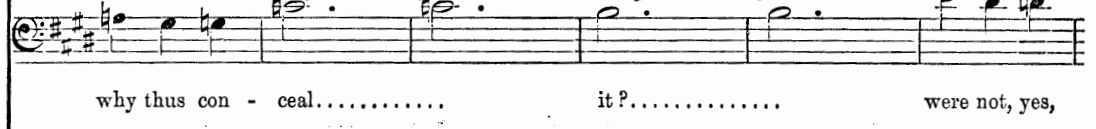
..... she is no mur-der-ess, tho' she con - ceal it! I swear.....



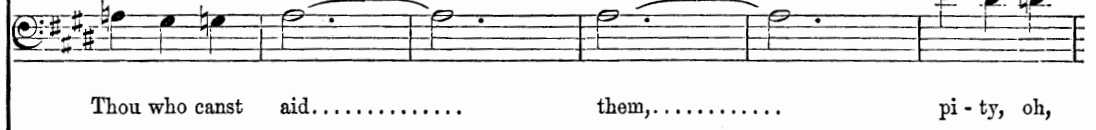
..... if not the crime her own, why thus con - ceal it? ah, why?.....



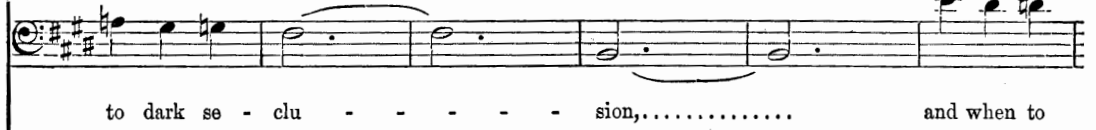
why thus con - ceal..... it?..... were not, yes,



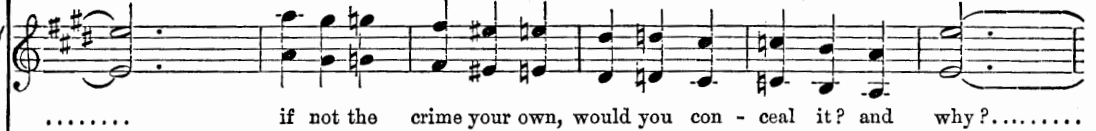
why thus con - ceal..... it?..... were not, yes,



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



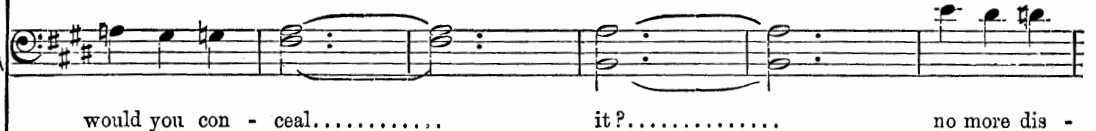
to dark se - clu - - - - sion,..... and when to



..... 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 -



*Sva*.....



*Sva*.....

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'rer's name? why thus con -  
 it? why thus con - ceal the mur - d'rer'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'rer's  
 con - - ceal it? ah, why, why thus con - ceal the mur - d'rer'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 three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are placed below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

- 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  
 - elu - 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,

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

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

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

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

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

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 three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are printed below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

- - 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*



This musical score is for a piece titled "The Siege of Rochelle." It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line consists of several staves, with lyrics placed below the notes. The piano accompaniment is written in grand staff notation (treble and bass clefs).

The lyrics for the vocal parts are:

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 limbs 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

Sta.....

*molto 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'r'er name,

'tis the heart's pain; oh, can she the mur-d'r'er 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!

*Sua*.....

Musical score for "The Siege of Rochelle" (Act II, Scene I). The score is in G major (one sharp) and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are:

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,

The score includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are:

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

pi - ty my sor - rows, oh, saints, pi - ty me, pi -  
 pi - ty her sor - rows, oh, saints, pi - ty her, pi -  
 why thus con - ceal it? ah, why thus con - ceal? why  
 why thus con - ceal it? ah, why thus con - ceal? why thus con -  
 why thus con - ceal the mur - der - er's  
 saints, pi - ty her, and soothe her heart's  
 fly from man - kind, yes, fly, fly from man - kind, fly from man -  
 fly from man - kind, hence,  
 fly from man - kind, hence, fly from man -  
 fly from man - kind, hence, fly from man -  
*cresc.* *f*

- 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,.....

The musical score consists of ten staves. The first seven staves are empty, likely representing the vocal parts. The eighth staff is a vocal line with the lyrics:
   
 - kind to dark se - clu - sion, and when to death consign'd, peace may you
   
 The ninth staff continues the vocal line with:
   
 ..... and when to death consign'd, peace may you
   
 The tenth staff is a piano accompaniment line with the lyrics:
   
 ..... and when to death consign'd, peace may you
   
 The piano part includes a dynamic marking of *ff* and a series of accents (>) over the notes.

*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'r'er name? why not re - veal.....

*pp*  
Can she the mur - d'r'er name? why not re - veal.....

*pp*  
Can she the mur - d'r'er 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 -

find, in death, peace may you

find, in death, peace may you

find, in death, peace may you

*p*

*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 -  
 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 - sign'd,

The score consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is D major (two sharps). The vocal line contains the lyrics, with some words repeated across multiple lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. There are dynamic markings such as accents (>) and a hairpin (∧) in the piano part.

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

*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,  
 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.*

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

*con tutta forza*

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

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

The score consists of 14 staves. The first six staves are vocal lines for a single voice, with lyrics printed below each staff. The last eight staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

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, featuring a treble and bass staff with a grand staff bracket. The music includes various note values and rests.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing melodic lines and accompaniment.

Fourth system of musical notation, featuring more complex rhythmic patterns and dynamics.

Fifth system of musical notation, with dense accompaniment and melodic fragments.

Sixth system of musical notation, concluding the page with sustained notes and rests.

ACT II.

No. 10.

CHORUS.

*Allegro grazioso.*

PIANO-FORTE.

*f*

*p*

*Cono.*  
*f Soprani e Contralti.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f Tenori.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f Bassi.*

Hail Eu - phe - mia's na - tal day! speak, speak her

prai - ses, ev - 'ry voice, prai - ses, ev - 'ry lip for

prai - ses, ev - 'ry voice, prai - ses, ev - 'ry lip for

prai - ses, ev - 'ry voice, prai - ses, 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

*cresc.* *f*

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

*p*

day! Hail Eu - phe - mia's

day! Hail Eu - phe - mia's

day! Hail Eu - phe - mia's

*p*

na - tal day! speak, speak her prai - ses, ev - 'ry

na - tal day! speak, speak her prai - ses, ev - 'ry

na - tal day! speak, speak her prai - ses, ev - 'ry

The first system consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "na - tal day! speak, speak her prai - ses, ev - 'ry". The piano part features a steady accompaniment with chords and moving lines in both hands.

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,

The second system continues the musical score with three vocal staves and two piano staves. The lyrics are: "voice; ev - 'ry lip for her must pray, yes,". The piano accompaniment continues with similar harmonic support for the vocal lines.

ev - 'ry heart with hers re - joice, let ev - 'ry

ev - 'ry heart with hers re - joice, let ev - 'ry

ev - 'ry heart with hers re - joice, let ev - 'ry

The third system concludes the musical score with three vocal staves and two piano staves. The lyrics are: "ev - 'ry heart with hers re - joice, let ev - 'ry". The piano accompaniment provides a final harmonic setting for the text.

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 - jice, let ev - 'ry

breast with hers re - jice, let ev - 'ry

breast with hers re - jice, let ev - 'ry

The first system of the musical score consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "breast with hers re - jice, let ev - 'ry". The piano part features a rhythmic accompaniment with chords and some melodic lines.

breast with hers re - - jice!.....

breast with hers re - - jice!.....

breast with hers re - - jice!.....

The second system continues the vocal and piano parts. The lyrics are: "breast with hers re - - jice!.....". The piano part includes a dynamic marking of *ff* (fortissimo) and features a more active melodic line in the right hand.

The third system shows the continuation of the piano accompaniment. It includes a dynamic marking of *p* (piano) and features a complex rhythmic pattern with many beamed notes in both hands.

*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

*p*

*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  
*Sva.*.....

form comes thro' the tem - - - - pest  
 form comes thro' the tem - - - - pest  
 form comes thro' the tem - - - - pest  
*Sva.*.....

like the spi - rit of..... dis - may!  
 like the spi - rit of..... dis - may  
 like the spi - rit of..... dis - may!  
*Sva.*.....

CLARA. (*Behind the scenes.*)

Aid me! aid me!  
hark! hark!  
hark! hark!

*Sva*.....

This system contains the first vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "Aid me! aid me!" followed by "hark! hark!" and "hark! hark!". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment of chords. A dynamic marking of *Sva* (Sforzando) is placed above the piano part.

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*.....

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "hark! what means that trem - bling cry, that tone of hu - man" repeated three times. The piano accompaniment continues with the same accompaniment pattern. A dynamic marking of *Sva* is placed above the piano part.

pain, of hu - - man  
pain, of hu - - man  
pain, of hu - - man

*Sva*..... *cresc.*

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics "pain, of hu - - man" repeated three times. The piano accompaniment continues with the same accompaniment pattern. A dynamic marking of *Sva* is placed above the piano part, and a *cresc.* (crescendo) marking is placed below the piano part.

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-ten, 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,

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 G major (one sharp). The vocal line begins with the lyrics "aid me, or I die,..... aid me,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

aid me, or I die, or..... I die!.....

*sempre dim.*

The second system continues the musical score. The vocal line includes the lyrics "aid me, or I die, or..... I die!.....". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking "*sempre dim.*" (sempre diminuendo) is placed above the piano part towards the end of the system.

.....

The third system shows the continuation of the piano accompaniment. The vocal line is mostly silent, indicated by a dotted line. The piano part continues with its characteristic rhythmic accompaniment.

The fourth system continues the piano accompaniment. The vocal line remains silent. The piano part concludes with a final cadence.

No. 11.

SONG.

*Larghetto.*

PIANO-FORTE.

*dolce*

The piano introduction consists of two staves in common time (C). The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Larghetto* and the mood is *dolce*.

MARCELLA.

One lit - tle kiss from lips I love, in the qui - et shade of our

The first system of the vocal part shows the melody for the first line of the song. The piano accompaniment is marked *p* and includes a trill (*tr*) in the right hand. The tempo remains *Larghetto*.

na - tive grove is dear - er, far more dear to me, than all this

The second system of the vocal part continues the melody. The piano accompaniment includes a trill (*tr*) in the right hand. The tempo remains *Larghetto*.

pomp... I see,.... than all this pomp I see.....

The third system of the vocal part concludes the phrase. The piano accompaniment features a dynamic shift to *ff* (fortissimo) in the right hand. The tempo remains *Larghetto*.

*Allegretto.*

When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,

The final system of the vocal part shows the melody for the last line. The piano accompaniment is marked *p* and includes a trill (*tr*) in the right hand. The tempo is marked *Allegretto*.

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

The first system of the musical score for 'The Siege of Rochelle' in a 'Larghetto' tempo. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Hath gild-ed splen - dour such re - wards as the plea - sure which hum - ble'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A trill is marked above the word 'rewards'.

love ac - cords? one low - ly heart, one heart sin - cere out - vies, out -

The second system of the musical score. The vocal line continues with the lyrics 'love ac - cords? one low - ly heart, one heart sin - cere out - vies, out -'. The piano accompaniment continues with similar harmonic support. A trill is marked above the word 'sincere'.

vies... each trea - sure here, each trea - sure here.....

The third system of the musical score. The vocal line concludes with the lyrics 'vies... each trea - sure here, each trea - sure here.....'. The piano accompaniment ends with a final chord. The system concludes with a double bar line and a 3/4 time signature.

*Allegretto.*

When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,

The fourth system of the musical score, marked 'Allegretto'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A piano dynamic marking 'p' is present.

when the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales,

The fifth system of the musical score. The vocal line continues with the lyrics 'when the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales,'. The piano accompaniment continues with similar harmonic support. An accent 'a' is marked above the final note of the vocal line.



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*

*Allegro moderato.*

PIANO-  
FORTE.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *f* (forte) in the first measure, *p* (piano) in the fifth measure.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *p* (piano).

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *p* (piano).

Fourth system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *p* (piano).

*Soprani e Contralti.*

Vocal line for Soprano and Contralto. Treble clef, key signature of one sharp (F#), time signature of 3/4. Lyrics: Long life, long life to our no - ble, our no - ble mas -

*Tenori.*

Vocal line for Tenor. Treble clef, key signature of one sharp (F#), time signature of 3/4. Lyrics: Long life, long life to our no - ble, our no - ble mas -

*Bassi.*

Vocal line for Bass. Bass clef, key signature of one sharp (F#), time signature of 3/4. Lyrics: Long life, long life to our no - ble, our no - ble mas -

Piano accompaniment for the chorus. Treble and bass staves. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics: *f* (forte).

- 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;

fill, fill, with shouts the hall,  
 fill, fill, with shouts the hall,  
 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;

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*

The piano introduction is in G major and 2/4 time, marked 'Andantino'. It features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a piano (*pp*) dynamic. The bass line consists of a steady eighth-note accompaniment. The right hand of the grand staff plays chords and arpeggiated figures.

*cresc.*

The piano accompaniment for the first system continues from the introduction. It features a treble clef staff with a whole rest, and a grand staff with a piano (*pp*) dynamic. The bass line continues with eighth notes, and the right hand of the grand staff plays chords and arpeggiated figures. A *cresc.* (crescendo) marking is present in the right hand.

MICHEL.

When I be - held the an - chor weigh'd, and with the shore thine

*mf* *pp*

The second system features a vocal line for 'MICHEL.' in G major and 2/4 time. The lyrics are 'When I be - held the an - chor weigh'd, and with the shore thine'. The piano accompaniment is in G major and 2/4 time, marked *mf* and *pp*. The bass line consists of eighth notes, and the right hand of the grand staff plays chords and arpeggiated figures.

im - age fade, I deem'd each wave a bound - less sea that bore me still from love and

The third system continues the vocal line for 'MICHEL.' in G major and 2/4 time. The lyrics are 'im - age fade, I deem'd each wave a bound - less sea that bore me still from love and'. The piano accompaniment is in G major and 2/4 time, marked *mf* and *pp*. The bass line consists of eighth notes, and the right hand of the grand staff plays chords and arpeggiated figures.



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*

No. 14.

TRIO.

*Moderato. RECIT.*

ROSENBERG.

Who art thou? thy mission

PIANO-FORTE.

*f*

say.

MONTALBAN.

Mon-

Ro - sen - berg,

- tal - ban, soon I'll fol - low;

yes, thou would'st re - move her?

she is here, Cla - ra.

MONTALBAN.

This ve - ry hour: give me but mo - ney, with her I'll seek the In - dies;

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-vails, if she re-fuse to fol-low, force shall aid me; keep Val-

ROSENBERG.

-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.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'plot - ting some mischief.)' followed by 'Well! I shall do, sir, what you de - sire me.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

MONTALBAN. Nev - er fear. ROSENBERG. If you  
Be this mo - ment rea - dy! He is brave and stea - dy.

The second system of music features two vocal lines and piano accompaniment. The first vocal line is for MONTALBAN, with lyrics 'Nev - er fear.' The second vocal line is for ROSENBERG, with lyrics 'If you Be this mo - ment rea - dy! He is brave and stea - dy.' The piano accompaniment continues with a similar rhythmic pattern.

ROSENBERG. .  
please, sir, your commands I would hear, I would hear. Show all o -

The third system of music features a vocal line and piano accompaniment. The vocal line is for ROSENBERG, with lyrics 'please, sir, your commands I would hear, I would hear. Show all o -'. The piano accompaniment continues with a similar rhythmic pattern.

MICHEL.  
- be - dience; your mas - ter see. My mas - ter!

The fourth system of music features a vocal line and piano accompaniment. The vocal line is for MICHEL, with lyrics '- be - dience; your mas - ter see. My mas - ter!'. The piano accompaniment continues with a similar rhythmic pattern.

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. Nought must in - ter - vene;

MONTALBAN. 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!

- ty!

MONTALBAN.

On the riv - er, near the

cha - pel, when the shades of night de - scend, 'neath the wil - low which screens you

wa - ter, in a boat you must at - tend. In that boat at such an

MICHEL.

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!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "si - lence and fi - de - li - ty! (Si - lence! si - lence!". The middle staff is a vocal line with lyrics: "si - lence and fi - de - li - ty!". The bottom two staves are piano accompaniment, with a dynamic marking of *p* (piano) in the right hand.

si - lence and fi - de - li - ty! what on earth can this im -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "si - lence and fi - de - li - ty! what on earth can this im -". The middle and bottom staves are piano accompaniment.

- ply? what on earth can this mean? Well, 'tis my du - ty, I o -

*Sva*.....

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- ply? what on earth can this mean? Well, 'tis my du - ty, I o -". The middle staff is a vocal line with the instruction "*Sva*.....". The bottom two staves are piano accompaniment, with a dynamic marking of *p* (piano) in the left hand.

- bey, tho' from the fête to keep a - way pla-guy hard 'tis, all so

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- bey, tho' from the fête to keep a - way pla-guy hard 'tis, all so". The middle and bottom staves are piano accompaniment.

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

*cresc.*

seek ; if..... she dare..... re - sist..... my

*pp*

man - date, vain..... each trem - bling pray'r, scornful word, or tear of

woe,..... force as - sist - ing if re - sist - - -  
 ing,..... from this..... man - sion she must go,..... she must

(What..... they plot I'm half..... sus -  
 (At the noise of mu - sic  
 go! While the guests are i - dly

- spect - ing, by..... that ser - pent's gloo - - my  
 sound - ing, 'mid the hum of re - vel  
 danc - ing, I the guil - ty girl will

- spect - ing, by..... that ser - pent's gloo - - my  
 sound - ing, 'mid the hum of re - vel  
 danc - ing, I the guil - ty girl will

*pp* *cresc.* *poco a*

sneer; but..... should Cla - ra need..... pro -  
 gay, na - - ture plead - ing, heart..... ex -  
 seek; force..... as - sist - ing

*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, be - tide me weal or woe,..... yes, be - tide..... me, be -  
 go, *p* 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.

*p*

the honour is sut - ſ - cient, ex - cuse the re - buff, the hon - our's e -

- nough.

*f*

Si - - - - -

*f*

Si - - - - -

*f*

*Allegro vivace.* *pp*

The twi-light now de -  
*pp*  
 - lence! The twi-light now de -  
*pp*  
 - lence! The twi-light now de -

- 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;

*pp* hence, 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,

*ff*

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

*tr*

- 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

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 -

- 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  
 boat in si - lence bring, the sail be wide - ly spread - ing, the  
 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, for  
 breeze our flight is aid - ing, the night is dim - ly shad - ing, and  
 breeze our flight is aid - ing, the night is dim - ly shad - ing, 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

*f*  
*ff*



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

*ff*

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

chide, 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

*stentate*

*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

dread - ful se - cret still..... to guard, my du - ty is I

feel, and let me suf - fer as I may, the grave my oath shall

seal! and let me suf - fer as I may, the grave my oath shall

seal!

*Allegro assai.*

PIANO-FORTE.

*f* *staccato sempre.* *pp*

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 -

- 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



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

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 -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "lock which speak - eth the last good -". The middle staff is the right-hand piano accompaniment, featuring a complex texture of chords and arpeggios. The bottom staff is the left-hand piano accompaniment, with a more rhythmic and harmonic line.

- bye, the lock which speak - eth the

The second system continues the musical piece. The vocal line has lyrics: "- bye, the lock which speak - eth the". The piano accompaniment maintains its intricate texture, with the right hand playing dense chordal patterns and the left hand providing a steady harmonic foundation.

last good - bye,..... the last good -

The third system features the vocal line with lyrics: "last good - bye,..... the last good -". A dynamic marking of *f* (forte) is placed above the piano accompaniment in the lower right portion of the system. The piano part continues with its characteristic complex harmonic language.

- bye,..... the last, the

The fourth system concludes the page with the vocal line lyrics: "- bye,..... the last, the". The piano accompaniment includes dynamic markings of *f* and *ff* (fortissimo), indicating a crescendo in the music. The texture remains dense and complex throughout.

last..... good - bye.

Oft the bright - est flow'rs de - cay,

*p*

Win-try 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

love there sure is hope, . . . and the hope that shall not die tho' our

hearts but fal - ter si - lent - ly tneir 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

The first system of the musical score for Valmour. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first note, followed by the lyrics 'si - lent - ly their last, their last good - bye. Yes, tho' our hearts but fal - ter'. The piano accompaniment includes dynamic markings such as *f* and *ff*, and various articulation marks like accents and slurs.

si - lent - ly their last, their last good - bye, their last good -

The second system of the musical score for Valmour. It continues the vocal line and piano accompaniment from the first system. The vocal line has the lyrics 'si - lent - ly their last, their last good - bye, their last good -'. The piano accompaniment continues with similar dynamics and articulation.

CLARA.

Ah, Val - mour!

- bye; yes, still the clouds will pass a -

The first system of the musical score for Clara. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first note, followed by the lyrics 'Ah, Val - mour!'. The piano accompaniment includes dynamic markings and articulation marks.

- way,..... and the spring flow'r bloom a - gain, yes, bloom a -

The second system of the musical score for Clara. It continues the vocal line and piano accompaniment from the first system. The vocal line has the lyrics '- way,..... and the spring flow'r bloom a - gain, yes, bloom a -'. The piano accompaniment continues with similar dynamics and articulation.



CLARA.

*with enthusiasm.*

Heav'ns! 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 -

- 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 -

- bye, tho' our hearts but fal - ter their last good -

*cresc.*

*f*

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*cresc.*

- bye, tho' our hearts but fal - - ter their

- 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

*8va.*.....

*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

*8va.*.....

*ff*

*v*

last good - bye.

last good - bye.

*8va.*.....

*Moderato.*

PIANO-FORTE.

ROSENBERG.

The feel - ing heart would thrill with woe..... nor ev - er

know, nor ev - er know a mo - ment's rest, as - sur'd too late it had con -

- demn'd,... as-sur'd too late it had con-demn'd a guilt - less breast.

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

VALMOUR.

*f* *ff* *p*

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

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.* *p*

The feel - - ing

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

doom, of mem' - ry be this brain be - reav'd, ere too  
 doom, 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  
 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.*

.... 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,.....

.... 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

die, let me aie de - ceiv'd!

die, let me die de - ceiv'd!

*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

speak - ing; 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 be-gone, sir, I com-mand, now we each

MICHEL.

o-ther un-der-stand. I o-bey, 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* *ff* *pp*

please; but one word ere I de - part. Speak! au -

MONTALBAN.

*p* *3*

da - cious! 'Tis a se - cret,

MICHEL.

*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.*

- stand, 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

*Sva*.....

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 -

*Sva*.....

stand, we each o - ther un - der - stand!

stand, this I do not un - der - stand!

*Allegro spirito.*  
CLARA.

Musical staff for Clara, treble clef, 2/4 time signature. The staff contains a series of rests followed by a melodic phrase starting with a piano (*p*) dynamic. The lyrics "Oh, hap - py" are written below the staff.

MARCELLA.

Musical staff for Marcella, treble clef, 2/4 time signature. The staff contains a series of rests followed by a melodic phrase starting with a piano (*p*) dynamic. The lyrics "Oh, hap - py" are written below the staff.

VALMOUR.

Musical staff for Valmour, treble clef, 2/4 time signature. The staff contains a series of rests followed by a melodic phrase starting with a piano (*p*) dynamic. The lyrics "Oh, hap - py" are written below the staff.

MICHEL.

Musical staff for Michel, treble clef, 2/4 time signature. The staff contains a series of rests followed by a melodic phrase starting with a piano (*p*) dynamic. The lyrics "Oh, hap - py" are written below the staff.

AZINO AND ROSENBERG.

Musical staff for Azino and Rosenberg, bass clef, 2/4 time signature. The staff contains a series of rests.

*Allegro spirito.*

PIANO-FORTE.

Piano-Forte accompaniment, grand staff (treble and bass clefs), 2/4 time signature. The music starts with a forte (*f*) dynamic and includes accents (>) and a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Vocal line 1, treble clef, 2/4 time signature. The lyrics are "mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -".

Vocal line 2, treble clef, 2/4 time signature. The lyrics are "mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -".

Vocal line 3, treble clef, 2/4 time signature. The lyrics are "mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -".

Vocal line 4, treble clef, 2/4 time signature. The lyrics are "mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -".

Vocal line 5, bass clef, 2/4 time signature. The lyrics are "Oh, hap - py mo - - ment, a - way all sor - -".

Piano-Forte accompaniment 2, grand staff (treble and bass clefs), 2/4 time signature. The music continues with a piano (*p*) dynamic and includes 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. It consists of several systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines are written in a simple, melodic style with lyrics underneath. The piano accompaniment features a steady rhythmic pattern in the right hand and chords in the left hand. The lyrics are: "en - - - - -", "glo - ry's wreath en - twine, the brave with glo - ry's wreath en -", and "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 -

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,

The score consists of ten staves. The first four staves are vocal lines in treble clef, each with lyrics underneath. The fifth staff is a bass line in bass clef with lyrics. The sixth staff is a vocal line in treble clef with lyrics. The seventh staff is a piano accompaniment line in treble clef with lyrics. The eighth staff is a piano accompaniment line in bass clef with lyrics. The ninth and tenth staves are piano accompaniment lines in treble and bass clefs respectively, without lyrics.

-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



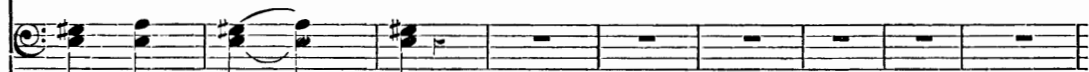
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



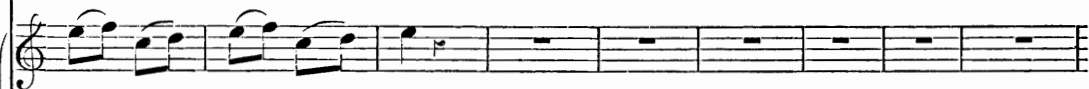
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



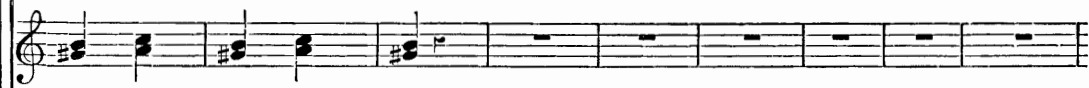
- ing, fame's daz - zling lus-tre a-round de - scend - ing, de - scend - ing,



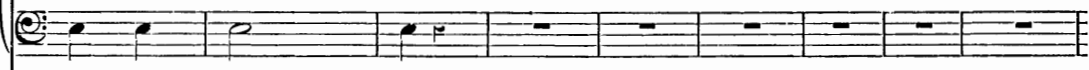
- ing, for ev - - er,



- 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.....





..... 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

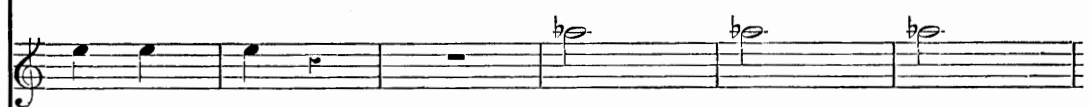




wreath en - twine, yes, en - - twine,



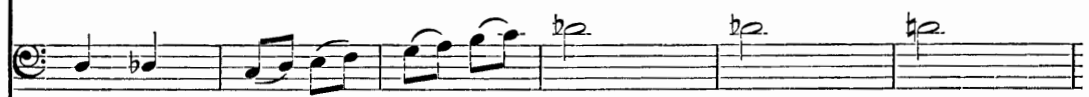
wreath en - twine, yes, en - - twine,



wreath en - twine, yes, en - - twine,



wreath en - twine, with glo - ry's wreath en - - twine,



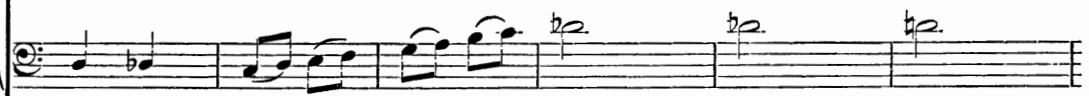
wreath en - twine, with glo - ry's wreath en - - twine,



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

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,....

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.  
 - ry's wreath en - twine the brave, en - twine the brave.



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