

Interior of Count Arnheim's apartment in the Hall of Justice—a view of the last Scene visible through one of the windows at the back. A full length portrait of Arline, as she was in the First Act, hung on the wall—state chairs, etc.—an elevation or dais on the side.

No. 25 Recitative and Air **THE HEART BOW'D DOWN**
Larghetto cantabile

pp

dolce.

rall.

rall.

Cadenza a piacere

cresc.

f

(Count Arnheim enters, thoughtful and dejected, he contemplates Arline's portrait, and wipes a tear from his eye)

A COUNT

What e'er the scenes the present hour calls forth be - fore — the sight, They lose their

splen-dor when com-pa'r'd with scenes of past — de - light!

p

1. The heart bow'd down by weight of woe, To weak-est hopes will
2. The mind will, in its worst despair, Still pon-der o'er the

cling, To thought and im-pulse while they flow, That
past, On mo-ments of de-light that were Too

can no com-fort bring, That can, that can no com-fort
beau-ti-ful to last, That were too beau-ti-ful, too beau-ti-ful to

rall.

stringendo *colla parte.*

bring; With those ex-cit-ing scenes will blend, O'er
last; To long de-part-ed years ex-extend Its

pp

con espressione di dolore

pleas - ure's path - way thrown; But mem - 'ry is the
vi - sions with — them flown; For mem - 'ry is the

on - ly friend that grief can call — its own, that
on - ly friend that grief can call — its own, that

grief can call its own, — that grief can call its
grief can call its own, — that grief can call its

stringendo

own.
own.

(At the end of the song a confused murmur is heard outside; the Captain of the Guard enters.)

CAPTAIN A robbery has been committed, and the accused is now in the hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

COUNT Bring the parties before me. *(The Captain bows and retires.)*

Anything to arouse me from those distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

(Seats himself when the doors are violently opened and a mob of citizens, gentry and guards enter. Florestein, who is in the midst of them, rushes up to the Count.)

FLOR. It is I, your lordship's nephew, who have been robbed.

COUNT Some folly of yours is for ever compromising my name and that of your family.

FLOR. But I am in this instance the victim—I have been robbed, and there stands the culprit.

(Pointing to Arline, standing in the centre, pale and with disheveled hair, but still haughty in her demeanor.)

COUNT *(Aside.)* 'Tis she I saw but now in the public square. That girl, so young, so beautiful, commit a robbery? Impossible!

FLOR. She stole this medallion belonging to me—we found it upon her.

COUNT *(Addressing Arline.)* Can this be true?

ARLINE *(Looking contemptuously at Florestein and turning with dignity to the Count.)*

Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

COUNT Her words sink deep into my breast. Childless myself, I fain would spare the child of another.

(To Florestein.) What proofs have you of this?

FLOR. *(Pointing to his friends.)* My witnesses are here, who all can swear they saw it upon her neck.

ALL We can.

COUNT Still does my mind misgive me. *(To Arline, in a kind tone.)* My wish is to establish your innocence—explain this matter to me, and without fear.

ARLINE The medallion was given to me by the Queen of the tribe to which I belong. How it came into her possession I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me, she has laid for me this shameless snare, into which I have innocently fallen, and of which I have become the victim.

(Hiding her face and weeping.)

COUNT *(With a struggle.)* I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with—but in the fulfilment of duty, I must compromise the feelings of nature, and I am forced to deliver you into the hands of justice.

ARLINE *(To the Count.)* To you, my earthly, to Him, my heavenly judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free my self.

(She draws a dagger from beneath her scarf, and is about to stab herself, when Count Arnheim rushes forward, seizes her arm, and wrests the dagger from her.)

HOLD! HOLD!

Moderato

COUNT

ad lib.

Hold, hold! we can-not give the

life we take, Nor re-u-nite the heart we break, nor re-u-nite the

heart we break! What visions

and suddenly seeing the wound on her arm)

what visions round me rise, And eloud with the mists of the

past mine eyes? That mark! those features! and thy youth,

f *pp* *u tempo* *marcato* *cresc.* *f*

My ve - ry life hangs on thy truth; How came that mark? how came that

mark?

fp *p*

Arline tries to recollect the words of Thaddeus

ARLINE

Ere on my

head my sixth sun had its radiance shed, A wild deer who had

(Almost forgetting)

lain at bay, Persued by hun- ters, crossd my way, a wild deer

(Recollects again and smiles)

crossd my way, My ten- der form by his ant- ler gored, An humble

youth to my home, to my home re- stor'd. The

tale he but this day con- fess'd, And is near at

hand to re- late the rest, to re- late the rest.

Here a tumult is heard, and Thaddeus, having escaped from those who confined him, breaks into the room, and rushes into the arms of Arline. The Count on seeing him, reels back. A general excitement prevails.

COUNT

With the force of

ARLINE. Approaching the Count and pointing to Thaddeus, who starts on beholding him.

fear and hope My feelings have to cope! 'Tis he — the dan-ger

brav'd, 'Tis he my life who saved, my life who saved.

ff

D

COUNT Claspng Arline in his arms.

Mine own, my long lost child! Oh, seek not

D

p

to con - trol The frantic joy, this

wild De - li - rium of my soul, this wild de - li - rium of my

soul, this wild de - li - rium of my soul, of my soul. Speak, ARLINE

(Count clasps Arline to his heart—kisses her head, hands, hair, and shedding tears of joy. Arline bewildered, starts from the Count and runs to Thuddeus.)

speak, this shaken frame. This doubt this tor - ture, see My

marcato

hopes, my ve - ry life, my fame De - pend on thee!

E

THADDEUS (*Pointing to Count Arnheim with deep emotion, Aside*)

Dear as thou long hast been, Dear as thou long wilt be,

pp *Meno mosso*

Mourn'd as this passing scene Will be thro' life to me, Thro' this

heart, and none other Like mine can a - dore thee, Yet thou art not de -

stringendo *Aloud*

stringendo *ff*

ceiv'd, 'Tis thy fa - - ther, 'tis thy fa - - ther, 'tis thy fa - - ther, Be -

f *f* *f* *ff*

Arline falls into Counts arms

ARLINE and SOPRANOS
ARLINE, THADDEUS, FLORESTEIN and SOPRANO CHORUS
Andante mosso

Oh, Heav'n Prais-ed be the will of Hea - ven, Whose

ALTO CHORUS *pp*

Oh, Heav'n! Prais - - ed,

THAD. TENOR CHORUS (*sva lower*) *pp*

TENORS and FLOR. fore thee Heav'n! Prais - ed

COUNT, DEVILSHOOF and BASS CHORUS

Oh, Heav'n! Prais-ed be the will of Hea - ven,

Andante mosso

Devilshoof emerges from the crowd and urges Thaddeus to withdraw

light o'er me smil - - ed, And whose boun - - ty has giv - en A

prais'd be Heav'n, the

prais'd be Heav'n, the

Whose pure light up - on them smil - ed, And whose boun - ty thus hath giv - en

fa - - ther his child. Prais-ed be the will of Hea - - ven, Whose
will of Hea - ven, prais-ed be Heavn, the will of
will of Hea - ven, prais-ed be Heavn, the will of
To a fa - ther fond his child! Yes, prais-ed be the will of Hea - ven,

light o'er me smil'd, And whose boun - - ty has giv - - en a
Heavn, prais - ed be the will of Heavn, Who thus hath giv - en
Heavn, prais - ed be the will of Heavn, Who thus hath giv - en
prais-ed be the will of Hea-ven, And whose boun - ty thus hath giv - en

father, a fa - ther his child, a fa - ther his
 him his child, his child! Yes, prais - ed be the will of Hea - ven,
 him his child, his child! Yes, prais - ed be the will of Hea - ven,
 to a fa - ther fond his child! Yes, prais - ed be the will of Hea - ven,

cres *cen* *do*

(The upper notes for Arline, *stringendo*)

child, a fa - ther his child! To Heav'n be
 Who hath giv - en to a fa - ther fond his child! To Heav'n be
 Who hath giv - en to a fa - ther fond his child! To Heav'n be
 Who hath giv - en to a fa - ther fond his child! To Heav'n be

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

p *cresc.* *f* *stringendo sempre*

Thaddeus, Florestein and a few selected sopranos.)

praise! To Heav'n be praise, be
 praise! To Heav'n be praisa, be
 praise! To Heav'n be praise. be
 praise! To Heav'n be praise, be

praise, to Heav'n be praise, to Heav'n be praise,

praise, to Heav'n be praise, to Heav'n be praise,

praise, to Heav'n be praise, to Heav'n be praise,

praise, to Heav'n be praise, to Heav'n be praise,

be praise! To Heav'n be praise, to Heav'n be praise!

be praise! To Heav'n be praise, to Heav'n be praise!

be praise! To Heav'n be praise, to Heav'n be praise!

be praise! To Heav'n be praise, to Heav'n be praise!

decrease.

p

cresc.

f

ff

ACT IV

A splendid Saloon, in the Castle of Count Arnheim, a large window-door at the back opening on the Park. On the side, the door of a small Cabinet, doors at the back leading into spacious Galleries.

No. 27. Introduction

(To be omitted in concert performances.)

The musical score is written for piano and consists of eight systems of staves. The first system begins with a forte (*ff*) dynamic. The second system is marked *Andantino* and includes a *dolce* marking. The third system continues the *Andantino* tempo. The fourth system features a *rall.* (rallentando) marking, followed by a *f f* (fortissimo) dynamic, and then a *p a tempo* (piano a tempo) marking. The fifth system is marked *accel.* (accelerando). The sixth system concludes with the instruction *Cadenza a piacere*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Enter Arline, elegantly dressed for a Ball.

ARLINE The past appears to me but a dream from which I have at length aroused me. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honor, who twice restored me to a father's arms, and at length to a father's home.

Count Arnheim enters with Florestein—Arline runs into his arms.

COUNT Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARLINE (*Averting her head.*) The very sight of him disturbs me. (*To the Count.*) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLORESTEIN (*Falling on his knee.*) Fair cousin, let me plead my own cause and express the—aw—sorrow I really feel at having for an instant believed it possible—in fact, I never in reality—

(Enter a Servant.)

Well! why do you interrupt?

(Servant crosses to the Count)

SERVANT The castle is filling with guests who inquire for your lordship. (*Exit.*)

COUNT (*To Arline*) Let us hasten to meet them and afford me the joy of making you known to all.

ARLINE Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLORESTEIN That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore my peace of mind. (*Aside*) I shall positively expire if I don't lead off the first quadrille with her. (*Exeunt Count and Florestein.*)

ARLINE I am once more left to my thoughts, and all the deep regrets that accompany them. Nothing can drive the recollection of Thaddeus from my mind, and the lonely life I led, was to me far happier than the constrained one now I pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobles. (*Going round the room to see if any one is watching.*) Now no eye beholds me, I may at least indulge in a remembrance of the past.

Melodramatic Music. Arline enters the cabinet at right of stage. Enter Devilshoof.

MELODRAMATIC MUSIC

This number is repeated through the comic scene of Devilshoof, the different solo instruments playing the melody in turn.

No. 28

(To be omitted in concert performances.)

Allegro moderato

The musical score consists of five systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass line starts with a forte (f) dynamic and features a series of triplet eighth notes. The second system continues the bass line with triplets and ends with a piano (pp) dynamic. The third system shows the vocal line (ARLINE) with lyrics: "The sight of this recalls the memory of happy days, &c." The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The fourth system features a crescendo (cresc.) marking and a more complex piano accompaniment. The fifth system ends with a dim. (diminuendo) marking in the bass line and a piano (pp) dynamic in the treble line, with the instruction "(Exit Devilshoof)".

(Arline enters from the cabinet, bringing her gipsies dress.)

ARLINE The sight of this recalls the memory of happy days, and of him who made them happy.

(As she is contemplating the dress, the window at the back suddenly opens, and Devilshoof springs into the apartment.)

ARLINE *(Screaming.)* Ah! what seek you here with me?

DEVILSHOOF Hush! fear not; but be silent. I come to ask you to rejoin our tribe — we have never ceased to feel the loss of one liked more than all the rest.

ARLINE Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEVILSHOOF I have brought with me one who has undoubtedly, greater powers of persuasion than I can pretend to. *(Here Thaddeus appears at the window; enters the room, and Arline, unable to restrain her feelings, rushes into his arms.)*

THADDEUS In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

ARLINE Forgotten you! *(Pointing to the gipsy's dress.)* Had I nothing else to remind me of you, this would always speak to me of you. Forgotten you?

THADDEUS The scenes in which you now move, may drive from your memory every trace of the past, and I only come to ask — to hope — that you will sometimes think upon me.

(Devilshoof goes up to the window, on the lookout.)

THEN YOU'LL REMEMBER ME

No. 29. Air

Andante cantabile

p

cresc.

rall.

THADDEUS

pp

p a tempo

pp

tell, In lan-guage whose ex - cess im - parts The pow'r they feel so
prize, And deem it but a fad - ed light Which burns with-in your

well: There may per - haps in such - a - scene Some
eyes; When hol - low hearts shall wear - a - mask, 'Twill

re - col - lec - tion, be Of days that have as
break your own — to see: In such a mo - ment

f f pp

hap - py been, And you'll re - mem - ber me, and you'll re -
I but ask That you'll re - mem - ber me, that you'll re -

mem - ber, you'll re - mem - ber me!
mem - ber, you'll re - mem - ber me!

cresc.

When

cresc. pp

ARLINE: *(At the end of the song, Arline goes up to Thaddens, and with great emphasis, says:)* Whatever may be our future lot, nothing should persuade you that I can ever cease to think of, ever cease to love you.

THADDEUS *(Overjoyed.)* My heart is overpowered with happiness: — yet, alas! 'tis but of short duration, for I must leave you now forever.

ARLINE Oh, no, no! say not so! I cannot live without you.

THADDEUS And will you then forsake your home, your kindred, all! and follow me?

THROUGH THE WORLD WILT THOU FLY

No. 30. Trio

Legato THADDEUS *(to Arline)*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics 'Through the world wilt thou fly, — love, From the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with 'world with me, — Wilt thou for - tune's frown's de - fy,'. The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal line with 'love, As — I will for thee? Through the world I would'. The piano accompaniment includes a section marked 'A' starting with a new chord progression. The fourth system concludes the vocal line with 'fly — love, From the world with thee, — Could I' and 'From the world wilt thou fly, from the world with me,'. The piano accompaniment ends with a final chord.

Andantino con moto Through the world wilt thou fly, — love, From the

world with me, — Wilt thou for - tune's frown's de - fy,

love, As — I will for thee? Through the world I would

fly — love, From the world with thee, — Could I

From the world wilt thou fly, from the world with me,

hush a fathers sigh, love, That would heave for me,

wilt fly from the world with me, wilt fly, fly, love, with
DEVILSHOOF (*Coming forward*)

Come, come,

B
Through the world I would fly, from the world with thee,
me? Come, my love, come, fly with me,

B
thro' the world thi-ther fly, Now, come a-way with me,

ah yes, for
Come, wilt thou for-tune's frowns de-fy, love As I will, as I will, love, for
Ne-ver let a lo-vers sigh Ruin bring on thee, ru-in bring on

C

thee; Could I

thee? Come a -

thee! Come a - way, — come a - way, — come a - way, come a - way, come a -

pp

f

pp

hush, could I hush a fa - ther's sigh

way, come a - way, come fly, love, with me, DEVILSHOOF (*Going towards the window*)

way, come, come, come, a - way, come a - way, come a - way, — come a - way, — come a -

pp

f

pp

crese.

Could I hush, but the sigh, that he breathes for me,

come a - way, come a - way, come fly, love, with me,

way, come a - way, come a - way, come a - way, come, come, come a - way,

pp

pp

f ah, yes, that he breathes, my love, *smorzando* *pp*
f come, come fly, fly, love, fly, love, *smorzando* *pp*
f come, come, come, come, come, come a way, *smorzando* *pp*

D *Adagio*

tr for me! ***
tr with me!
tr a way! *pp* *DEVILSHOOF (Still looking out)* A mo - ment

ARLINE (A side)
 more and your doom is cast! The hopes that were bright-est, the

dreams of the past, In the ful-ness of prom-ise re - cede, And

*These ten bars are sung on the stage without accompaniment
 The Bohemian Girl

ARLINE (Pointing to cabinet)

ren - der the pros - pect dark in - deed. En-ter

Escape is hope-less!

here, where de-tec-tion we need not fear, where de-

cresc.

tec - tion we need not fear.

cresc.

E ff
Through the world I would fly, — love, From the world with thee —

ff

ff
Through the world wilt thou fly, — love, From the world with me, —

E ff

Could I hush a father's sigh — He would breathe for me, he would
 Wilt thou fortune's frowns defy, — As I will — for thee, as I
 Ne - ver let a lover's sigh Ru - in bring on thee, ru - in
 breathe for me, for me, for
 will for thee, for thee, for
 bring on thee, on thee, on
 me, yes, for me!
 thee, yes, for thee?
 thee, come, a way
 ff

Thaddens has barely time to take refuge in the cabinet, and Devilshoof to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by Count Arnheim, Florestein, &c., Count takes Arline's hand and presents her to the company.

COUNT Welcome, welcome all — share with me all the joy I feel while I present my loved and long-lost daughter.

WELCOME THE PRESENT

No. 31. Scene

Allegretto

The musical score is written for piano in 2/4 time, marked *Allegretto*. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and includes a fermata over the first measure of the treble staff. The second system continues the piece with a piano (*p*) dynamic. The third system also features a piano (*p*) dynamic. The fourth system starts with a pianissimo (*pp*) dynamic and includes a *cresc.* (crescendo) marking. The fifth system concludes the piece with a *cresc.* marking. The score is characterized by rhythmic patterns in the bass line and chordal textures in the treble line.

CHORUS
SOPRANO and CONTRALTO

p

Wel - come the pres - ent, oh ponder not On the — days de - part - ed —

BASS and TENOR

pp dolce

now, — Wel - come the pres - ent, oh pon - der not On the —

pp

days de - part - ed now, Let the cares that were theirs be for -

cresc.

got, And wiped from pleasure's, from pleas - ure's brow; Nev - er mind Time nor

p

pp

what he has done, If he the pres - ent will smile up - on.

F p

F pp

FLORESTEIN (*Seeing the gipsy dress on a chair and taking it up*)

This gar - ment is not fit to grace At such a

mo - ment, such a place And 'twere

(Pointing to the Cabinet)

ARLINE (whose

best to hide the prize In this re - cess from his lord-ship's eyes. That

attention has been riveted on the cabinet and seeing Florestein go near it)

room and its treas - ure be - long to me, And from

all in - tru - ders — must sa-cred be.

rall. *a tempo* *p*

Wel - come the pres - ent, oh pon - der not On the — days de -

p *pp*

part - ed — now, — Wel - come the pres - ent, oh ponder not On the —

pp

(A confused murmur is heard at the back of the stage)

days de - part - ed now. What sound breaks in up - on the

fp

ear, Check - ing young joy's ca - reer?

cresc.

H QUEEN (*closely veiled, enters the apartment and goes up to Count Arnheim*)

Heed the warning voice,— Wail, and not re-joice,— The foe to thy

(*She draws her veil aside*)

COUNT

rest— Is one thou lov'st best.— Who, and what art thou? let me know,
Recit.

J QUEEN

Whom dost thou deem my foe? Think not my warn-ing wild, 'Tis thy re-found

child! She loves a youth of the tribe I sway And braves the world's re - proof:

List to the words I say, He is now conceal'd beneath thy roof!

QUEEN

COUNT Thy faith I be-grudge, O - pen the door, and thy-self be judge!

Base wretch, thou li - est!

K *(Count rushing to the door of the cabinet, Arline opposes him)*

ARLINE

Thrown thus across thy path,

Stand not across my path! Brave not a fa - ther's

Allegro

K *p*

Let me a-bide thy wrath, thy wrath

wrath! brave not a fa-ther's wrath!

(The Count pushes Arline aside, opens the door, and Thaddeus appears—the Count reels back, and every one seems panic-struck)

pp

Segue

THOUGH EVERY HOPE BE FLED

No. 32 Quintet with Chorus

Andantè con moto

THADDEUS (*To Arline*)

Though ev - ry hope be fled Which seem'd so

(Arpa.)
p

bright, which seem'd so bright be - fore, The vengeance I would

scorn to dread, Which they on me can pour,

which they on me can pour, can pour.

f

COUNT (To Arline) Though hope be

To shame and feel - ing dead, to feel - ing dead, Now hopeless to de -

fled, for ev - er fled,

plore, The thun - derburst - ing on my head Had

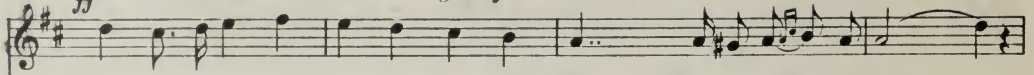
Which seem'd so bright, which seem'd so bright be -

not surpris'd me - more, had not surpris'd,

fore, which seem'd so bright, so bright be -


pris'd, sur - pris'd me - more.

L
ff ARLINE (*Horror stricken on seeing the Queen.*)




To all but vengeance dead, She stands mine eyes, she stands mine eyes be-fore, —

ff QUEEN



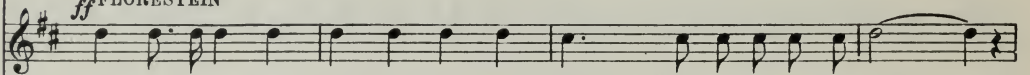
All oth-er feel-ings dead, Re-venge can hope, revenge can hope re-store, —

ff THADDEUS



fore; Ev-'ry hope be fled, Which seem'd so bright, which seem'd so bright be-fore, —

ff FLORESTEIN




And this is why she said I must not touch, I must not touch the door, —

ff COUNT




To shame and feel-ing dead, Now hope-less, hope-less, hopeless to de-plore, —

ff CHORUS



At length to feel-ing dead, Her sor-row we de-plore, yes, we de-plore, —

ff



L



Its thunders wait-ing on my head She on - ly lives to - pour,

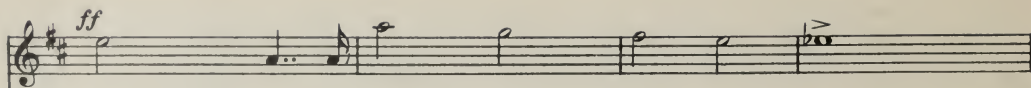
Its thunders on her dar - ing head I on - ly live to pour,

The vengeance I would scorn to dread, Which they on me can pour,

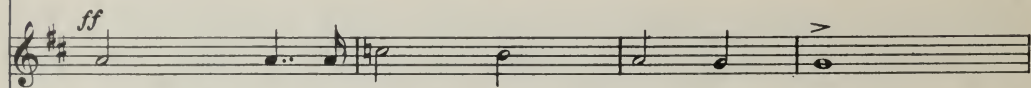
It clear-ly would have been ill - bred, For ri - vals are a bore,

The thunder burst-ing on my head Had not surprised me more,

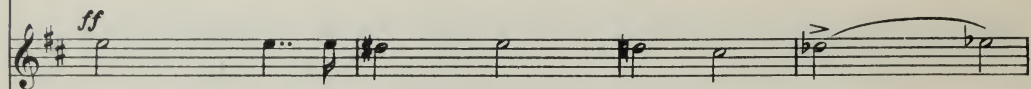
The thunder burst-ing on our head Had not surprised us more,



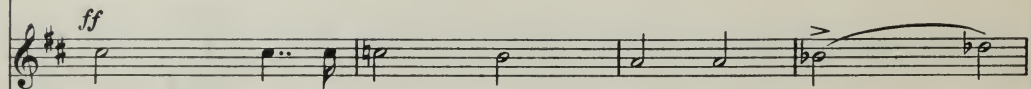
she on - ly lives, she lives to pour,



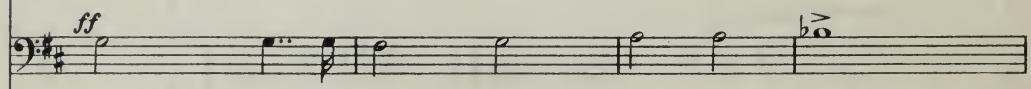
I on - ly live to pour, to pour,



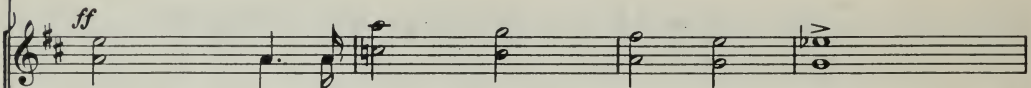
which they on me can pour, can pour,



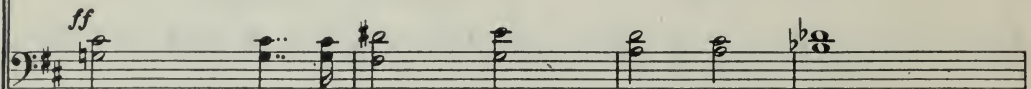
for ri - vals are a - bore, a - bore,



had not sur - pris'd, sur - pris'd me more,



had not sur - pris'd, sur - pris'd us more,



poco più mosso

p she on - ly — lives, she lives to pour, Its thun - ders
p I on ly live, — I — live to pour, Its thun - ders
p which they on me can pour, can pour, The ven - geance
p for ri - vals are a bore, a bore, It clear - ly
pp had not sur - pris'd, sur - pris'd me more, The thun - der

p had not sur - pris'd, sur - pris'd us more.
pp

p *M* *poco più mosso*

cresc. *f>*
 wait - ing, wait - ing on my head, In all her hate to pour, in all her hate to
 on her dar - ing head to pour, Its thunders on her dar - ing head I live to
 I would scorn, yes, I would scorn, Which they on me can pour, which they on me can
 would have been, have been ill - bred, For ri - vals are a bore, yes, ri - vals are a
 burst - ing, burst - ing on my head, Had not sur - pris'd, had not sur - pris'd, sur - pris'd me

p *cresc.* *f*

pp
 pour, Its thun - ders wait - ing, wait - ing on my head, In all her hate to
 pour, Its thun - ders on her dar - ing head to pour, Its thun - ders on her
 pour, The ven - geance I would scorn, yes I would scorn, Which they on me can
 bore, It clear - ly would have been, have been ill - bred, For ri - vals are a
 more, The thun - der burst - ing, burst - ing on my head, Had not sur - pris'd, had

f... *ff*
 pour, in all her hate to pour, in all her hate, in all her
 dar - ing head I live to pour, I live to pour, I live to
 pour, which they on me can pour, which they can pour, which they can
 bore, yes, ri - vals are a bore, they are a bore, they are a
 not sur - pris'd, sur - pris'd me more, sur - pris'd me more, sur - pris'd me
 sur - pris'd us more, sur - pris'd us

cresc. *f* *ff*

hate to pour, to _____ pour.

pour, I live to _____ pour.

pour, which they can _____ pour.

bore, they are a _____ bore.

more, sur - pris'd me _____ more.

more, sur - pris'd us _____ more.

Segue.

ff

LEAVE THE PLACE

No. 33 Scene

Allegro vivace COUNT (*Advancing to Thaddeus*)

Leave the place thy pol-

lut - ing step hath cross'd, De - part,

or thou art lost! To threats I

Arline as he is about to go

should con - temn, For thy dear sake I

ARLINE *(Summoning resolution)*

yield. The burst-ing tor-rent I will stem, And

(She takes Thaddeus by the hand and goes to the Count, then turns to the company)

him I live for shield. Break not the on-ly

tie, the on-ly tie That bids my heart, my

heart re-joice, For whom con-

tent-ed I would die, The hus-band of my choice, the

(With energy) *ad lib.*

COUNT (*Rushing between them and drawing his sword.*
To Thaddeus)

Maestrico

hus-band of my choice. De-part, ere my thirst - - y

N

p

weap - on stains These walls with the

blood of thy rec - - reant veins!

f

Recit. (To Arline)

False thing! be - lov'd too long, too well,

Brave not the mad-ness thou canst not quell.

p

QUEEN (*Seizing Thaddeus by the arm*)

List to the warn - ing voice, who calls thee! Fly from the per - il which enthralls thee!

(*Darting a furious look at Arline as she passes her*)

Lento assai

Weep riv - ers! weep rivers! for a - ges pine! He shall nev - er, nev - er be

col canto

(*As the Queen is dragging Thaddeus towards the window, Arline stops him*)

ARLINE (*To the assembly*)

thine. Your par - don, if I seek with my fa - ther a - lone to

(*Exeunt all except Arline, Thaddeus and Count; the chorus through doors leading to galleries, the doors closing after them. The Queen exits through the window-door*)

Allgro

speak.

SEE, AT YOUR FEET A SUPPLIANT

No. 34 Scene

ARLINE (Falling at the Count's feet)

Larghetto con gran espress

See at your feet a sup - pliant one,
 Whose place should be — your heart — Be - hold the on - ly
 liv - ing thing To which she had to éling, Who sav'd her life,
 watch'd o'er her years, With all the fondness faith en - dears,
 And her af - fec - tions won; Rend not such ties — a -

cresc. *f* *p* *decresc.* *p*

part. Child! Ar - line! wilt thou? darest thou heap A stain thine aft - er

pp

life will e'er weep On these hairs, by thee and sor-row

ARLINE (*Rising and seeking refuge in the arms of Thaddeus*)

bleach'd. On this heart dis - hon-or — nev-er reach'd. What - ev - er the

cresc.

COUNT (*With rage*)

dan-ger, the ruin, the strife, It must fall; u - nit - ed we are for life! U-nit-ed!

u-nit-ed and would'st thou link my name In a chain of such — dis - grace?

P tempo primo

pp

My rank, my very blood de-fame With a blot no time can ef-face? The

f

cresc.

child of my heart of my house the pride, An out-cast, an out-cast gip-sy's

fp

bride! The child of my heart, of my house the pride, An out-cast gip-sy's

ritard.

f

ritard.

Q Poco più mosso THADDEUS (*Breaking from her, and going up with great dignity to the Count*)

bride! Proud lord, although this head pro-scrib'd Should

fall by the weap-ons thy wealth hath brib'd; Al-tho' in reveal-ing the

name I bear, The home I shall see no more, The land which to thee in its

deep déspair, The dead - liest ha - tred bore; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

bet-ter like them to die, And in hon-or'd earth to lie, Than.

(Count Arnheim and Arline betray symptoms of astonishment, yet great anxiety)

hear un - resent - ed re - proaches like these. Start not, but listen!

THE FAIR LAND OF POLAND

No. 35. Air

Allegro marziale grandioso

Introduction for piano, marked *f*. The music is in 4/4 time and begins with a series of chords in the left hand and a melodic line in the right hand.

THADDEUS

When the fair land Of Po - land was plough'd by the hoof Of the

Accompaniment marked *ff* and *p*.

ruth - less in - va - der's might When steel to the bos - om, and

Accompaniment marked *f* and *p*.

flame to the roof, Com - plet - ed the triumph o'er - right; In that mo - ment of dan - ger when

Accompaniment marked *f* and *p*.

free - dom in - vok'd All the fet - ter - less sons of her pride, In a

pha - lanx as daunt - less as free - dom e'er yok'd, I fought and I bled by her

poco meno *f*
side. My birth is no - ble, un - stain'd my crest

As is thine own, let this at - test, *ff* My birth is no - ble, un -

rall. *Adagio assai*
stain'd my crest As is thine own, as is thine own, let this at -

(Takes his commission from his bosom, and gives it to the Count, who stands fixed and bewildered)

test. *ff*

R COUNT (*Greatly moved*)
Poco meno mosso

The feuds of a

na - - tion's strife, The par - - ty storms of

life, Should never their sor - - rows im - part To the

calm - - er scenes of the heart. By this hand let thine

(Thaddeus, moved to tears, is about to fall at the Count's feet, who checks him)

hold Till the blood — of its veins be cold. Not at

fp

mine — be that hom - age paid at hers Who the firm - est af - fection on

thee confers, who the firm - est af - fection on thee confers, who the

cresc. *f*

rall. e piacere

firmest af - fection on thee con - fers.

p rall. e piacere *ff*

(During the foregoing, the wan figure of the Queen has been seen at the window in the back, and at the end of it, as Thaddeus is about to embrace Arline, the Queen, in a transport of rage, points him out to a Gipsy by her side, who is in the act of firing at him, when Devilshoof, who has tracked their steps, averts the Gipsy's aim, and by a rapid movement turns the pistol towards the Queen—it goes off, and she falls)

MELODRAMATIC MUSIC

No. 36

(To be omitted in concert performances)

COUNT Guard every portal—summon each guest and friend—And this festive scene suspend

(Crowds of Nobles, Ladies, Guests, &c., pour in at each door)

Allegro pesante

OH, WHAT FULL DELIGHT

No. 37 Finale

(Arline rushes into the arms of Thuddeus, and then passes over to the Count.)

Allegro

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *ff*. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The vocal line enters in the third system with the lyrics: "Oh, what full de - light thro' my bo - som". The vocal melody is marked *f* and includes dynamic markings *pp* and *p* in the piano accompaniment. The piece concludes with a final cadence in the piano part.

Oh, what full de - light though my bo - som thrills, And a wild - er

pp

glow my heart _____ in - stils! Bliss un-felt, un - felt be - fore,

S *pp* *S* *p* *pp*

hope with - out, with - out al - loy, Speaks with rap - tur'd, rap - tur'd tone,

of my heart the joy! Ah!

rall. *a tempo* *f*

CHORUS

Oh bliss, oh bliss un-felt, un-felt be - fore,

f

colla voce *f* *f*

T
f

Oh, what full de - light through my bo - som thrills, And a wild - er

Oh, what full de - light through my bo - som thrills, And a wild - er

T
f

glow my heart, _____ my heart in -

glow my heart in - stils!

cresc. *ff*

U *ff*

stils! Oh what de - light, oh what de - light,

f What, oh what de - light, oh what de - light, *ff*

f *ff*

U sva

The first system of the musical score consists of three staves. The top staff is a vocal line starting with a 'U' and a fermata, followed by the lyrics 'stils! Oh what de - light, oh what de - light,'. The middle staff is a vocal line starting with 'What, oh what de - light, oh what de - light,'. The bottom staff is a piano accompaniment. Dynamics include *ff* at the beginning and end of the vocal lines, and *f* and *ff* for the piano accompaniment. A 'U' with a fermata is placed above the first vocal staff, and 'U sva' is placed above the piano staff.

oh what de - light!

oh what de - light!

sva *ff*

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'oh what de - light!'. The middle staff is a vocal line with the lyrics 'oh what de - light!'. The bottom staff is a piano accompaniment. Dynamics include *ff* for the piano accompaniment. 'sva' is written above the piano staff.

sva

The third system of the musical score consists of two staves, both piano accompaniment. Dynamics include *sva* above the top staff.