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Allen A. Parsons

**A M I L I E,**

*D.R.*

**THE LOVE TEST,**

Grand Romantic Opera, in three Acts.

Performed at the

*Theatre Royal Covent Garden,*

THE WORDS BY

*A. T. HAINES,*

The Music Composed by

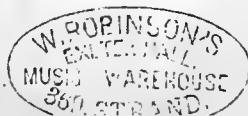
**W. M. ROOKE.**

*Ent. Str. Hall.*

*Price 2.20.*

LONDON,

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To  
Her Most Gracious Majesty  
Queen Victoria

This Opera is  
(with special permission)  
most respectfully inscribed  
Her Majesty's  
Most devoted Subject & Servant,

W. M. Rooker.

A M I L I E ,  
OR  
THE LOVE TEST ,  
A GRAND ROMANTIC OPERA in 3 ACTS.

D R A M A T I S P E R S O N Æ .

T E N O R I .

Jose Speckbacher . . . . . *Mr. Wilson.*  
 Pierre . . . . . *Mr. Manvers.*  
 Hans Meyer . . . . . *Mr. Roberts.*  
 Officers, Hunters, Peasants, Gypsies, &c.

B A S S I .

General Count der Tiemar . . . . . *Mr. H. Phillips.*  
 Jean Piednoir . . . . . *Mr. P. Bedford.*  
 Paul Pesta . . . . . *Mr. Stretton.*  
 Gervaise Grenadot . . . . . *Mr. W. Hammond*  
 Wilhelm . . . . . *Mr. Smythson.*

S O P R A N I .

Amilie Vernet . . . . . *Miss Shirreff.*  
 Lelia . . . . . *Miss P. Horton.*

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O V E R T U R E

1

$\text{♩} = 68.$   
MODERATO

Solo Horn  
*mf* *p* *pp* Galando *ppp*

$\text{♩} = 76.$

*f* *p* *ff* Galando  
Viole e Corni  
*fp* *f* *fp*

Oboe

*fp* *mf*

$\text{♩} = 76.$   
ALLEGRETTO

Galando  
*f* *p*

*f* *p*

Galando

♩ = 72.

GRAVE

Corni, Tromboni &c

Violoncelli

♩ = 84.

ALLEGRO

Agitato p

First system of musical notation, featuring a treble and bass clef with various notes and rests.

*Maestoso*  $\text{♩} = 108.$   
*ppp*  
*Soft Ped*

Second system of musical notation, including the tempo marking *Maestoso* and the tempo indicator  $\text{♩} = 108.$ , along with dynamic marking *ppp* and the instruction *Soft Ped*.

Third system of musical notation, including the instruction *Gres:*.

Fourth system of musical notation.

Fifth system of musical notation, including the tempo indicator  $\text{♩} = 76.$  and the instruction *rit.*.

Sixth system of musical notation.

$\text{♩} = 116.$

*Allegro Agitato.*

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation, featuring a dynamic marking of *p* (piano) at the beginning and *f* (forte) later. It includes a *Gres:* (Grave) marking and a *V* (Crescendo) marking.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, including a *Gre - scen* marking and a *poco* dynamic marking.

Sixth system of musical notation, featuring a *do* marking and a *Gre - scen - do* marking. The system concludes with a *do* marking.

*ff* *Risoluto*

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rapid melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The dynamic marking *ff* (fortissimo) and the tempo marking *Risoluto* (resolute) are placed at the beginning of the system.

The second system continues the musical piece with similar complex rhythmic patterns in both the treble and bass staves. The texture remains dense with many notes per measure.

The third system shows further development of the complex rhythmic material. The bass line features a prominent, driving accompaniment with frequent chordal changes.

The fourth system continues the intricate musical texture, with both hands playing highly active parts.

The fifth system maintains the high level of rhythmic complexity and intensity.

The sixth system concludes the page with a final system of complex rhythmic patterns. The dynamic marking *pp* (pianissimo) appears towards the end of the system.



1 + 3 + 1 + 3 + Gre-----scen-----do poco a poco ff

2 2 1 +

This system shows the beginning of a musical piece. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated with numbers 1, 2, 3 and plus signs. The tempo and dynamics are marked as 'poco a poco' and 'ff'.

Solo Clarionette

pp ff Dolce

This system features a 'Solo Clarionette' section. The right hand has a more complex melodic line with slurs and accents. The left hand continues with accompaniment. Dynamics range from 'pp' to 'ff', and the marking 'Dolce' is present.

This system continues the musical piece with intricate melodic and harmonic development in both hands.

This system continues the musical piece with intricate melodic and harmonic development in both hands.

Gres

This system continues the musical piece with intricate melodic and harmonic development in both hands. The marking 'Gres' is present.

425

This system continues the musical piece with intricate melodic and harmonic development in both hands. The number '425' is written at the bottom.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and accents, and a bass line with chords and some melodic movement.

Second system of musical notation, featuring the word *Dolce* written in the treble staff. The treble staff continues with a melodic line, while the bass staff provides a steady accompaniment of chords.

Third system of musical notation, showing a continuation of the melodic and harmonic material from the previous systems.

Fourth system of musical notation, featuring the dynamic marking *ff* (fortissimo) in the bass staff, indicating a significant increase in volume.

Fifth system of musical notation, characterized by dense, rapid chordal textures in both the treble and bass staves.

Sixth system of musical notation, continuing the dense chordal texture with complex voicings and rapid changes in the bass line.

8a

8a

Sciolto

Gre - scen do ff

*p* *Cres.* *poco a poco*

*f* *p*

*ff* *p Dolce*

*f* **ALLEGRO**

*Dim poco a poco*

*Tempo Primo*

First system of musical notation. The treble clef part begins with a melodic line in a key signature of one flat (B-flat major or D minor) and a common time signature. The bass clef part provides a piano accompaniment with a dynamic marking of *p* (piano).

Second system of musical notation. The treble clef part continues the melodic development with various ornaments and slurs. The bass clef part features a more active accompaniment with slurs and dynamic markings.

Third system of musical notation. The treble clef part consists of a series of eighth notes with slurs. The bass clef part has a steady accompaniment with slurs.

Fourth system of musical notation. The treble clef part has a series of chords. The bass clef part has a melodic line. The instruction *Silence* is written above the bass clef staff, followed by *f con Spirito* (forte with spirit).

Fifth system of musical notation. The treble clef part has a complex melodic line with many slurs and ornaments. The bass clef part has a steady accompaniment with slurs.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a steady accompaniment with slurs.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings such as *p*, *pp*, and *ff*. The instruction *Con Spirito* is written above the treble staff. The music continues with complex rhythmic patterns in both staves.

Third system of musical notation, showing a continuation of the melodic and harmonic lines from the previous systems. The treble staff features more intricate melodic passages.

Fourth system of musical notation. It includes a dynamic marking of *sf* and a crescendo hairpin indicating an increase in volume. The musical texture remains dense and rhythmic.

Fifth system of musical notation. The instruction *Crescen* is written above the treble staff, with a dashed line extending across the system to indicate a gradual increase in volume.

Sixth system of musical notation. It includes dynamic markings such as *do*, *f*, and *ff*. A dashed line labeled *8a* spans across the system, likely indicating an octave shift or a specific performance instruction.

Seventh system of musical notation, continuing the piece with various notes and rests. The piece concludes with a final cadence in both staves.

12  
INTRODUCTION.

*Andantino.*  $\text{♩} = 50.$  Scene — Night. ACT. 1<sup>st</sup>  $\text{♩} = 84.$  *più mosso.*

*Wind Inst's*

$\text{♩} = 50$  (Curtain rises)

*calando.* *tem. mo.*

RECIT:  
Solo PAUL.

$\text{♩} = 84.$  *più mosso.* RECIT.

hour ere darkness flies.

*tempo.* *f*

RECIT:

tempo.

'tis now the hour ere darkness flies drow-sy hounds a - rise

RECIT:

$\text{♩} = 69$   
tempo.

drow-sy hounds a - rise the game will fly the foe will scoff the game will

calando. tempo *Imo*

fly the foe will scoff night's e-bon hosts retire be - - fore the

*più* lento.

ritar:

*p* RECIT:

sun re - - tire be-fore the sun 'tis now the hour ere darkness

*più* lento.

RECIT:

$\text{♩} = 88$  *più* presto.

flies and yet they lin-ger and yet they lin-ger a-rise a - rise ere darkness

*più* presto.

Cres.

tempo



flies 'tis now the hour and yet they linger 'tis now the hour and yet they linger

*fp* *fp* *fp* *fp*

*p*

Segue.

*f* *p*

$\text{♩} = 116.$

PAUL. *f* Come gather come gather the night star wanes

ALTI. *f*

TENORE. Ah yough ah yough ah yough. . . . .

BASSO. Ah yough the night star wanes

the night star wanes

*f*

*p* the night star wanes come gather brave hunters come  
 yough... ah yough!... ah yough . . . . .  
 ah yough... the night star wanes  
 the night star wanes

gather come gather the night star wanes the night star wanes come  
 Cres. *f*

*f* gather come gather the night star wanes come ga-ther come ga-ther come  
 come ga-ther come ga-ther come ga-ther come  
 come gather brave hunters come ga-ther come ga-ther come  
 come gather brave hunters come ga-ther come ga-ther come *gva*

ga - - - ther come gather come gather brave com - rades the night star

ga - - - ther come ga - ther

ga - - - ther come ga - ther

ga - - - ther come gather come gather brave com - rades the night star

wanes . . . the night star wanes . . . and the peak of the hill must be

the night star wanes . . .

the night star wanes . . . and the peak of the hill must be

wanes . . . the night star wanes . . . and the peak of the hill must be

won must be won and the peak of the hill must be won . . come gather come gather brave

and the peak of the hill must be won . .

won must be won and the peak of the hill must be won . . come gather come gather brave

won must be won and the peak of the hill must be won . . come gather come gather brave

hunters come gather the peak of the hill must be won to the mists leave the sons of the

and the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the

*loco*  
*ff*

sleeping plains to the mists leave the sons of the sleep-ing plains of the sleeping plains for the

sleeping plains to the mists leave the sons of the sleeping plains for the

sleeping plains to the mists leave the sons of the sleeping plains for the

sleeping plains to the mists leave the sons of the sleep-ing plains of the sleeping plains for the

eagle is up with the sun with the sun the ea-gle is up with the sun with the sun and the

eagle is up with the sun. . . . . for the ea-gle is up with the sun. . . . . and the

eagle is up with the sun with the sun the ea-gle is up with the sun with the sun and the

eagle is up with the sun with the sun the ea-gle is up with the sun with the sun and the

*ff*

peak of the hill must be won must be won . . . must be won and the peak of the hill must be  
 peak of the hill must be won . . . must be won . . . and the peak of the hill must be  
 peak of the hill must be won must be won . . . must be won and the peak of the hill must be  
 peak of the hill must be won must be won . . . must be won and the peak of the hill must be

won to the hills and a - way ere we're sham'd by the  
 won to the hills to the hills let's a - way . . . ere we're sham'd we're sham'd by the  
 won to the hills let's a - way . . . ere we're sham'd we're sham'd by the  
 won to the hills and a - way ere we're sham'd by the

*f* *p*

day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the  
 day . . . to the hills let's a - way ere we're sham'd we're sham'd by the  
 day . . . *f* to the hills let's a - way ere we're sham'd by the day to the hills let's a -  
 day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the

*f* *gva*

day to the hills let's away ere we're sham'd by the day to the hills ere we're sham'd by the

day to the hills let's a way ere we're sham'd we're sham'd by the

way, let's away to the hills let's a way ere we're sham'd by the day to the hills let's a

day to the hills let's away ere we're sham'd by the day to the hills ere we're sham'd by the

*gva* *loco* *gva*

day come gather brave comrades come gather come gather

day come gather come gather ah yough . . . . ah

way let's a way come gather come gather

day come gather brave comrades come gather come gather

*gva* *loco* *f* *f*

come ga ther brave comrades come

yough . . . ah yough . . . . . come

ah yough . . . . . come

come ga ther brave comrades come

*f*

gather come gather  
gather come gather ah yough... ah yough... ah yough... ah  
gather come gather ah yough... ah  
gather come gather

come gather come gather brave comrades the night star  
yough... come ga-ther  
yough... come ga-ther  
come gather come gather brave comrades the night star

wanes... the night star wanes and the peak of the hill must be  
the night star wanes  
the night star wanes and the peak of the hill must be  
wan... the night star wanes and the peak of the hill must be

*pp* *f* *p* *ff* *gva*

won must be won and the peak of the hill must be won... come gather come gather brave  
 and the peak of the hill must be won...

won must be won and the peak of the hill must be won... come gather come gather brave  
 won must be won and the peak of the hill must be won... come gather come gather brave

*gva*

hunters come gather the peak of the hill must be won to the mists leave the sons of the  
 and the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the  
 hunters come gather the peak of the hill must be won to the mists leave the sons of the

hunters come gather the peak of the hill must be won to the mists leave the sons of the

*gva* *loco* *ff*

sleeping plains the eagle is up with the sun... the eagle is up with the  
 sleeping plains the eagle is up with the sun... the eagle is up with the

sleeping plains the eagle is up with the sun... with the  
 sleeping plains the eagle is up with the



sun... let's a - way. . . . let's a - way. . . . ere we're sham'd. . . . by the  
 sun... let's a - way. . . . let's a - way. . . . ere we're sham'd. . . . by the  
 sun... let's a - way let's a - way let's a - way. . . . ere we're sham'd ere we're sham'd by the  
 sun... let's a - way. . . . to the hills ere we're sham'd by the day. . . . let's a -

day let's a - way for the ea - gle is up with the sun to the hills let's a - way. . . . let's a -  
 day. . . . for the ea - gle is up with the sun. . . . for the eagle is up with the  
 day. . . . for the ea - gle is up with the sun to the hills let's a - way. . . . let's a -  
 way let's a - way for the ea - gle is up with the sun to the hills let's a - way. . . . let's a -

way to the hills let's a - way to the hills for the peak of the hill must be  
 sun. . . . and the peak. . . . of the hill. . . . must be  
 way to the hills let's a - way to the hills for the peak of the hill must be  
 way to the hills let's a - way to the hills for the peak of the hill must be

*ff*

won let's a way to the hills let's away to the hills to the hills let's a way . . .

won let's a way to the hills to the hills to the hills let's a way . . .

won let's a way let's a way to the hillsto the hills to the hills let's a way . . .

won let's a way let's a way to the hillsto the hills to the hills let's a way . . .

*ff*

let's a way . . . *Dim*

let's a way . . . *Dim*

let's a way . . . *Dim*

let's a way . . . *Dim*

let's a way . . . *Dim*

let's a way . . . *Dim*

Empty musical staves for piano accompaniment.

*Molto Presto*

*gva* ----- *loco*

*ff*

Wind Inst?

510

MODERATO.

$\text{♩} = 116.$

Corni. *p* *Cres.* *f*

PAUL. *mf*

Say where is he... who was first in the chase still ab-sent still ab-sent tho'

*col voce.* *p*

bugles tho' bugles have sound-ed Say shall the

still absent tho' bugles have sound-ed

still absent tho' bugles have sound-ed

still absent tho' bugles have sound-ed

*ff* *mf*

sun break his sleep of dis-grace when by friends when by friends he might

*p*

*p*

here he might here be sur-round-ed.

bold

When by friends he might here be sur-round-ed.

When by friends he might here be sur-round-ed.

When by friends he might here be sur-round-ed.

sons... of the hill tho' the night's dark still... we'll rouse him we'll

rouse him we'll rouse him we'll rouse him the hour has come the

we'll rouse him we'll rouse him. the

we'll rouse him we'll rouse him. the

we'll rouse him we'll rouse him. the

hour has come we'll rouse him we'll rouse him tho' the night's dark

hour has come we'll rouse him we'll rouse him

hour has come we'll rouse him we'll rouse him

hour has come we'll rouse him we'll rouse him

still tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

*loco*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece is divided into several systems, each containing vocal staves and piano accompaniment. Dynamics include *p* (piano), *ff* (fortissimo), *f* (forte), *gva* (grandioso), and *loco* (ad libitum). The lyrics are: "hour has come we'll rouse him we'll rouse him tho' the night's dark", "still tho' the night's dark still... we'll rouse... him we'll", and "rouse him the hour has come the hour has come we'll". The piano accompaniment includes chords, arpeggios, and melodic lines.

*ff*  
 rouse him well rouse him well rouse him well rouse him  
 rouse him well rouse him well rouse him well rouse him  
 rouse him well rouse him well rouse him well rouse him  
 rouse him well rouse him well rouse him well rouse him  
 rouse him well rouse him well rouse him well rouse him  
*ff* *Corni.*

*f* JOSE behind the Scenes.  
 Ai o . . . . . a-i o . . . . . a-i  
 hark hark  
 hark hark  
 hark hark  
 hark hark

*p*  
 o . . . . . a-i o a-i o . . . . . a-i o . . . . . a-i

hark hark 'tis the note of his bu-gle we  
 hark a-i o a-i o a-i o

hark hark 'tis the note of his bu-gle we  
 hark hark 'tis the note of his bu-gle we

hark hark 'tis the note of his bu-gle we  
 hark hark 'tis the note of his bu-gle we

o . . . . a-i o . . . .

know its glad sound to the hills to the hills ere we're

a-i o a-i o to the hills . . . . to the hills ere we're

know its glad sound to the hills to the hills and a-way ere we're

know its glad sound to the hills to the hills ere we're

*ff* >

sham'd . . . by the day let's away to the hills to the hills let's a-way let's away.

sham'd ere we're sham'd by the day ere we're sham'd . . by the day let's away.

sham'd ere we're sham'd by the day to the hills let's a-way let's a-way let's a-way to the hills.

sham'd . . . by the day let's away. to the hills to the hills let's away let's away.

*ff*

(JOSE enters.)

*MODERATO.* ♩ = 126.

*mf*

Hush hush hush the slugs of the plain at your noise might complain at your noise might complain

*MODERATO.*

hush hush hush the slugs of the plain at your noise might complain at your

Hush hush hush the slugs of the plain at your noise at your noise at your

Hush hush hush the slugs of the plain at your noise might complain at your

Hush hush hush the slugs of the plain at your noise might complain at your

Hush hush hush the slugs of the plain at your noise at your noise at your



noise might complain so let your brave bugles be dumb so let your brave bugles be dumb

noise might complain hush hush

noise might complain hush hush

noise might complain hush hush

noise might complain hush hush

*Cres.* Hush hush hush the slugs of the plain at your noise might complain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

hush hush hush hush the slugs of the plain at your noise might complain

*Cres.*

*p*  
Hush hush hush the slugs of the plain at your noise mightcomplain at your noisemightcomplain

*p*  
Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

*p*  
Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

*p*  
Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the .

*p*  
Hushhushhush the slugs of the plain at your noisemightcomplain at your noisemightcomplain to the

*Cres.* - - - - - *cen* - - - - - *do*

to the hills to the hills

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

hills to the hills and a way ere were sham'd ere were sham'd by the day ere were

*Cres.* - - - - - *cen* - - - - - *do*

32 *poco* - - - *f* - - - *a* - - - *poco*

to the hills and a - way to the hills

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

*poco* - - - *a* - - - *poco*

let's away to the hills let's a - way to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

*f* *ff* *gva*

*f* *ff*

JOSE.

33

$\text{♩} = 76.$

*mf*

The bold hunters mirth the bold hunters mirth the poor tiller of earth cannot

feel cannot feel he toils but to sleep he toils but to sleep Ours ours the

health giving breeze the health giving breeze Ours ours the health giving breeze to the

hills to the hills in the mists let him creep *ff* to the hills to the hills in the

let him creep let him creep *Dim*

let him creep *f* let him creep *p*

let him creep *ff* let him creep *Dim*

let him creep let him creep *Dim f*

mists let him creep *mf* The bold hunters mirth the

let him creep *Dim* let him creep

let him creep *Dim* let him creep

let him creep *Dim* let him creep

let him creep let him creep

bold hunters mirth the poor tiller of earth cannot feel cannot feel he toils but to sleep he

toils but to sleep Ours ours the health giving breeze His his the

*Cres.* drones bale-ful ease Ours the health . . . . giving breeze . . . To the

To the

*ff*

*f* *ff*

hills . . . . . to the hills ere we're sham'd . . . . . by the  
 to the hills and a - way ere we're sham'd . . . . . by the  
 hills . . . . . to the hills ere we're sham'd . . . . . by the  
 to the hills to the hills and a - way ere we're sham'd ere we're sham'd by the  
 to the hills and a - way ere we're sham'd . . . . . by the

day to the hills to the hills and a - way to the hills let's a -  
 day to the hills and a - way ere we're sham'd by the day to the hills let's a -  
 day to the hills to the hills and a - way to the hills let's a -  
 day to the hills to the hills to the hills and a - way to the hills let's a -  
 day to the hills and a - way ere we're sham'd by the day to the hills let's a -

way come gather brave comrades the night star wanes the night star  
 way ere we're sham'd by the day brave comrades the night star wanes the night star

way come gather brave comrades the night star wanes the night star  
 way ere we're sham'd by the day brave comrades the night star wanes the night star

wanes the night star wanes come gather brave comrades come  
 wanes the night star wanes come gather brave comrades come  
 wanes the night star wanes come gather brave comrades come  
 wanes the night star wanes come gather brave comrades the  
 wanes the night star wanes come gather brave comrades come

510 *Cres.*

*poco - - a - - - poco*

gather come gather the night star wanes ah yough ah yough ah

gather come gather the peak of the hill must be won

*poco - - a - - - poco*

gather come gather the night star wanes ah yough ah yough ah

night star wanes the night star wanes ah

*poco - - a - - - poco*

gather come gather the peak of the hill must be won

*poco - - a - - - poco*

*f*

yough. . . . . come ga-ther come gather ah yough ah

come ga-ther brave comrades come gather come gather

yough. . . . . come gather come gather ah yough ah

yough. . . . . come gather come gather

come ga-ther brave comrades come gather come gather

*f* *p*



38

*pp* *ff*

yough ah yough . . . . . ah yough . . . . . come

*f* *pp* *ff*

come gather come gather brave

yough ah yough . . . . . ah yough . . . . . come

*pp* *ff*

ah yough . . . . . ah yough . . . . . come

*f* *ff*

come gather come gather brave

ga - ther the night star wanes

comrades the night star wanes the night star wanes and the

ga - ther the night star wanes

ga - ther the night star wanes and the

comrades the night star wanes the night star wanes and the

*gva*

and the peak of the hill must be won  
 peak of the hill must be won must be won and the peak of the hill must be won come gather come  
 and the peak of the hill must be won  
 peak of the hill must be won must be won and the peak of the hill must be won come gather come  
 peak of the hill must be won must be won and the peak of the hill must be won come gather come

*gva*

and the peak of the hill must be won to the mists leave the sons of the  
 gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the  
 and the peak of the hill must be won to the mists leave the sons of the  
 gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the  
 gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the

*gva* *loco* *ff*

40

sleeping plains the eagle is up with the sun. . . . the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun. . . . the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun. . . . with the sun.. let's a -

sleeping plains. the eagle is up with the sun.. let's a -

way. . . . let's a - - way. . . . ere were sham'd. . . . by the day. . . . for the

way. . . . let's a - - way. . . . ere were sham'd. . . . by the day let's a way for the

way. . . . let's a - - way. . . . ere were sham'd. . . . by the day. . . . for the

way let's away let's a - - way. . . . ere weresham'dere weresham'dbythe day. . . . for the

way. . . . to the hills ere were sham'd by the day. . . . let's a-way let's a-way for the

eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the  
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -  
 eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the  
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -  
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -

*fff*

peak. . . . of the hill. . . . must be won let's a - way to the  
 way to the hills for the peak of the hill must be won let's a - way to the hills  
 peak. . . . of the hill. . . . must be won let's a - way to the  
 way to the hills for the peak of the hill must be won let's a - way let's a - way  
 way to the hills for the peak of the hill must be won let's a - way let's a - way

*ff*

hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

let's a - way to the hills to the hills let's a - - way. . . . let's a - - way. . .

hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

to the hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

to the hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

*Dim.*

*Dim.*

*Dim.*

*Dim.*

*Dim.*

*Molto Presto.*

*gva*

*Dim*

*ff*

*loco*

Wind Inst?

## THE ICE CLAD ALP.

JOSE.

$\text{♩} = 100.$

PIANO-FORTE.

*ALLEGRO.*

*ff*

*ff*

*RECIT:*

The Ice clad Alp no hun - - ter's heart ap -

*f*

*tempo.*

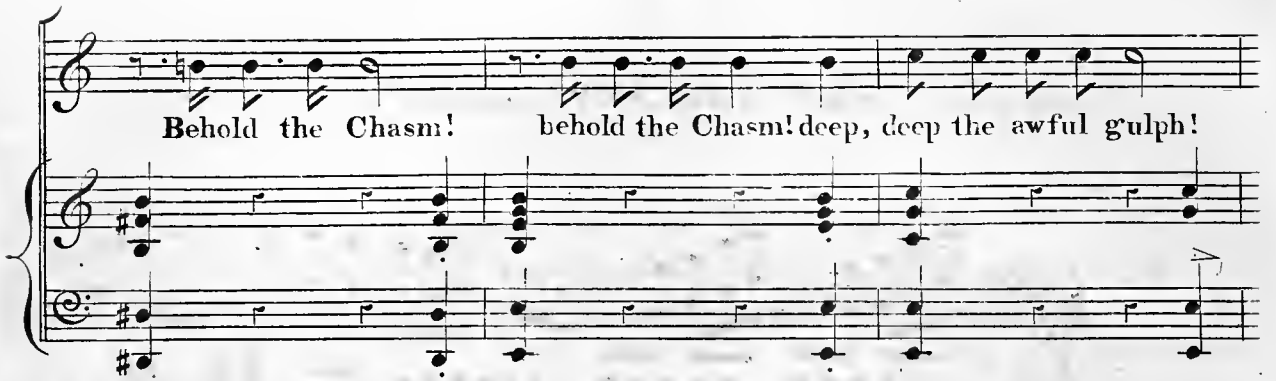
- pals, while he in mem'ry hears lov's cheering voice.

*f tempo.*

*Recit:*

*f*

Behold the Chasm! behold the Chasm! deep, deep the awful gulph!



death howls be - low, death howls be - low; he fears not,



he fears not, he fears not, while love smiles, while love smiles, he



fears not, while love smiles, while love smiles, he fears not.



## AIR.— WHO HAS NOT MARK'D.

$\text{♩} = 80\frac{1}{2}$

*ANDANTE.*

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

lone cot by, With his rifle in hand, and his bu - g'le slung, As if to that cottage his



heart's hope clung As if to that cottage his, heart's hope clung his heart's ..... hope

*f* *Dim* *p*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef, featuring a melodic line with eighth and sixteenth notes. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a forte (*f*) marking, a decrescendo (*Dim*), and a piano (*p*) marking.

clung There he but waits for his young love's smile The dangers and toils of the

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its accompanimental role. The lyrics are: "clung There he but waits for his young love's smile The dangers and toils of the".

chase to be guile, There he but waits for his young love's smile. The

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a slight change in pitch. The piano accompaniment continues. The lyrics are: "chase to be guile, There he but waits for his young love's smile. The".

dan - - gers and toils ..... of the chase of the chase to be - guile.

*Ritard:*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with a long note. The piano accompaniment also concludes. The lyrics are: "dan - - gers and toils ..... of the chase of the chase to be - guile." A *Ritard:* marking is present above the final vocal note.

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

*p*

lone got by, With his ri - fle in hand, and his bu - gle slung, As

if to that cottage his heart's hope clung, As if to that cot - tage, as

*p*

*Cres*

if to that cottage his heart's..... hope clung.....

*f*

Who has not mark'd the lat\_tice part, And a smile beam forth from the hunter's heart, When his

arm grown strong bore his ri\_fle high; As he gaz'd on her laughing and sparkling eye, As he

gaz'd on her laughing and sparkling eye, Loud his bu\_gle rends the air..... From

rock to rock he's bound - ing, His leap with the Chamois may compare, Tho'

death his steps sur-rounding; Tho' death his steps sur-round-ing..... Bold....

..... is his heart for he knows her truth, Strong are his limbs with the

hopes of youth, For the smile from her glow-ing face a-bove Told a

tale..... a tale..... of love re-turnd for love.

*p* Ritard.

*p tempo.*  
Who has not mark'd, when the sun was high, The hun - ter lin - ger the

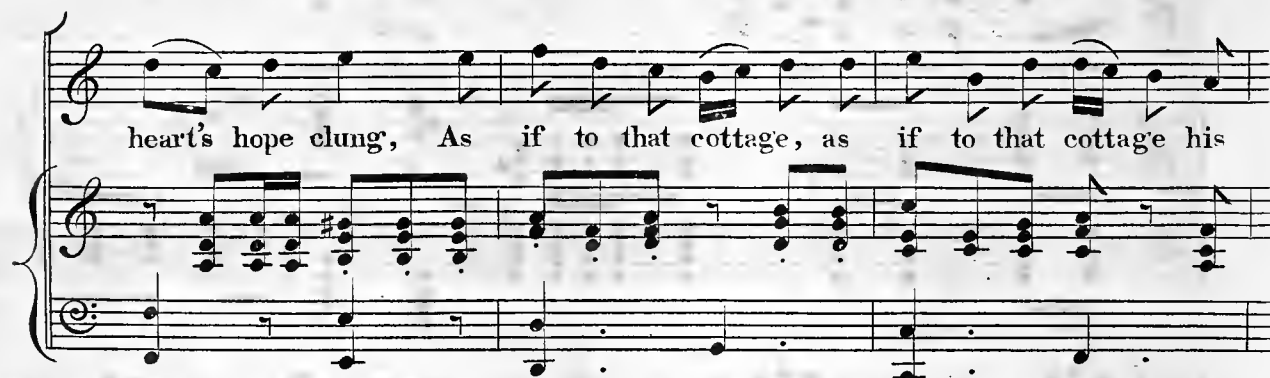


lone cot by, With his rifle in hand, and his bu - gle slung, As if to that cottage his

*Cres*



heart's hope clung, As if to that cottage, as if to that cottage his



heart's..... hope clung..... Then a - rouse thee, brave Jager, and a -

*f* *ff*



- way to the hills! a - rouse! a - rouse! a - rouse! a - rouse! and a -

- way ..... A - way, a - way, a - way, to the hills! a -

- way, a - way, a - way a - way ..... to the hills!

*Piu Mosso.*

3

REST, SPIRIT, REST.

♩ = 72.  
 LARGO. *p Religioso.*

SOPRANO.  
 ALTO or 2d SOPRANO.  
 TENORE.  
 BASSO.

Rest, rest, rest, spi - rit,  
 Rest, rest, rest spi - rit  
 Rest rest rest spi - rit

*Dim. pp p*

rest, In heaven blest, Rest, rest, spi - rit rest,  
 rest, In heaven blest, Rest, rest, spi - rit rest,  
 rest, rest; In heaven blest, Rest, rest, spi - rit rest, rest,

*p Dim. pp*

## SOLO. AMILIE.

Rest, spi - rit, rest; Thou . . . art fled, To

realms of end - less days In Hea - ven blest, By

warb - - - ling choirs of se - - - raphs led,

Soar spi - rit soar a - way Rest, spi - rit, rest;



C H O R U S .

Rest, rest, rest, spirit rest, In Heaven blest; rest,  
 Rest, rest, rest spirit rest, In Heaven blest; rest,  
 Rest, rest, rest spirit rest; rest, In Heaven blest; rest,

*p*

AMILIE.

rest spirit rest! Soar spi-rit, soar . . . spirit soar,  
 rest spirit rest! Soar spi-rit soar! soar, spirit,  
 rest spirit rest, rest. Soar spi-rit soar! soar, spirit,

SOPRANO.  
 ALTO or 2<sup>d</sup> SOP.  
 TENORE.  
 BASSO.

*Dim pp*

In Heaven blest. . . spi-rit, rest, rest, rest, spi-rit,  
soar, In Heaven blest, soar, spi-rit, soar, spirit, soar!  
soar, In Heaven blest, soar, spi-rit, soar, spirit, soar;

rest, In Heaven blest, rest, rest, spi-rit, rest.  
Rest spi-rit, rest, rest, rest, blest spi-rit, rest.  
Rest spi-rit, rest, rest, rest, blest spi-rit, rest.

THOU ART GONE.

SCENA AMILIE.

$\text{♩} = 66.$  ALLEGRO MODERATO.  $\text{♩} = 66.$

PIANO -  
FORTE.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked 'ALLEGRO MODERATO' with a quarter note equal to 66 beats per minute. The dynamics range from piano (pp) to forte (f).

AMILIE. RECIT:

Oh Love art thou true?

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

The recitative for Amilie is written on a single staff. It begins with a piano (p) dynamic and a tempo marking of 'Tempo 1<sup>mo</sup>'. The melody is simple and follows the natural inflection of the spoken words.

*a piacere.*

the echoes answer yes, they heard my vows, but most but most my heart re-plies;

*mf* *cres*

The piano accompaniment for the first line of lyrics is written on two staves. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked 'mf' and 'cres' (crescendo).

*tempo.*

now mem'ry brings the song you lov'd so well you lov'd so well; you lov'd so

*cres* *poco*

The piano accompaniment for the second line of lyrics is written on two staves. It continues the melodic and harmonic themes from the previous section. The dynamics are marked 'cres' and 'poco' (poco).

well; As tri - bute, tri - bute, tri - bute to my thrilling hopes.

*ritard:* tempo.  $\text{♩} = 60.$

*Colla Voce.* *pp*

*ritard:* dolce espress:

Tempo.

*ritard:*

*ANDANTE CON MOTO.*  $\text{♩} = 180.$  **AIR.**

Thou art gone, thou art gone, and no

*molto espress:* *pp* *L.H.*

*Ped:* *Ped:*

voice in thy lov'd tone sings; But my heart, needs no voice, needs no

*Ped:* 429 *Ped:*

*ritard:*

voice to wake mem'ry's strings. Thou art gone, thou art

*ritard:*

*p*

*Ped.*

gone; but a love-ly a love-ly and pi-tying sprite, Now

whispers thy name, now whispers thy name, 'Tis the breath of the night, 'tis the

*p*

*cres*

*calando.*

breath of the night now whispers, now whis-pers thy name Thou art

*calando.*

*3*

gone, thou art gone, and no voice in thy lov'd tone

sings. But my heart, needs no voice, needs no

voice, to wake mem'ry's strings. Mine eyes see the turf where thy

feet have been, My cheek feels thy kiss which no eye hath seen, Thou art

*L.H.*

*Ped:*

*Ped:*

*ritard:*

*ritard:*

*pp*

*Ped:*

gone..... thou art gone, art gone, But a love-ly, a love-ly and

*cres* - - - - - *cen* - - - - - *do.*

pi - - - - - tyng sprite; Now whispers thy name, now whispers thy name, 'Tis the

*dim* *p*

breath 'tis the breath of the night. Thou art gone, thou art

*p* *L.F.*

*Ped:*

gone, and no voice in thy lov'd tone sings; But my

*Ped:* *Ped:*

heart, needs no voice, needs no voice, to wake mem'ry's

*ritard:*

*ritard:*

*Ped.*

*Tempo.*

strings. Thou art gone, thou art gone, and no

*pp*

*Ped.*

voice in thy lov'd tone sings; Thou art gone, thou art

*pp*

gone, and no voice in thy lov'd tone sings.

*ritard:*

*p*

*Tempo.*



## AIR — O LOVE THOU'RT NEAR ME.

*AMILIE.*  $\text{♩} = 112.$  *RECIT:* *Tempo.*

Oh love thou'rt absent, yet thou'rt near, For the song you

*PIANO-FORTE.* *p* *cres* *Tempo.*

lov'd comes on mine ear, The song you lov'd, the song you lov'd comes on mine ear,

And the notes of thy lute, on the breezes play, All whispering thy

name, tho' thou'rt far a-way, far away tho' thou'rt far a -- way .....

*Colla voce*

*ALLEGRETTO.*

$\text{♩} = 116.$

*p*

Oh! love thou'rt near me, near me still, Tho'

*p*

waves divide, tho' dangers part, Oh love thou'rt near me, near me still, Tho'

waves divide, tho' dangers part, The waves di - vide, tho' dangers part, Oh

*ritard:* *Tempo.*

*ritard:* *p* *Tempo.*

love my heart, sweet mem'ry's fill, sweet mem' - - - ry fill, They

*p* sweet - - - ly sweetly sooth, tho' tears will start, tho' tears will

start, Oh love thou'rt near me, near me still, Tho' waves di -

-vide, tho' waves di - vide, Oh love thou'rt near me, near me  
*cres*

still, Tho' waves di- vide, tho' dangers mind. Oh love thou'rt near me,

near me still, Tho' waves di- vide, tho' dangers part, Oh! love thou'rt near me,

near me still, tho' waves di- vide, tho' dangers part, Yes love thou'rt

near me, near me still; Thy smiling I- mage cheers my

mind. No fears shall shake, no doubts shall chill; E'en absence

ab - - sence clo-ser bind, shall closer bind, e'en ab - sence clo - - ser

bind, shall clo - ser bind; e'en ab - sence love shall clo-ser

bind. Yes love thou'rt near near me still; Tho' waves di -

*f*  
- vide, tho' dangers part..... Tho' dangers  
*ff* *stacc:*

part..... thourt near me still.  
*Colla Voce.* *f*  
*Ped:*

*ff*

*gva..... loco*  
*pp* *ff*

TO THE VINE FEAST.

(♩ = 69.)

ALLEGRETTO.

Solo Corno.

*pp*

*p*

Ped

*p* Cres.

\*

LELIA.

To the vine feast, the vine feast, come.

*ff*

*p* Sempre stacc.

come pretty maids, The vales of the Tyrol are stripp'd of the berry, The

green of the leaf in the Au-tumn sun fades So come to the vine feast come

maidens be merry, So come to the vine feast come maidens be merry

*mf* Ruby lips smiling Lovetalesbe - guiling Ruby lips smi - ling

*mf* *pp*

Lovetalesbe - gui - ling Bold are the hearts of the youths of our hills For



truth and good faith ev'ry Tyrol heart fills For truth and good faith ev'ry

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "truth and good faith ev'ry Tyrol heart fills For truth and good faith ev'ry". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes a *pp* dynamic marking.

Tyrol breast fills So come to the vine feast come come pretty maids to the

The second system continues the vocal line with the lyrics "Tyrol breast fills So come to the vine feast come come pretty maids to the". The piano accompaniment continues with similar harmonic support.

*ritard.*  
vine feast, the vine feast come come pretty maids, tra la la. . . . tra la

The third system begins with a *ritard.* (ritardando) instruction. The vocal line has the lyrics "vine feast, the vine feast come come pretty maids, tra la la. . . . tra la". The piano accompaniment includes *pp* dynamics and a *ritard.* marking, which then changes to *tempo 'lmo* (tempo primo).

la. . . . to the vine feast, to the vine feast come come pretty maids tra la

The fourth system continues the vocal line with the lyrics "la. . . . to the vine feast, to the vine feast come come pretty maids tra la". The piano accompaniment provides harmonic support throughout.

la . . . . tra la la la la la la la to the vine feast, to the vine feast come

come pretty maids, come come come to the vine feast, come come come to the

*f* *ff*

vine feast come come Leave the sheep in the fold, leave the

*ff* *p* *sost?*

kye in the field, E'en the milking pail now, to the vine feast must yield, For

merry, merry, aye mer-ry, the grapes pur-ple ber-ry, And sprightly yes

sprightly each foot dances light.ly And spright.ly yes sprightly each

*mf*

foot dan.ces light.ly Ere the Autumn Sun fades ere the Autumn Sun

fades come a..way pret.ty maids ere the Autumn Sun fades come a..

*pp*

way come a..way pret.ty maids come come come a..way come a..

*p Cres. poco a poco*

way come a..way. . . come pretty maids come come come away come come a..

*f*

way come a - way come a - - way . . . . . to the vine feast, the

vine feast come come pret - ty maids, The vales of the Ty - rol are

stripp'd of the berry, The green of the leaf in the Autumn Sun

fades So come to the vine feast come come pretty maids tra lal

la . . . . . tra lal la . . . . . to the vine feast, to the vine feast come

74

come pretty maids tra la la . . . . tra la la la la la la la to the

vine feast, to the vine feast come come pretty maids come come come to the

vine feast come come come to the vine feast come come.

*ff*

*f* *Cres.*

*ff*

A HOMELESS ORPHAN MAID AM I.

VOICE.

PIANO  
FORTE.

♩ = 88. ANDANTINO, MOLTO ESPRESSIVO.

*p* *pp* *p*

*pp* *con espress: cres:* *p* *rallentando.*

AMILIE.

A home...less Or...phan maid am I, No

*p*

friends or kin\_dred near, no friends or kin\_dred near, No

lips to soothe, no smi ling eye, My drooping heart, my drooping heart to

COUNT.  
cheer..... to cheer. Poor flow'r so de\_so\_late and lone, So beau\_tiful so

fair, I'll tend thee with a Fa...ther's care, With friend or Fa...ther's

AMILIE.

A home-less Orphan maid, am I, No

COUNT.

care. Poor flow'r so

PIANO  
FORTE.

friend, no friend or kin-dred near,

de-so-late and lone, Poor flow'r so de-so-late and

de-so-late and lone, Poor flow'r so de-so-late and

A home-less home-less maid am I, No

lone, so de-so-late and lone. . . . I'll

lone, so de-so-late and lone. . . . I'll



*cres.*

lips to soothe, no smi...ling eye, My doop...ing heart to  
 tend thee as thou wert mine own, With friend or fa...ther's

*cres.*

cheer.... A home...less Or...phan maid am I, No  
 care..... Poor flow'r so de...so...late and lone, so

*col voce.* *p*

friends or kin...dred near, No friends or kin...dred  
 de...so...late and lone, So beau...ti...ful so

near, No lips to soothe, no smiling eye, My drooping heart to  
 fair, Poor flow'r..... poor

cheer.... A homeless Orphan maid am I.... am  
 flow'r.... so de...so...late and lone and lone... Poor  
 cres.

I..... am I..... No friends or kindred near, A  
 flow'r.... poor flow'r.... so, de...so...late and lone, I'll  
 pp mf dim.

home...less Orphan maid... am I, A  
tend... thee with a Fa...ther's care, Poor flow'r, poor

*pp*

homeless Orphan maid am I, A homeless Orphan maid am  
flow'r... so de...solate and lone... Poor

I..... am I..... No friends or kindred near, A  
flow'r, poor flow'r, poor flow'r....

*p*

*stretto.* *calando.*

home...less Or...phan maid am I, A

Poor flow'r, poor flow'r so de...so...late and

*f stretto.* *calando.*

home...less Or...phan maid am I, am I.

lone, so de...so...late and lone, poor flow'r.

*8va* *loco*

*p*

*con espress:* *p* *rallentando.*

MY BOYHOOD'S HOME.

♩ = 92.

ANDANTE.

Clar:

Trombe.

Flauto.

Trombe.

COUNT. Recit. Tempo.

My boyhood's home! ♩ = 108 Oh wel. come, wel. . . come

Ritard. Recit. Tempo più Allegro.

sight green spot in mem'ry e-ver dear in

Tempo.

ritard. Tempo.

youth my subject pray'r at night in age a joy no time can sear the

*Recit.* thunder of the battle neer could drown thy yellow corn fields song *tem.*

My boyhood's home! my boyhood's home! my heart had often dreams 'twas

*tem.* there tho' death came on the breeze a long, tho' death came on the breeze a. *Recit.*

*tem.* *long.* *ff tem. Allegro.*

MY BOYHOOD'S HOME.

AIR.

$\text{♩} = 96\frac{1}{2}$   
MODERATO.

*legato slentando.* My boy-hood's home!

I see thy hills, I see thy valley's changeful green... And

man-hood's eye a tear-drop fills, Tho' years have roll'd since thee I've

seen. My boyhood's home! I see thy hills, I see thy valley's changeful

green... And manhood's eye a tear-drop fills, ... a tear-drop fills, Tho'

years have roll'd... since thee I've seen, Tho' years have roll'd since thee I've

*ritard.*

*ritard.*



seen . . . My boy-hood's home, my na - - tive home, my

boy-hoods, boy-hoods home. *ritard.* I

*mf ritard.* *Cres.* *Dim.*

*Più Presto.* come to thee from war's dread school. . . A warrior stern o'er thee to

*f* *p* *f > p* *f > p*

*Più Presto.*

*ritard.* *accel?* rule; . . . But while I gaze on each lov'd plain, . . . I

*f* *p* *ritard.* *accel? e cres: poco*

*tempo I<sup>mo</sup>*

feel . . . . . I feel I am a boy a - - gain, To the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "feel . . . . . I feel I am a boy a - - gain, To the". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It includes dynamic markings of *f* and *p*.

*tempo I<sup>mo</sup>*

war - sted adieu, to the trumpet farewell, To the pomp of the palace, the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "war - sted adieu, to the trumpet farewell, To the pomp of the palace, the". The piano accompaniment includes dynamic markings of *pp* and *cl*.

proud gild - ed dome; For the green scenes of child - hood I

The third system of music continues the vocal line and piano accompaniment. The lyrics are "proud gild - ed dome; For the green scenes of child - hood I". The piano accompaniment includes a dynamic marking of *f*.

bid ye farewell, The warrior re - turns to his boyhood's lov'd home, For the

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "bid ye farewell, The warrior re - turns to his boyhood's lov'd home, For the". The piano accompaniment includes dynamic markings of *p* and *f*.

*ritard.*

green scenes of childhood I bid ye farewell, The warrior returns to his

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The tempo marking is *ritard.* The lyrics are "green scenes of childhood I bid ye farewell, The warrior returns to his". The piano accompaniment includes chords and moving lines in both hands.

*ad lib.*

boyhood's lov'd home, to his boyhood's lov'd home, his lov'd native home, to his

*p col voce.* *Tempo.* *p*

The second system continues the vocal line and piano accompaniment. It includes the tempo marking *Tempo.* and dynamic markings *p* and *col voce.*. The lyrics are "boyhood's lov'd home, to his boyhood's lov'd home, his lov'd native home, to his".

lov'd native home, re- turns to his lov'd na- tive home. My

*p* *f* *mf*

The third system continues the vocal line and piano accompaniment. It includes dynamic markings *p*, *f*, and *mf*. The lyrics are "lov'd native home, re- turns to his lov'd na- tive home. My".

boy- hood's home! I see thy hills, I see thy valley's changeful

*p*

The fourth system continues the vocal line and piano accompaniment. It includes the dynamic marking *p*. The lyrics are "boy- hood's home! I see thy hills, I see thy valley's changeful".

green... And manhood's eye a tear-drop fills... a tear-drop fills, Tho'

*ritard.*  
years have roll'd... since thee I've seen, Tho' years have roll'd since thee I've

*ritard.*

seen... My boy-hood's home! my na-tive home! my

*ritard.*  
boy-hood's, boy-hood's home. *ritard.*

*mf ritard.* *Cres.* *Dim.*

FINALE. — ACT 1<sup>st</sup>

Metronome ♩ = 88.

*ALLEGRO.*

PIANO-  
FORTE.

AMILIE. *mf*

JOSÉ. Oh fatal chance! again to meet!

Dearest Ami-lie!

*Cres* — — — — — *do.* *f*

Oh terror! fear-ful thought! oh ter-ror! fear — — — ful

dear-est A-mi-lie!

*ff* *Dim* *poco* *a poco*

thought! away, away, lest I re-veal lest I re-veal — a-way, a-

Dare she re-veal? dare she be-tray? dare she be-tray,

*Cres* - - - - - *cen* - - - - - *do* *Dim*

- way, lest I re-veal oh fear-ful

dare she be-tray? dare she be - - tray?

*Cres* *f*

*a piacere.*

$\text{♩} = 92$  *ALLEGRO Tempo.* *mf*

thought! Should I re-veal, should I re-veal, what

*mf* Nay, fly me not,

*ALLEGRO.* *p*

*Cres* - - - - - *cen* -

shame, what scorn! what shame, what scorn, will then, will then at-

Nay, spurn me not, Oh

- *do* *f*

- tend thy steps! oh leave ..... me to my sor- - row!

fly me not, nor think I e'er could harm thee.

*Count.* *mf*

Hence with this

*Cres* *p*

*mf*  
Hence with this sad - - - ness, this sad\_ness; ba\_nish  
sad - - - ness, this sad\_ness; ba - - nish, banish grief..... my child.....

*Cres* *poco* *a* *poco* *f*  
grief, ba\_nish grief, Hence with this sad\_ness..... this sad\_ness. I fondly  
*Cres* *poco* *a* *poco* *f*  
ba\_nish grief! Hence with this sadness, hence with this sad\_ness.

*mf*  
No hope hast thou from me - Oh leave me to my sor\_row! My  
*mf*  
love thee..... ne'er could de\_ceive thee. Oh fly me not, I ne'er I ne'er could harm thee.  
*mf*  
He fondly loves thee. He fondly loves thee.

*Cres* *poco* *a poco* *f*  
 love, thou can'st not, can'st not win! a - way..... Oh leave me! my  
**LELIA.** *f*  
**JOSE.** *f* Oh calm thy grief!  
**HANS.** *f* Oh shun me not!  
**COUNT.** *f* Why all this dread?  
 Oh calm thy fear!

*mf* *Cres* *poco* *a poco*  
 love, thou can'st not, can'st not win! A - way, a - way, oh leave me.  
*mf*  
 He fondly loves thee — he vows his  
*mf*  
 I fondly love thee — nay shun me  
*mf*  
 Why all this fear?..... why all this  
*mf*  
 He fondly loves thee — he vows his



*ff* Drive.... me not to mad-ness! leave, oh leave me! leave me! leave me!

heart will ne'er de-ceive. Oh spurn him not-nay, fly him not; he vows his

not-nay, fly me not-nay, this heart of mine will ne'er deceive. I fond-ly

dread? why all this fear? why all this fear? What mystery's this! quick, speak thy

heart will ne'er de-ceive, will ne'er de-ceive. Nay spurn him not; he vows his

*f*

*ff* drive... me not to mad-ness! no hope hast thou from me..... no hope hast thou, no

heart will ne'er de-ceive. Nay spurn him not, nay spurn him not, his heart will ne'er will

love, I fond-ly love; nay, this heart of mine will ne'er deceive, this heart of mine will

fear-what mystery's this? what mystery's this? what mystery's this? what

heart will ne'er de-ceive will ne'er de-ceive, nay, spurn him not, nay,

*ff*

*poco* *a* *poco* *f*

hope hast thou! away, a - way! Hence be - gone! Approach me not! thy love is  
 ne'er de - ceive. Oh  
 ne'er de - ceive. Oh  
 mystery's this? Why

*f* fly him not!  
 Coro Soprani. *mf* What means my child, why,  
 Why all this dread, why all this fear?  
*mf*  
 Alti e Tenori. *mf*  
 Why all this dread, why all this fear?  
*mf*  
 Bass. *mf*  
 Why all this dread, why all this fear?

*poco* *a* *poco* *mf*

*Cres*

death! despair's with thee... thy love is death! despair's with thee! Hence ere I re-  
 calm all this grief! oh calm all this fear!  
 speak not thus, nor blight my hopes of bliss; oh speak not thus, nor blight my hopes of bliss;  
 why all this grief! why, why all this fear?  
 why all this dread? what means my child? why, why all this dread what means what means my child?

*Cres*

*ff.* -veal..... the last night's out- rage Away ere scorn..... and  
 dar'd he harm thee? dar'd he harm thee? Oh speak thy grief  
 dares she be- tray? dares she be- tray? dares she re- veal?  
 dar'd he harm thee? dar'd he harm thee? say, what mean'st thou!  
 quick, speak thy fear! what mystery's this? quick, speak thy fear,  
 Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak  
 Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak  
 Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak

hate..... make me re- veal..... make me re- veal! Approach me  
 oh speak thy fear, oh speak thy fear..... oh speak thy fear? Dar'd he harm thee?  
 dare she re-veal? dare she be- tray..... dare she be- tray..... why all this  
 say, what mean'st thou! dar'd dar'd he harm thee? say, what  
 what mystery's this? quick speak thy fear, thy fear, thy fear, quick speak thy fear, what mystery's  
 quick speak thy wrong- dar'd he harm thee? oh speak thy wrong; approach her not,  
 quick speak thy wrong- dar'd he harm thee? speak thy wrong; approach her not, hence hence a-  
 quick speak thy wrong- dar'd he harm thee? speak thy wrong; approach her not, hence hence a-

not! hence, hence a - way! Approach me not!

oh speak thy fear, oh speak thy fear, Dar'd be harm thee? oh speak thy  
dread?..... why all this fear?..... why all this dread? why all this  
mean'st thou? say what mean'st thou? approach her not.....  
this?..... what mystery's this? quick speak thy fear, what mystery's this?.....  
hence, hence a - way! approach her not! approach her not.....  
- way! approach her not! hence, hence a - way! approach her not! hence, hence a - way!.....  
- way! approach her not! hence, hence a - way! approach her not! hence, hence a - way! approach her

*g<sup>ra</sup>* *loco* *g<sup>ra</sup>*

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

fear oh speak thy fear, Calm thy grief. Calm thy  
fear, why all this fear! fly me not! fly me  
..... approach her not! approach her not! hence, hence a - way! approach her not, hence, hence a -  
..... quick speak thy fear, speak thy fear, speak thy  
..... hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -  
..... hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -  
not, hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -

*g<sup>ra</sup>*

- way! hence a - way! hence a - way! a - way a -  
 grief! calm thy grief! calm thy fear! calm this  
 not! spurn me not! fly me not! spurn me not! fly me not! oh fly me  
 - way, approach her not! hence, hence a - way, approach her not! hence, hence a - way hence, hence a -  
 fear! calm thy fear! calm thy fear! calm thy  
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -  
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -  
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -

- way!  
 grief! Calm thy terror! calm thy terror!  
 not! Thou worm, thou worm, be still! thou worm, thou worm, be still! back,  
 - way! Calm thine anger! calm thine anger!  
 fear! Calm thy terror! calm thy terror!  
 - way! Calm thy terror! calm thy terror!  
 - way! Why this anger? why this anger?  
 - way! Why this anger? why this anger?

cease, cease, cease this anger; cease, cease, cease this anger;  
 back! back! or I'll crush thee — Back! back! back! or I'll crush thee.  
 thy threats are vain! Calm thine anger! I dare, I dare, I dare thy pow'r; thy threats are

cease, cease, cease this anger! cease, cease, cease this anger!  
 hold! hold! cease this anger! hold! hold! cease this anger!  
 hold! hold! cease this anger! hold! hold! cease this anger!

peace! peace! *Dim* peace! *p* prythee peace!  
 Beware, be\_ware! beware, be\_ware! back!  
 vain, *pp* thy threats are vain; *Dim* I dare thy pow'r! *p* I dare thy pow'r!

Peace! peace! peace! prythee peace!  
 peace! *Dim* peace! peace! prythee peace!  
 peace! peace! peace! prythee peace!  
 peace! peace! peace! prythee peace!

Peace! peace! peace! prythee peace! peace, prythee peace!  
 back! back! of I'll crush thee. Thou worm, be still;  
 Beware! beware! I dare thy pow'r! I dare thy pow'r! thy  
 hold. peace.  
 peace! peace! peace! prythee peace! peace, prythee peace!  
 hold! hold! Down with the hunter's! down! Down with the  
 hold! hold! Down with the hunter's! down! Down with the

*Cres - - - cen - - - do.*  
 My Lord, my friends, oh speak, your aid, your  
 peace, prythee peace! *cres* peace, *cen* prythee. peace! *- do.*  
 thou worm be still Beware thou worm be still back  
 threats are vain, thy threats are vain, Thy threats are vain, I  
*Cres - - - cen* Calm thy fear! *cen* calm thy grief! *- do*  
 peace! prythee peace! peace! prythee peace!  
 hunters! down! Down with the hun - ter's down.  
 hunters! down! down with the hunter's. Down! down! down with the hunter's

aid! my Lord, my friends, your aid.....

peace, oh prythee peace! oh peace prythee peace..... *Più lento.*

Back! back! back! back! be ware.....

dare thy pow'r, I dare, I dare thy pow'r.....

pry-thee peace! prythee peace! peace peace..... *Più lento.*

peace oh prythee peace oh peace prythee peace!.....

Down with the hunter's down! down! down! down!.....

Down! down! down! down. down!.....

*gva.*

*ff*

*Più lento.*

*mf* Oh calm thy terror! oh *Dim* calm *Ritar:* thy fear!

*mf* Oh calm thy grief! oh *Dim* calm *Ritar:* thy fear!

*mf* Oh calm thy terror! oh *Dim* calm, calm *Ritar:* thy fear!

*mf* Oh calm thy terror! oh *Ritar:* calm, calm thy fear!

*loco* Oh calm, calm thy fear thy fear!

*Ritar:*



*Allegro.*

COUNT.

Cease, cease this anger, cease!      cease, cease this anger, cease!

CORO

Cease this anger! cease, oh cease, cease!      this anger cease!

Cease this anger! cease, oh cease, cease!      this anger cease!

Cease, cease this anger! cease, oh cease, cease!      this anger cease!

Cease, cease this anger! cease, oh cease, cease!      this anger cease!

Cease, cease this anger! cease, oh cease, cease!      this anger cease!

*Allegro.*

LELIA.

Calm, calm thy grief! oh calm thy fear!      calm, calm thy fear!

JOSE.

Oh fa - tal, fa - - - tal hour!      fa - - - tal hour!

HANS.

Calm, oh calm, calm thy grief.      calm thy fear!

COUNT.

Calm, oh calm, calm thy grief.      calm thy fear!

Soprani.

Calm, oh calm, calm thy grief.      calm thy grief!

Alti e Tenor.

Calm, calm thy grief!

Bass.

Calm thy grief!

*Piu lento.*

Tempo Primo.

♩ = 69 Adagio Cantabile e Sostenuto.

Oh fatal hour! oh fatal day! oh fa - - - tal hour!

calm thy fear! calm thy grief! calm, calm thy fear!

oh fatal hour! oh fa - - - tal hour!

calm thy grief! oh calm calm thy fear!

calm thy grief! calm calm thy fear! Beware that hour! beware that

why this anger? why this anger? why, why this grief?

why this anger? why this anger? why, why this grief?

why this anger? why this anger? why, why this grief?

Celle. *p*

*ff* Tempo Primo.

*pp* *ritar.* Adagio Cantabile e Sostenuto.

Bassi.

hour..... when guilty passion's hand would pour..... her poi-son on this festive festive

day! Beware that hour! beware that hour, when crime with blood-stain'd hands, would turn to

*Tempo.*

*p*

grief.... would turn to grief..... hearts in - no - cent... and gay. Chil -

*Tempo.*

*Ritar:*

*AMILIE. mf*

--- dren of earth..... let an - ger pass a - way. Beware that

*Colla voce.*

*Tempo.*

*JOSE. p*

hour! beware that hour..... when guil - ty pas - sion's hand would -

*COURT. p*

Oh fatal hour! when passion's sway would lead to end - less woe,

That hour beware, that fa - tal hour, when guil ty pas - sions reign;

*mf*

*Wind Instruments.*

*Tempo.*

pour..... her poi - son on this fes - tive fes - - tive day! Beware that

*ritar:*

and drown in gloom hearts young, hearts young..... *ritar:* and gay;

that fa - tal hour of end - - - less end - - - - less care, when mercy

*pp*

*Ritar:*

*Tempo.*

hour, beware that hour, when crime, with blood-stain'd hand, would turn to  
 Oh fatal deed! oh fearful blow! oh fa-tal, fa-tal deed! oh fearful blow!  
 sues..... sues in vain..... when mercy sues in vain, sues in vain,

Tempo.  
 grief, would turn to grief.... hearts in - no - cent and gay. Chil-  
 oh fatal hour! when passion's sway would lead to end-less woe;  
 that hour beware, that fa-tal hour, when guil - ty passions reign,

Ritard: Tempo.  
 --- dren of earth,..... let an - ger pass a - way.  
 and drown in gloom ..... hearts in - no - cent and gay.  
 when mer - cy sues, sues ..... in vain. Chil-  
 Ritard: Tempo.

*AMILIE.* *p* *mf* *p*  
*LELIA.* Let anger pass a-way. Let an-ger pass, let anger  
*JOSÈ.* let an-ger pass,  
*HANS.* let anger pass a-way, let an-ger pass,  
*COUXT.* let an-ger pass  
 - - dren of earth, let anger pass away, let anger pass, let an-ger pass, pass away!  
*Soprani.*  
*Alto e Tenor.*  
*Bass.*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
 pass, let anger pass, pass away. let anger pass, pass a -- way ....  
 let anger pass, pass away. let anger pass, pass a -- way ....  
 let anger pass, pass a-way! let anger pass, pass a -- way ....  
 let anger pass, pass a-way! let anger pass, pass a -- way ....  
 let anger pass, pass a-way! let anger pass, pass a -- way ....  
 let anger pass, pass away, let anger pass, pass a -- way ....  
 let anger pass, pass away, let anger pass, pass a -- way ....  
 let anger pass, pass away, let anger pass, pass a -- way ....

*ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.* *ritar.*

♩ = 135  
Soprani.

Alti e Tenori.

Bass.

Allegro.

*mf*

Come, come, be

*mf*

Come, come, be

*mf*

friends; 'tis the vine-feast! come, come, be friends; 'tis the

friends; 'tis the vine-feast; 'tis the

*mf*

Come, come, be friends! 'tis the vine-feast; come, come, be friends; 'tis the

*ff*

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be

*ff*

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be

*ff*

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be friends;

*f*

JOSE.

*mf*

Here's my hand, here's my

friends! come, come, be friends! come be friends! passion hence! come, come, be

friends; come, come, be friends, 'tis the vine-feast; passion hence, come be

come, come, be friends, 'tis the vine-feast; 'tis the vine-feast; come, come, be friends, 'tis the

hand, here's my hand. I have news, if you will pardon, for a

friends; passion hence. he has news, if you will pardon,

friends; passion hence. he has news, if you will pardon,

vine-feast; 'tis the vine-feast. he has news, if you will pardon,

smile ..... my prisoner's free.

See this let-ter!

for a smile his prisoner's free.

for a smile a smile his prisoner's free.

for a smile a smile his prisoner's free.

AMILIE.

Ah that letter! 'tis for me! 'tis for me!  
 'tis for thee, 'tis for thee, 'tis for thee.

Mark her  
 Mark her eyes!

Mark her eyes! 'tis love's message, 'tis love's message; the truant blood each feature  
 eyes, mark her eyes, 'tis love's message mark her eyes, 'tis love's message!

'tis love's message mark her eyes, mark her eyes, mark her eyes, mark, mark her

I dare not  
 flies. Mark her eyes, mark her eyes, the truant blood each feature flies, mark her eyes, mark her eyes,  
 mark, mark her eyes! 'tis, 'tis of love; 'tis, 'tis of love, mark her eyes,  
 eyes, mark her eyes, the truant blood each feature flies; mark her eyes, mark her eyes, mark mark her eyes,



*poco poco ritard* *mf*

break thee, ru-by seal..... I dare not break thee, ru-by seal, I dare not

*Tempo Andante et Agitato.*

break..... thee, ru-by seal..... I dare not meet..... what thou canst tell.

*Tempo Andante et Agitato.*

*Staccato.*

What scenes of woe..... may'st thou re-veal!.... Com'st thou from him, a last fare -

- well? I fear to read, I shrink from care, I hope for joy.....

yet dread des-pair — I hope for joy, yet dread des-pair,..... yet dread des -

*f*

- pair. *Soprani.* *mf*

*Alti e Tenori.* *mf*

*Bass.* *mf*

'Tis of love ..... it brings her joy, it brings her joy, now hope and

'Tis of love it brings her joy, it brings her joy,

'Tis of love it brings her joy ..... it brings her joy, now hope and love her thoughts em-

*AMILIE.* *ppp*

*LELIA.* *ppp*

*JOSE.* *ppp*

*HANS.* *ppp*

*COUNT.* *ppp*

'Tis from him! oh blessed hour! he loves me

'Tis from him! 'tis from him!

Oh simple maid; thou art betray'd;

'Tis from him! 'tis from him!

Has he betray'd? his promise made?

love ..... her thoughts em-ploy. 'tis from him! 'tis from him!

'tis of love, it brings her joy, it brings her joy. 'tis from him! 'tis from him!

joy ..... her thoughts em-ploy. 'tis from him! 'tis from him!

still. Thanks, holy pow'r! he sends me wealth; he bids me dwell in the green  
 he loves her still, he loves her still, he sends her wealth, he bids her dwell  
 oh simple maid, thou art betray'd, yon faithless scroll deceives thy soul;  
 he loves her still, he loves her still, he sends her wealth, he bids her dwell  
 has thoughtless youth for gotten truth has he betray'd his promise made  
 he loves her still he loves her still he sends her wealth he bids her dwell  
 he loves her still he loves her still he sends her wealth he bids her dwell  
 he loves her still he loves her still he sends her wealth he bids her dwell  
 vale we lov'd so well. Oh joy..... oh joy..... my  
 in the green vale they lov'd so well. Oh joy, oh joy, joy,  
 the trick's believ'd, the trick's believ'd, and she's de\_ceid'd..... yes, she's deceiv'd;  
 in the green vale they lov'd so well. Oh joy, joy, joy, joy,  
 has thoughtless youth for-gotten truth? has he for-gotten truth? has he be-  
 in the green vale they lov'd so well. Oh joy, oh joy, joy,  
 in the green vale they lov'd so well. Oh joy, joy, joy, joy,....  
 in the green vale they lov'd so well. Oh joy, joy, joy, her love is true, joy,

*cres* *poco* *a*  
*cres* *poco*  
*cres* *poco* *a*  
*cres* *poco* *a*  
*cres* *poco* *a*  
*cres* *poco* *a*  
*cres* *poco* *a*  
*Cres* *a* *poco*  
*poco* *ff* *Piu stretto.*  
*poco* *ff*  
*poco* *ff*  
*poco* *ff*  
*poco* *ff*  
*ff* *Piu stretto.*

love .....! is true ..... oh joy .....

joy! her love is true; joy, oh joy, joy, joy..... joy, joy,  
 the trick's be-liev'd, ..... and she's de-ceiv'd; oh simple maid, thou art be-  
 ..... oh joy, joy, joy, joy, oh joy..... joy, joy, joy.....

- tray'd ..... his promise made? has thoughtless youth forgotten truth has he betray'd his promise

joy, her love is true! Joy, oh joy, joy, joy, joy, joy, joy,  
 ..... oh joy, joy, joy, joy, oh joy, joy, joy, joy, .....

*g<sup>ra</sup>* oh joy, joy, joy, her love is true, joy, joy, joy, joy, joy, .....

joy! joy! joy!..... Oh  
 joy..... joy .....

- tray'd, yon faithless scroll ..... deceives thy soul, simple maid.

joy, joy, joy, oh joy, her love is true, joy, he's true, joy!

made? has he be - tray'd ..... his promise made — his promise made?

joy..... joy..... joy, joy, joy, joy, joy!

joy, joy, joy, oh joy! her love is true; joy! he's true, joy!

*g<sup>ra</sup>* joy, joy, joy, oh joy! her love is true, is true; oh joy! oh joy! joy!

Allegro.  $\text{♩} = 135.$

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AMILIE.

*mf* joy..... my love..... is true! Tho' dis- - - tance hides him

LELIA.

*p* Oh happy day! oh joyous hour. oh festive

JOSE.

*p* The trick's be-liev'd, the trick's be-liev'd, and she's de-

HANS.

*p* Oh happy day oh joyous hour oh festive

COUNT.

'Tis not his hand! 'tis not his hand!

GRENADO.

*p* Those joyful eyes speak love's gay prize; oh happy

Allegro.

from..... my view; oh joy..... joy..... my love..... is

day! oh hap-py hour! oh fes-tive day! oh hap-py hour! still woman's

-ceiv'd; the letter's mine, she knows it not; the letter's mine, the trick's be-

day! oh hap-py hour! oh fes-tive day! oh hap-py hour! still woman's

Am I de-ceiv'd? and yet, this wealth from whom re-

hours, enwreath'd with flow'rs! those eyes, those eyes, those joy-ful

true..... oh joy..... joy..... my love..... is true! Oh  
 faith and love have pow'r; oh hap-py day! oh festive hour! oh hap-py day!  
 - liev'd the letter's mine she knows it not the letter's mine the tricks be- liev'd.  
 faith and love have pow'r oh hap-py day oh festive hour oh hap-py day.  
 - ceiv'd and yet this wealth from whom re- ceiv'd?  
 eyes speak love's gay prize; those eyes those eyes speak love's gay prize.  
 hap-py, hap-py day..... of the fes-tive vine! oh hap-py day, that  
 brings, that brings bright hope..... to this heart, to this heart of mine! Oh  
*CONT. mf*  
 Am I de -

joy. joy..... my love is true! oh joy, joy,

*LELIA.* *mf* Oh hap - py day! oh hap - py day! joy,

*JOSÈ.* *mf* The trick's be - liev'd, the trick's be - liev'd, and she's de - ceiv'd, the letter's

*HANS.* *Cres* Oh may such joy her thoughts em - ploy! oh may such joy her thoughts em - ploy!

*COUNT.* *Cres* - ceiv'd?..... 'tis not his hand, am I de - ceiv'd? 'tis not his

..... joy, joy..... my love is true. Oh joy.....

..... joy! joy!..... her love is true.

mine, she knows it not, she knows it not, the trick's be - liev'd.

oh may such joy her thoughts em - ploy, her thoughts em - ploy!

hand, 'tis not his hand, am I de - ceiv'd? am I de - ceiv'd?

my love..... is true! tho' dis - - - tance hides him

*p stacc:* Oh hap - py day! oh hap - py day! of the festive

The trick's be - leiv'd, the trick's be - leiv'd, and she's de -

*p stacc:* Oh hap - py day! oh hap - py day! of the festive

'Tis not his hand! 'tis not his hand!

*p* CORO. Oh hap - py day! oh hap - py day! of the festive

*p stacc:* CORO. Oh hap - py day! oh hap - py day! of the festive

Oh hap - py day! oh hap - py day! of the festive

from ..... my view..... oh joy..... joy..... my love..... is

vine! oh happy! day! oh joy! oh hap - py hap - py

- ceiv'd; the letter's mine, she knows it not, the letter's mine, the trick's be -

vine! oh happy day! oh joy! oh hap - py, hap - py

am I de - ceiv'd and yet this wealth from whom re -

vine! oh happy day! oh joy! oh hap - py, hap - py

vine! oh happy day! oh joy! oh hap - py, hap - py

vine! oh happy day! oh joy! oh hap - py, hap - py



*Cres* true ..... oh joy..... joy..... *poco* my love..... *p* is true! *ff*

day! oh joy, joy, joy! oh hap-py, hap-py day! *ff*

- liev'd, the letter's mine, she knows it not, the letter's mine, the trick's be- liev'd. *ff*

day! oh joy, joy, joy! oh hap-py day! Oh hap-py

- ceiv'd? *cres* and yet this wealth from whom re- ceiv'd? *ff*

day! oh joy, joy, joy! oh hap-py, hap-py day! *ff*

day! oh joy, joy, joy! oh hap-py day! Oh hap-py

day! oh joy, joy, joy! oh hap-py, hap-py day! *ff*

oh hap-py day! Oh joyous hour, Oh hap-py day!

joy-ous hour. joy-ous day! Oh hap-py day! oh joyous

Oh simple maid, thou art be-tray'd. That faithless scroll, that

day, hap-py hour! oh festive day! Still woman's faith and love have

oh hap-py day, yet firm in truth! Still hap-py be the hours of

oh happy day, oh joyous hour! still woman's faith and

day! oh joyous joy-ous hour! oh happy day happy day still woman's faith and

oh hap-py day! oh joyous hour! oh hap-py day! still woman's

*gva*

Oh hap - - py day..... of the  
hour! oh hap - py hap - py day!  
faith - - less scroll, deceives thy soul.  
pow'r, have pow'r, still, still have pow'r.  
youth oh hap - py, hap - py hour!  
love have pow'r, still, still have pow'r.  
love have pow'r, still, still have pow'r.  
faith and love have pow'r, still, still have pow'r.

*gta.* *loco*

'fes - - tive vine, that brings bright hope to this heart of mine!....

*pp e stac:*  
Oh hap - py day of the fes - - tive vine! happy  
*pp e stac:*  
Oh hap - py day of the fes - - tive vine! happy  
*pp e stac:*  
Oh hap - py day of the fes - - tive vine! happy

joy ..... joy! oh joy.... my... love.....  
 oh hap-py day! oh joy-ous hour! oh hap-py  
 oh simple maid; thou art be-tray'd, that faithless  
 oh hap-py day! oh joyous hour! oh hap-py  
 oh joy, oh joy! yet firm in truth, still hap-py  
 day! oh joyous hour! oh happy day, oh joy-ous  
 day! oh joyous hour! oh happy day, oh joy-ous  
 day! oh joyous hour! oh happy day, oh joy-ous

..... is true..... is true oh joy.....  
 day, oh joyous hour! oh happy day, oh joyous hour!  
 scroll deceives thy soul; oh happy maid, oh simple maid.  
 day, oh joyous hour! oh happy day, oh joyous hour!  
 be the hours of youth! oh joy, oh joy! yet firm in truth.  
 hour! oh hap-py day, oh joyous hour! oh joyous  
 hour! oh hap-py day, oh joyous hour! oh joyous  
 hour! oh hap-py day, oh joyous hour! oh joyous

Cres

cen - - - - do.

..... joy! oh joy! my love..... is  
 oh hap - py day! oh hap - py hour! oh hap - py  
 thou art be - tray'd, that faithless scroll, deceives thy  
 oh hap - py day! oh hap - py hour, oh hap - py  
 yet firm in truth, still hap - py be, hap - py  
 hour! oh hap - py day, oh joy - ous hour! oh hap - py  
 hour! oh hap - py day, oh joy - ous hour!  
 hour! oh hap - py day, oh joy - ous hour! oh hap - py

*ff Stretto.*  
 true! Oh hap - py day! Oh joy - ous hour!  
 day, joy - - - ous hour! joy - - - ous day!  
 soul. Oh joy, bright joy! oh fes - tive hour!  
 day joy - - - ous hour! joy - - - ous day!  
 be! oh joy - ous day! still firm in truth,  
 day! oh hap - py day! oh joy - ous hour!  
 oh hap - py day! oh joy - ous joy - - - ous hour! oh hap - py day, hap - py  
 day! oh hap - py day, oh joy - ous hour!

Oh hap-py day..... my love is true! oh hap-py  
 still woman's faith ..... and love ..... have  
 oh festive day..... oh happy hour! oh joyous day! oh joy, bright  
 day! still woman's faith ..... and love ..... have  
 still firm in truth ..... oh joy, oh joy! he's firm in truth, still hap-py  
 still woman's faith ..... and love ..... have  
 day, still woman's faith ..... and love ..... have  
 oh hap-py day, oh joyous hour! oh hap-py day, oh joyous hour! oh hap-py

*gva* *Cres*

day..... that brings bright hope to this heart of  
 pow'r ..... have pow'r .....  
 joy, ex-ert thy sway, ex-ert thy sway ..... Oh sim-ple  
 pow'r ..... have pow'r, still woman's faith and love have  
 be the hours of youth! still hap-py hap - - - py be the  
 pow'r ..... have pow'r .....  
 pow'r ..... have pow'r; still woman's faith and love have  
 day, oh joy-ous hour! still woman's faith ..... and

*gva*

mine..... bright hope to this heart of  
 oh joy-ous  
 maid, thou art be-tray'd..... that faithless scroll, deceives thy  
 pow'r, have faith and pow'r; oh hap-py day, oh joy-ous hour! oh hap-py  
 hours, the hours of youth! still hap-py be the hours of  
 oh joy-ous  
 pow'r, have faith and pow'r-oh hap-py day, oh joy-ous hour! oh hap-py  
 love wo-man's faith, her faith and love have pow'r-oh hap-py

*Stretto.* *Cres- cen- do.* *ff*  
 mine. Oh joy-ous day!  
 hour! Oh joyous joy-ous day!  
 soul. Oh joy-ous day!  
 hour! Oh joyous joy-ous day!  
 youth! Oh joy-ous day!  
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py  
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py  
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py

*gva. loco*  
*Stretto.* *ff*

*mf* > *Cres - - cen - - do. ff*

Oh joyous, joy - - - - - ous day.....

Oh joyous, joy - - - - - ous hour! oh hap - - py day, oh joyous.

Oh joy - - - - - ous hour! ex - - ert thy sway.....

Oh joyous, joy - - - - - ous hour! oh hap - - py day, oh joyous

Oh joy - - - - - ous day, yet firm in truth.....

day oh happy joy - - - - - ous hour! oh hap - - py day, oh joyous

day oh happy joy - - - - - ous hour! oh hap - - py day, oh joyous

day oh happy joy - - - - - ous hour! oh hap - - py day, oh joyous

*Cres - - cen - - do. ff*

..... joy - ous day! > joy - - - - -

hour! still woman's faith and love have pow'r, oh joyous joy - - - - - ous,

..... oh hap - py day, joy - ous hour! hap - py day, joy, joy, bright.

hour! still woman's faith and love have pow'r, oh joyous, joy - - - - - ous,

..... still hap - py be the hours of youth, the hours of youth! joy! joy - - - - -

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

*g<sup>va</sup>*

joy-ous day  
joy-ous day  
joy ex-ert thy pow'r  
joy-ous day  
joy-ous day  
joy-ous day  
joy-ous day  
joy-ous day  
joy-ous day  
joy-ous day

*gva*  
*ff*  
*gva*  
*ff*  
*gva*  
*gva*  
*loco*  
*Fine*

Detailed description: This is a page of a musical score, numbered 125. It features a vocal line and a piano accompaniment. The vocal line consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "joy-ous day", "joy-ous day", "joy ex-ert thy pow'r", "joy-ous day", "joy-ous day", "joy-ous day", "joy-ous day", "joy-ous day", "joy-ous day", and "joy-ous day". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It includes dynamic markings such as *gva* (ritardando) and *ff* (fortissimo). The piece concludes with a *loco* section and a *Fine* marking.



TIME, THOU CHEAT OF HUMAN BLISS.

SCENA - JOSE ACT. 2<sup>d</sup>

INTRODUCTION.

(♩ = 92.)  
 ANDANTE. *p* *Calando.*

Wind Instruments. *Piu All<sup>o</sup>*  
*p soft Ped* *Calando.* *ff* (♩ = 152)

*mf* *Cres.*

*poco f* *Dim* *gva* *loco* *p* *pp* *Ped.*

ALLEGRO. (♩ = 160.)  
*p* *Cres.* *ff*

JOSE. RECIT:  
 Trombe. *Bypassion*

tost, by passion tost, likesomefrail bark, the heart rides buoy-ant on hope's

waves! By passion tost, by passion tost, likesomefrail

bark, the heart rides buoy-ant on hope's waves; or by fiercedoubt is

tempest struck, and sinks down to fell des- - pair, to fell des- - - pair...

*ff* Tremolo *ff*

... down down to fell des- - pair.

*Piu lento.* *Esp: Dol.*

*ff* *p* Ped

(♩. = 76.)

*Al I R.*

ANDANTE  
CON MOTO.

Time, time, thou cheat of human bliss, Woe's soft

balm. . . is in thy kiss, thy kiss; Time, time, what bringest thou to me?

What - what is my heart's destiny? . . Time, time, thou cheat of human

bliss, Woe's soft balm. . . is in thy kiss, thy kiss; Time, time, what

bringest thou to me? what bringest thou to me? what - what is my heart's des - tiny?

*Cres.* *p* *col voce*

Thou hast dimm'd mine eye with tears, Thou hast torn my heart with

storms; Draw thy veil, reveal fate's form, Joy or sorrow, hopes and fears, Thou hast

torn my heart with storms, Thou hast dimm'd mine eye with tears, Draw thy

veil, reveal fate's form, Joy or sorrow, hopes and fears!

*ritard.*

*col voce.*

Time, time, thou cheat of human bliss, What bringest thou to me?

Time, what bringest thou to me? . . . . . Time, time, thou

cheat of human bliss, Woe's soft balm. . . . is in thy kiss, thy kiss!

Time, time, what bringest thou to me? what bringest thou to me?

What- what is my heart's des- ti- ny? Time, what bringest thou to

me? What- what! . . . . is my heart's des- ti- ny? . . .

Wind Instr.<sup>s</sup>  
*p* *Cres.*

*poco* *a* *poco* *f* *gva.* 6 6 6 6

RECIT:

*gva.* *loco* 6 Thou shrouded fiend! thou  
 ALLEGRO. *ff* #

mystic dark deceit! pierce thro' thine e-bon cloud! Inspire, in -  
 Tempo.

*ritard.* *Ande* (♩ = 92.)  
 spire my brain, Thou shrouded fiend, inspire, inspire my brain!  
*ritard.* *ff* Tempo giusto.  
 AND<sup>e</sup>

(José writes a letter.)

To wealth and beauty wedded, aye and

*Dim.* *pp*

rank, rich bait for fools, that makes the lo-ver false.

**RECIT:** *con espres:*

Now for the name, his name, the name she

*ff* *piu Allegro.* *ff* *pp*

**ANDANTE.**

loves. *Wind Instruments.* Oh hap-py An-derl!

*p* *sost: Legato.*

*Piu Lento.* *p Ped.*

**ALLEGRO. (♩ = 132.)**

the name she loves 'Tis done! the snare is laid!

*pp* *ff* *f*

The deer may fly, may escape my rifle, but is thus my prize, but is thus my

prize. She cannot doubt, she can not doubt,

my hope re-vives, my hope revives, my hope re-vives

*ff*

Yes, me thinks, me

thinks I see her smiling, Ev'ry anxious doubt and fear be-gui-ling.



AIR.

134

$\text{♩} = 198.$  *Con affetto.*

ALLEGRO MODERATO

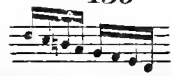
First system of piano accompaniment, featuring a treble and bass clef with complex arpeggiated figures and triplets.

Second system of piano accompaniment, with lyrics "Yes, me".

Third system of piano accompaniment, with lyrics "thinks I see her smiling, smiling, Ev'ry anxious fear be-".

Fourth system of piano accompaniment, with lyrics "guil-ing, Love thy wreaths entwine my soul, my soul,".

Fifth system of piano accompaniment, with lyrics "Reign thou there without con-trol. Ev'ry breeze some love tale".



bringing, O'er my heart fresh rap - - ture flinging; 'Till in fan - - cy I can

see. . . The maid I love alone love me. . . . Yes, me thinks, me

thinks I see her smiling; Ev'ry anxious doubt and fear be - - guiling. Yes, me

thinks I see her smiling, smiling, Ev'ry anxious fear be - guiling. Love thy

wreaths entwine my soul, my soul, Reign thou there with-out con -

troul. Yes, me thinks I see her smiling, smiling, Yes, me thinks I see her

*colla voce.*

smiling, smiling, Ev' - ry anxious doubt and fear be - guiling, Ev'ry

anxious doubt and fear be - - guil - - ing. Yes, me thinks I see her

smiling, smiling, Yes, me thinks I see her smiling, smiling,

Ev'ry anxious doubt and fear be - guil - - ing. . . . be - guil - - ing, Ev'ry

anxious doubt and fear. . . Ev'ry doubt and fear be - guil - ing.

*Cres.*

*Dim.*

*p*

*pp ritard.*

*tempo.*

Love thy wreaths entwine my soul, Reign thou there with - out. . .

*pp col voce.*

*tempo.*

*piu mosso.*

. . . con - trol. . . . . without con - trol, Reign thou there. Love, thy

*Cres.*

*fp*

*fp*

*fp*

wreaths entwine my soul, entwine my soul, Love, thy wreaths. . . en -

*f*

twine, entwine my soul, Reign thou there without controul, Love, thy wreaths entwine my

soul, Reign thou there without con- troul. . . . Reign thou there without con- troul, Reign thou there. . . reign. . . . thou there without con- troul.

*ff*

*Ped.*

\*

Detailed description: This is a page of a musical score, page 138, featuring a voice line and a piano accompaniment. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The voice part consists of three lines of lyrics: "soul, Reign thou there without con- troul. . . . Reign thou there without con- troul, Reign thou there. . . reign. . . . thou there without con- troul." The piano accompaniment is written for both the right and left hands. The first system shows the vocal line and the beginning of the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a piano introduction marked *ff* (fortissimo) with a dynamic hairpin. The fourth system continues the piano accompaniment. The fifth system shows the piano accompaniment with a *Ped.* (pedal) marking and an asterisk (\*) above a specific chord. The score concludes with a double bar line.

WHEN THE RED STAR HATH RISEN

RECIT: JOSÈ.

$\text{♩} = 76$   
ALLEGRO

What

*Tempo*

juggling fiend bows to thy pow'r? that thou should'st read another's heart;

*fp Tremolo*

$\text{♩} = 88$   
*molto Lento*

PIERRE

What juggling fiend bows to thy power? Those born beneath the

*p* *Sempre staccato*

mys-tic hour, all hid-den secrets can im-part; those born beneath the

*ff*

I doubt, I  
 mystic hour, all hid - den secrets all hidden secrets can im - part.

*dim.* *poco piu lento* *fp*

doubt thy truth, thy truth I doubt, yet shrink with awe, thy truth I doubt,  
 list! list! list!

*fp* *fp* *p Tremolo*

thy truth I doubt, I shrink with awe I shrink with  
 list! list! list! while thy future fate I draw, while thy future fate I

*Dim.*

*Ac - - - cel - - - le - - - ran - - - do*  
 awe. I doubt thy truth, I doubt thy truth,  
 draw, list! list! list! list! list! list! list! list! list!

*Ac - - - cel - - - le - - - ran - - - do* *f* *ff*

$\text{♩} = 69$   
ANDANTINO

141

PIERRE

When the red star hath ri-sen, o'er lake and o'er lea, my

spi - rits will haste, on the night wind to thee. And there will be laughing, when

mid - night has toll'd; to think of the fate, the poor Gyp-sey foretold, to

think of the fate, the poor Gyp-sey foretold. What fate can be whisper'd by

cai - tiff like thee that can shake the bold heart of a hun-ter like me. let



Elf-sprites be laughing, I mock midnight's pow'r, In the arms of my love, I will

be, I will be at that hour; In the arms of my love, I will

*p* *f*

*ad lib.*

be, I will be at that hour. *Tempo* I

Mark the Gyp - - sey hath told thee, her

*ff* *Col voce* *Tempo*

dare thy worst threat, the maid is mine yet.

arms will ne'er fold thee. Thy

My hope will be lost, say'st thou  
 hope like the deer, for a time thou'lt pur-sue, 'twill be slain thro'dark fear, and the

*p*

dark gypser seer? my heart - passion tost, is now trembling with fear.  
 blow come from you. Thy hope like the deer, for a time thou'lt pursue, 'twill be

*f*

R H

I dare, I dare thy worst threat, for the maid is mine yet, is mine yet.  
 lost, thro'dark fear. . . . and the blow come from you. mark.

I dare thy worst threat, the maid is mine  
 ... the gypsey hath told thee, mark, her arms, her arms will

*f/p* *Gres.* *f*

yet; the maid is mine yet; I dare thy worst threat,  
 ne'er. . . en - fold thee, will ne'er en-fold thee, mark; mark; will

I dare thy worst threat.  
 ne'er en - fold thee, mark; mark; the gyp - - sey hath told thee, her

The maid is mine yet, I dare, I dare thy worst threat.  
arms will ne'er enfold thee. Thy

My hope will be lost, say'st thou  
hope like the deer, for a time thoult pursue; Thy hope like the deer, for a

dark gypsey seer? my heart passion tost, my heart passion tost, is now  
time thoult pursue; 'twill be slain thro'dark fear, 'twill be slain thro'dark fear, and the

trembling now trembling with fear. I  
 blow, and the blow, come from you. Mark, the gyp - sey hath told thee,

*ff*

*ad lib.*  
 dare, I dare thy worst threat; I dare, I dare thy worst  
 Her arms will ne'er enfold thee, *Col voce*

*ff*

(♩ = 152)  
**ALLEGRO**  
 threat; thy threat I dare; thy threat I dare; thy threat; thy threat, I  
 beware, beware, be - ware, be -

**ALLEGRO**

(♩ = 120)

dare. I'll drain a goblet deep, at the midnight hour to  
 - ware.

**ALLEGRO MODERATO**

*ff* *f*

night, and my love shall near me creep, and my love shall near me creep, as we

*p*

mock the el-fin sprite, as we mock the el-fin sprite; and my love shall near me

*Ritard*

*Ritard*

creep, as we mock the el-fin sprite. Thou may'st drain a gob-let

*Tempo* **PIERRE**

*Tempo*

deep, at the midnight hour to night; She thou lov'st in peace shall

sleep, She thou lov'st in peace shall sleep, thou shalt hear the mock-ing

sprite, thou shalt hear the mocking sprite; She thou lov'st, in peace shall

*Ritard*

sleep; thou shalt hear the mocking sprite. I'll fill, and fill a -

*Tempo* JOSÈ

- gain; Wine and love shall fire my brain: Fate I dare thee do thy

*Tempo* *f*

spite, She I love is mine to night, She I love is mine to

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'spite,' followed by a series of eighth and quarter notes for 'She I love is mine to night, She I love is mine to'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

night I will fill, and fill a-gain, Wine and love shall fire my brain, Fate I  
Thou may'st fill and fill a-gain, Wine and love shall fire thy brain; Fate doth

The second system continues the musical score. The vocal line starts with a half note 'night' followed by eighth and quarter notes for 'I will fill, and fill a-gain, Wine and love shall fire my brain, Fate I'. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

dare thee do thy spite, She I love is mine to night.  
bid thee hope re - - sign; She thou lov'st will ne'er be thine. Fate doth

The third system of the score. The vocal line begins with a half note 'dare thee do thy spite,' followed by eighth and quarter notes for 'She I love is mine to night. bid thee hope re - - sign; She thou lov'st will ne'er be thine. Fate doth'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

Wine and love shall fire my brain, I will fill, and fill a - - gain. Fate I  
bid thee hope re - - sign, She thou lov'st will ne'er be thine.

The fourth and final system on this page. The vocal line starts with a half note 'Wine and love shall fire my brain,' followed by eighth and quarter notes for 'I will fill, and fill a - - gain. Fate I bid thee hope re - - sign, She thou lov'st will ne'er be thine.'. The piano accompaniment concludes with sustained chords in the left hand and rhythmic patterns in the right hand.



dare thee do thy spite, she I love is mine to night. I will  
Thou may'st fill, and fill a-gain, Wine a-lone shall fire thy brain.

drain a gob-let deep, at the mid-night hour to night, and my  
You may drain a gob-let deep, at the

love shall near me creep; and my love shall near me creep; as we  
midnight hour, she thou lov'st in peace shall sleep; she thou lov'st in peace shall

mock the el--fin sprite, as we mock the el--fin sprite, and my  
 sleep thou shalt hear the mocking sprite, she thou

love shall near me creep, as we mock the el--fin sprite, as we  
 lov'st in peace shall sleep, thou shalt hear the mock-ing sprite, thou shalt

mock the el--fin sprite, as we mock the el--fin sprite, and my  
 hear the mock-ing sprite, thou shalt hear the mocking sprite,

*Gres*

*Ritard*

love shalt near me creep, and my love shalt near me creep, as we  
 she thou lov'st in peace shall sleep, thou shalt

*p* *Ritard*

*piu Lento*

mock the el - fin sprite, and my love, my love shall near . . . . me  
 hear the mocking sprite, she thou lov'st thou lov'st in peace shall

*Golla voce*

*Tempo 1mo*

creep, shall near me creep, as we mock the el - fin sprite; as we  
 sleep, in peace shall sleep, shall sleep. thou shalt hear the mocking

*Tempo 1mo* *fp* *Gres:* *f*

*Stretto*

mock the el - fin sprite. Fate I dare thee do thy  
 sprite, the mocking sprite. Fate doth bid thee hope re - sign, She thou

spite, she I love is mine to night, she I love is mine to  
 lov'st shall ne'er be thine; shall ne'er be thine, she thou lov'st shall ne'er be

night. Fate I dare thee do thy spite, she I  
 thine. Fate doth bid thee hope re - sign, she thou lov'st shall ne'er be

love is mine to night, she I love is mine to night, fate I dare thee  
thine shall ne'er be thine, she thou lov'st shall ne'er be thine, fate doth bid thee

do thy spite, do thy spite, fate I dare thee, dare thee do thy  
hope re - sign, hope re - sign, fate doth bid thee hope re - sign.

*piu Stretto*  
spite. She I love is mine to night, she I  
she thou lov'st will ne'er be thine, fate doth bid thee hope re-sign, she thou  
*piu Stretto*

love is mine, is mine to night, fate I dare thee do thy spite, she I  
 lov'st shall ne'er, shall ne'er be thine, fate doth bid thee hope re - sign, she thou

love is mine to night, she I love is mine to night; she I  
 lov'st will ne'er be thine, she thou lov'st will ne'er be thine; she thou

love, she I love is mine. . . . . to night.  
 lov'st will ne'er be thine, will ne'er. . . . . be thine.

*Ritard*

*Col voce*

432

156  
TO THE MOUNTAIN AWAY!

*♩ = 88.* ALLEGRO.  
PIANO-FORTE.  
*pp* Solo Corni.

ALTI or 1<sup>st</sup> SOPRANO.

TENORI or 2<sup>d</sup> SOPRANO.

BASSI.

*ff* >

*ff* >

*ff* >

To the

To the mountain, to the

To the mountain, to the mountain, to the

*Ped.*

\*

mountain a - - way, The sun beam is gilding the haunts of our

mountain a - - way, The sun beam is gilding the haunts of our

mountain a - - way, The sun beam is gilding the haunts of our

prey; now an - swers our cry, And

prey; Living e - cho now an - swers our cry, And

prey; Living e - cho, living e - cho now an - swers our cry, And



bids us be--gone or the chamois will fly. Now gird on each  
 bids us be--gone or the chamois will fly. Now  
 bids us be--gone or the chamois will fly. Now

ri-fle, each wal-let pre--pare, And a--way to the hill top, for the  
 gird on, each wal-let pre--pare, And a--way to the hill top, for the  
 gird on each ri-fle, each wal-let pre- pare, to the hill top, for the

ea-gle is there; Now mark we each staff points, the storm hurries on, The  
 ea-gle is there; Now mark we each staff points, the storm hurries on, The  
 ea-gle is there; Now mark we each staff points, the storm hurries on, The

snow must our bed be 'till ri-ses the sun, 'till ri-ses the  
 snow must our bed be 'till ri-ses the sun, 'till ri-ses the  
 snow must our bed be 'till ri-ses the sun, 'till ri-ses the

sun; Ne'er heed we the Ice cleft, the tor-rent may roll, But  
 sun; Ne'er heed we, the tor-rent may roll, But  
 sun; Ne'er heed we, ne'er heed we For

nought brings dis - - may to the brave hunter's soul. *ff*  
 nought brings dis - - may to the brave hunter's soul. *ff* To the  
 nought brings dis - - may to the brave hunter's soul. To the mountain, to the

*ff*

To the moun-tain a-way, The sun beam is gilding the  
 mountain, to the moun-tain a-way, The sun beam is gilding the  
 mountain, to the mountain a-way, The sun beam is gilding the

haunts of our prey; now an-swers our  
 haunts of our prey; Living e-cho now an-swers our  
 haunts of our prey; Living e-cho now answers, now answers our

cry, And bids us be-gone, or the chamois will fly. To the  
 cry, And bids us be-gone, or the chamois will fly.  
 cry, And bids us be-gone, or the chamois will fly.

mountain, to the mountain, to the mountain a - way! To the mountain, to the  
 To the mountain, to the mountain a - way! To the  
 To the mountain a - way!

mountain, to the mountain a - way To the mountain a - way, away, a -  
 mountain, to the mountain a - way To the mountain a - way, away, a -  
 To the mountain a - way To the mountain a - way, away, a -

way, away, a - way, away, a - way. . . . a - way.  
 way, away, a - way, away, a - way. . . . a - way.  
 way, away, a - way, away, a - way. . . . a - way.

*f* We heed not but  
*f* We heed not but  
*f* The av'lanche may fall, And bring death in its course, We heed not but

*ff* boldly e - vade its dread force; As down in the val - ley it  
*ff* boldly e - vade its dread force; As down in the val - ley it  
*ff* boldly e - vade its dread force; As down in the val - ley it

thunders be - low, We gather a - gain with a brave ai o. Now  
 thunders be - low, We gather a - gain with a brave ai o. Now  
 thunders be - low, As down in the val - ley it thunders be - - low. Now

mark we each staff points, the storm hur-ries on; The snow must our

mark we each staff points, the storm hur-ries on; The snow must our

mark we each staff points, the storm hur-ries on; The snow must our

bed be 'till ri-ses the sun, 'till ri-ses the sun. Ne'er

bed be 'till ri-ses the sun, 'till ri-ses the sun.

bed be 'till ri-ses the sun, 'till ri-ses the sun.

heed we the Ice cleft, the tor-rent may roll, But nought brings dis -

Ne'er heed we, the tor-rent may roll, But nought brings dis -

Ne'er heed we, ne'er heed we, For nought brings dis -

164

*f* >

may to the brave hunter's soul. To the mountain, to the

may to the brave hunter's soul. To the mountain, to the

may to the brave hunter's soul. To the mountain, to the

*ff* >

mountain a - way! To the mountain a -

mountain a - way! To the mountain, to the mountain a -

mountain a - way! To the mountain, to the mountain, to the mountain a -

*Ped.* \*

way! The sun beam is gilding the haunts of our prey;

way! The sun beam is gilding the haunts of our prey;

way! The sun beam is gilding the haunts of our prey; Living

now answers our cry, And bids us be -  
 Living e - cho now answers our cry, And bids us be -  
 e - cho now answers, now answers our cry, And bids, us be -

gone or the chamois will fly. To the mountain, to the mountain, to the  
 gone or the chamois will fly. To the mountain, to the  
 gone or the chamois will fly. To the

mountain a - way! To the mountain, to the mountain, to the mountain a -  
 mountain a - way! To the mountain, to the mountain a -  
 mountain a - way! To the mountain a -



way! to the mountain a-way! away, a-way! away, a-way! away, a-way!  
way! to the mountain a-way! away, a-way! away, a-way! away, a-way!  
way! to the mountain a-way! away, a-way! away, a-way! away, a-way!

*ppp* *f* *ppp* *ff* *ppp* *f* *ppp* *ff* *ppp* *f* *ppp* *ff*

*ppp* *ff* *ppp*

way. . . . a-way!  
way. . . . a-way!  
way. . . . a-way!

*ff*

OH NATURE.

♩ = 96.

*MODERATO.*

*RECIT:*

COUNT.

PIANO-  
FORTE.

*Solo Violoncello.*

Oh

*Recit:*

nature, wondrous mother! wondrous mother! Thou hast giv'n to man foretaste of

*fp*

*Recit:*

Heav'n in woman's love. Firm as the rock, yet meek and lovely

*Violoncello.*

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

*Recit: f*

pure, Nor joy nor sorrow change her truth, Nor joy nor sorrow change change her truth.

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

*Cres. rit:*

*mf*

## THE SPELL IS WOMAN'S LOVE.

## AIR.

♩ = 112½.

Solo Violoncello.

*Andante.*

What is the spell which in man-hood's dawn Spreads o'er the bold - est

hearts? 'Tis a spell, 'tis a spell..... which

hal - - - lows life's young morn, And is sa - cred when life, when life de -

*ad lib:*

*Cres* *poco* *Dim* *Ritard:*

- parts. What is the spell - what is the spell

*ten:* *ten:*

*p*

spreads o'er the boldest hearts?... 'Tis woman's love; 'tis woman's love; it

*Cres* *f*

twines the brow with the hero's wreath of fame; it draws the sword, it

breathes the vow, The spell ..... the spell is woman's

love ..... is woman's love, the spell ..... the

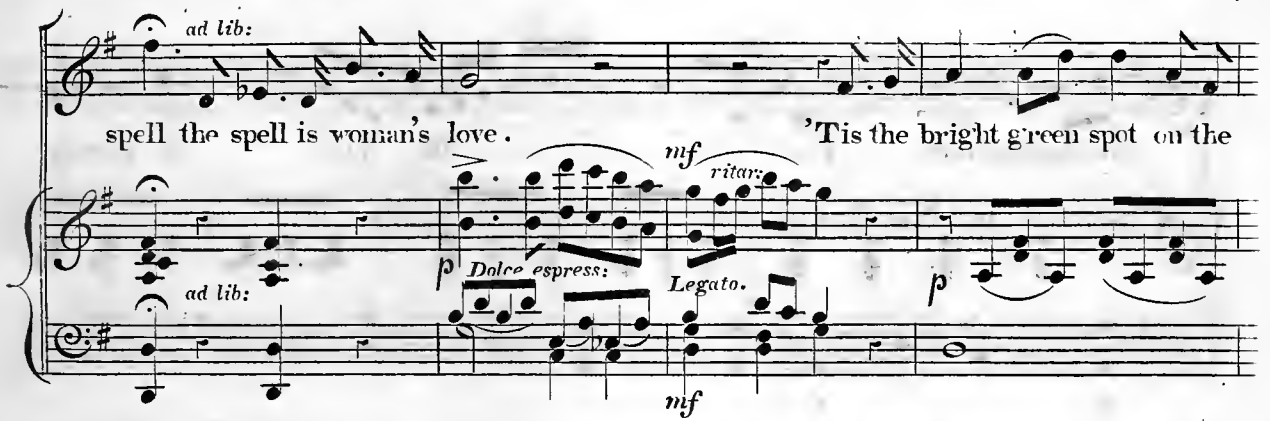
spell is woman's love, is wo - - - man's love; the

*pp* spell..... the spell is woman's love, is woman's love, the *cres*



*ad lib:* spell the spell is woman's love. *mf* *ritar:* 'Tis the bright green spot on the

*ad lib:* *p* *Dolce espress:* *Legato.* *p*



*cres* de\_sert of life; 'tis the foun\_tain of life fresh gush-ing; 'tis the

*cres*



*dim* *3* *3* *cres* star of hope in the night of fate, 'tis the dawn of young joys blushing.

*dim* *cres* *fp*



*ten:* What is the spell, *ten:* what is the spell spreads o'er the bold-est

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "What is the spell, what is the spell spreads o'er the bold-est". The piano accompaniment is in the same key and time, with a bass line in the left hand and a treble line in the right hand. The word "ten:" is written above the vocal line at the beginning and middle of the system. A "Cres" marking is present in the piano accompaniment towards the end of the system.

hearts?..... *p* 'Tis wo-man's love, 'tis wo-man's love en-

The second system continues the vocal line with the lyrics "hearts?..... 'Tis wo-man's love, 'tis wo-man's love en-". The piano accompaniment includes a forte (*f*) dynamic marking at the start and a piano (*p*) dynamic marking later. The music is in treble clef with a key signature of one sharp.

*cres* twines the brow with the hero's wreath of fame; It draws the sword, it

The third system features the lyrics "twines the brow with the hero's wreath of fame; It draws the sword, it". The piano accompaniment includes a "cres" (crescendo) marking and a triplet of eighth notes. The music is in treble clef with a key signature of one sharp.

breathes the vow. *mf* The spell..... the spell is woman's

The fourth system concludes with the lyrics "breathes the vow. The spell..... the spell is woman's". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a triplet of eighth notes. The music is in treble clef with a key signature of one sharp.

*pp* love ..... is woman's love; *mf* the spell ..... the

spell is woman's love, is wo - - man's love; the

*pp* spell: ..... the spell *cres* is woman's love, is woman's love, the

spell, the spell is woman's love.

*ad lib:* *p* *Dolce espress:* *mf* *ritard:* *Legato.* *mf*



RECIT. — THO SUN THOU FLIEST.

AMILIE.

RECIT:

ALLEGRETTO. (♩ = 132.)

Tho' sun thou fliest, yet thou'rt constant

PIANO-FORTE.

*p*

still, Tho' sun thou fliest, yet thou'rt constant still;

So shall my

*Più mosso.*

love return this heart to fill, A - gain we'll wander thro' our na - tive bow'rs, A

*Più mosso.*

*Cres.*

gain, a - gain, we'll wander thro' our na - tive bow'rs. . .

*f*

*f*

*tr.*

WHEN THE MORNING FIRST DAWNS.

AIR.

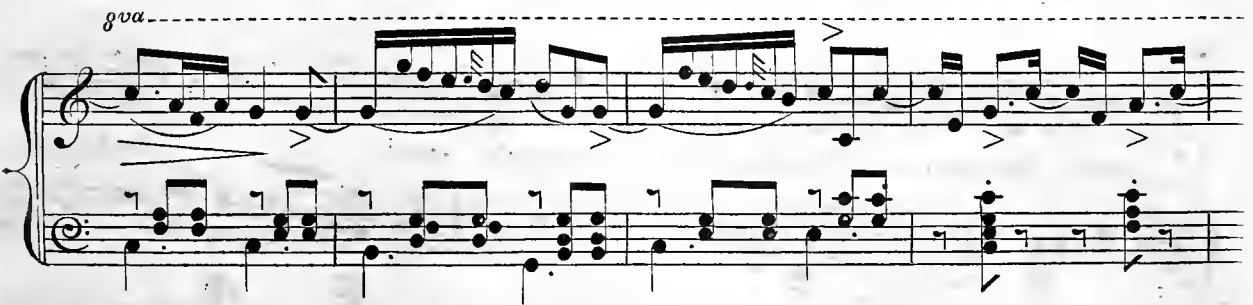
*gva*

(♩ = 69.)

ALLEGRETTO. *mf*



*gva*



*gva*

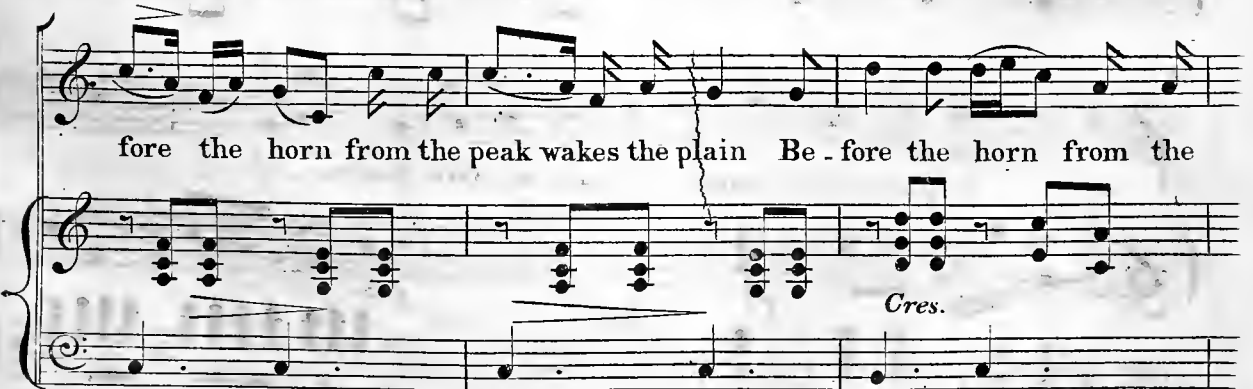
When the morning first dawns we will seek the green hill Be -

*p*



fore the horn from the peak wakes the plain Be - fore the horn from the

*Cres.*



peak wakes the plain And list to the hum of the wild mountain rill Or

*Dim* *p*

join with pure hearts in the larks thrilling strain Or join with pure hearts in the

larks thrilling strain, the larks thrilling strain, Or join with pure hearts in the

*Cres- - - cen - - - do. Dim.*

*p*

larks thrilling strain Hail hail the fresh morn list the chirp of the birds Hark the

*p*

pipe of the shepherd hark the low of the herds While distant and dying sweet

e-cho brings near The sound of the horn the village to cheer The

sound of the horn the village to cheer li-ra la li-ra la li-ra

*Cres.* *ritard.* *mf*

la la la la la la la... li-ra la li-ra la li-ra

*pp* *pp* *gva*

la, li-ra la, li-ra la, li-ra la, li-ra la. . . . li-ra

*f* *pp*

la.

*f* *f*

When the first star of ev'ning, il - - lumines the sky, And

*p*

herds from the hills, seek their homes in the vale, And herds from the hills, seek their

*Cres.*

homes in the vale; Hand in hand we will roam, the lone ri - vu - let by, And

*Dim.* *p*

list to the Nightingale's heart soothing tale, And list to the Nightingale's

heart soothing tale, the Night - in - gale's tale, And list to the Nightin - gale's

*Cres - - - cen - - do.* *Dim.*

heart soothing tale: Hail! hail! the calm eve, see each bird flies to rest; See the

*p*

wife spreads the board, and the hind seeks his rest, While distant and dying; sweet

e - cho brings near, The sound of the horn, the village to cheer, The

sound of the horn, the vil-lage to cheer, li-ra la, li-ra la, li-ra

*Cres.* *ritard.* *mf*

la la la la la la... li-ra la, li-ra la, li - - - ra

*pp* *gva*

la li-ra la li-ra la li-ra la li-ra la... li-ra

la.



182  
SOUND YOUR HORNS

$\text{♩} = 112$   
ALLEGRO  
MAESTOSO

*pp*  
*Cresc. poco a poco*  
*f* *Cresc.*

*ff*  
Ped \*

CHORUS. Sound your horns, sound your horns,  
Sound your horns, sound your horns,  
*f* *p*

JOSÉ  
Sound sound our horns, wake the hills with our cry, no longer delay, no longer de-lay, The  
*pp*

Sound sound our horns, wake the hills with our cry, no lon-ger de - lay,  
 CORO  
 Sound sound our horns, wake the hills with our cry, no lon-ger de - lay,  
 flag of the foe soon will taunt-ing-ly fly to re-pel him a - way let's a -

let's a - way.  
 let's a - way.  
 - way, let's a - way. Let each e-cho ring, let the I - - vex safe fly, with our

Still as freemen we'll die.  
 Still as freemen we'll die.  
 ri - fles in hand, Still as freemen we'll die. Still as freemen we'll die.

*mf* For-get e'en love's cherish'd smile, For-get for awhile, e'en love's cherish'd smile, Bid

home mem'ries fly, bid home mem'ries fly, Hark! hark! hear our country's cry.

*mf* *crs*

*f* Sound sound your horns, wake the hills with our cry; still as

Sound sound your horns, wake the hills with our cry; still as

*ff* With our ri-fles in hand, still as

*f* *crs*

freemen we'll die, we'll die still as freemen we'll die as freemen die, we'll die.

freemen we'll die, we'll die, as freemen die, as freemen die, we'll die.

free - - men we'll die. we'll die, as freemen die, we'll die.

*mf*  
 Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no  
*mf*  
 Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no  
 Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no  
*p*

lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re-  
 lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re-  
 lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re-  
*8a*  
*p*

-pel him a-way. let's a-way; to re-pel him, away! let's a - - way.  
 -pel him a-way. let's a-way; to re-pel him, away! let's a - - way.  
*8a*  
 -pel him a-way. let's a-way; let's a-way; let's a - - way.  
*ff*  
 3

*f*

On! on! to the pass, see their flag braves the breeze, Our

*mf*

On! on! to the pass, see the

*mf*

On! on! to the pass, see the

hearts and our hands yield to no man. Shout! shout! for our homes, as we

*ff*

flag braves the breeze, Our hearts and our hands yield to no man.

*ff*

flag braves the breeze, Our hearts and our hands yield to no man.

*ff*

sink on our knees, and our ri - fles deal death, to the foe - man. Our

chil-dren en-treat, at their grandsire's feet; each mai-den shall pray for her

warrior a - - way; while he in the fight, sees her tear sparkle bright, In the

*Rall*

*pp Ritard Legati Sost<sup>o</sup>*

breeze hears her sigh, and cries conquer or die. For get for awhile, e'en

*Cres*

love's cherish'd smile, for - - get for a-while, e'en love's cherish'd smile, Bid

home mem'ries fly, bid home mem'ries fly, Hark hark hear our country's cry.

Sound sound our horns wake the hills with our cry; still as  
 Sound sound our horns wake the hills with our cry; still as  
 With our rifles in hand, still as

freemen we'll die, we'll die; still as freemen we'll die, as freemen die; we'll die.  
 freemen we'll die, we'll die; as free - men die; as freemen die; we'll die.  
 free - - men we'll die; we'll die; as freemen die; we'll die.

Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The  
 Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The  
 Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The

flag of the foe soon will taunt-ingly fly, to re-pel him a-way.

flag of the foe soon will taunt-ingly fly, to re-pel him a-way.

flag of the foe soon will taunt-ingly fly, to re-pel him a-way. let's a-

let's a-way! sound our horns! sound our horns!

let's a-way! sound our horns! sound our horns!

- way, let's a-way! sound our horns, our horns wake the hills with our cry; no

wake the hills! sound our horns! the flag of the foe soon will

wake the hills! sound our horns! the flag of the foe soon will

lon-ger de--lay, no lon-ger de--lay, the flag of the foe soon will



taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-  
taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-  
taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-  
- way. a-way! a-way! a-way! a-way! a-way! let's a - way.  
- way. a-way! a-way! a-way! a-way! a-way! let's a - way.  
- way. to re-pel him, re-pel him, let's a-way! away! a - way! let's a - way.  
8a  
8a  
8a  
Accellerando  
Tremolo

191  
FINALE. ACT 2<sup>nd</sup>

J. MILIE.

ALLEGRO VIVACE  $\sigma=96$

(Receives a letter.) RECIT.

It looks the

picture of good nature.

TEMPO

What a grace! what a grace! what a grace in ev'ry

corner

what delight in ev'ry fold! ALLEGRETTO

RECIT. (Reading the Letter.)

Do my eyes deceive me?

Oh horror!

wedded!

Oh horror! wedded!

false!

false!

AMILIE

(Falls senseless)

CO RO

false!  
Soprani

Alti e Tenori,

Bassi

What means this dire a -  
What means this dire a - larm, this dire a -  
What means this dire a - larm, this dire a - larm! this

*f*

*Cres.*

*ff*

Oh

larm! this dire a - larm! this dire a - - larm .....

larm! what means this dire; this dire a - - larm .....

dire alarm! what means this dire a - - larm .....

*Cres.*

*ff*

*8va*

*POCO LENTO.*

*mf*

hour of grief, of grief!..... I've murdered her, the maid I love!

See,

*Cres.*

*mf*

*Cres.*

*Cres.*

JOSE

PIÙ LENTO

LELIA

see, see a letter,

COUNT

mf PIÙ LENTO

Poor fal-len Flower. Poor fallen flower!

Soprani.

Poorfallen Flower!

poor fallen flower!

Alti e Tenori.

Poorfallen Flower!

poor fallen flower!

Bassi.

Poorfallen Flower!

poor fallen flower!

Dim

PIÙ LENTO

JOSÈ

ALLEGRO.

HANS

mf

Ah..... Oh heav'n, I've slain the maid I love!

Alas! Alas! she's dead!

ALLEGRO.

f

p

Cres

ff

the maid I love, the maid I love! I've slain the maid I love!

LELIA p

Oh hea-ven!

*poco..... a ..... f* *Dim.* *Ritard.*  
revive ..... re\_vive, re\_vive, revive, re\_  
*Cres..... poco..... a ..... f* *Dim.* *Ritard.*  
is there no hope? is there no hope? revive ..... re\_vive, re\_vive, revive, re\_  
*Cres..... poco..... a ..... f* *Dim.* *Ritard.*

*PIÙ LENTO.* *f*  
\_ vive! Oh dire...ful blow! to strikethis flower .....

*PIÙ LENTO.* *f* *dim.*  
\_ vive!  
What dire...ful blow has struckthis flower .... Oh

*PIÙ LENTO.* *f* *dim.*  
What dire...ful blow has struckthis flower, this flower ....

*PIÙ LENTO.* *f* *dim.*  
What dire...ful blow has struckthis flower, what dire...ful blow!

*PIÙ LENTO.* *p* *f* *dim.*  
What dire...ful blow has struck has struck this flower, what dire...ful blow!

*PIÙ LENTO.* *p* *Cres.* *f* *dim.*

$\text{♩} = 92$   
*GRAVE.*

COUNT

Fa - - tal hour, Oh fa - - tal day! that tears the valleys

*p*  
*GRAVE*

pride a - way, that tears the valley's pride a - way! Oh fa - - - tal

*poco ritard.* *TEMPO Imo*

*poco ritard.* *TEMPO Imo*

COUNT.

- hour! Oh hap - less day, that tears the valley's pride away, that tears, that

*p* *Calando.*

Soprani  
Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal *Calando.*

Alti e Tenori  
Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal *Calando.*

Bassi.  
Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal *Calando.*

*Calando.*

TEMPO. JOSÈ.

Oh fatal hour .... Oh fatal hour, oh hapless  
 tears the valley's pride a-way. Oh fatal hour, oh hapless day .....

hour! Oh fa - - - tal hour!  
 hour! Oh fa - - - tal hour!  
 hour! Oh fa - - - tal hour!

hour! Oh fa - - - tal hour!

day ..... that tears the valley's pride a-way! Oh fatal hour!  
 that tears the valley's pride a-way ..... a - - way, Oh fatal hour ..... Oh hapless

Oh fatal hour ..... Oh hapless  
 Oh fatal hour ..... Oh hapless  
 Oh fatal hour ..... Oh hapless

Oh fatal hour ..... Oh hapless

*Più Mosso.* *f* *Calando.* *Dim.* *TEMPO 1<sup>mo</sup>*

Oh hapless day! Oh fatal hour! Oh hapless day!

*Più Mosso.* *Calando.* *Dim.* *TEMPO 1<sup>mo</sup>*

day . . . . . what direful blow, what direful blow, has struck this

*Più Mosso.* *Calando.* *Dim.* *TEMPO 1<sup>mo</sup>*

day . . . . . what direful blow, what direful blow has struck this

*Più Mosso.* *Calando.* *Dim.* *TEMPO 1<sup>mo</sup>*

day . . . . . what direful blow, what direful blow, has

*Più Mosso.* *Calando.* *Dim.* *TEMPO 1<sup>mo</sup>*

day . . . . . what direful blow, what direful blow, has

*f* *Calando.* *Dim.* *TEMPO 1<sup>mo</sup>*

*f* *Dim.* *TEMPO 1<sup>mo</sup>*

*Cres. e più moto.*

that tears my bosom's pride a way! oh fa - tal hour . . . . . Oh fa - tal

*Cres. e più moto.*

flower! Oh hapless day! Oh fa - tal hour! oh fa - tal

*Cres. e più moto.*

struck has struck this flower! Oh fa - - - tal hour! oh fa tal

*Cres. e più moto.*

flower, has struck this flower! Oh fa - - - tal hour! oh fa - tal

*Cres. e più moto.*

struck, has struck this flower! Oh fa - - - tal hour! oh fa - tal

*Cres. e più moto.*



*p* Calando 3 **TEMPO PRIMO.** *p* Ritard.

fa\_tal fa\_tal hour! Oh hapless hour! Oh hapless day!

hour oh hapless day! Oh fatal day! Oh hapless day!

*p* Calando **TEMP** *p* Ritard

fa\_\_tal hour! Oh fatal hour! Oh fa\_tal day!

fa\_\_tal hour! Oh fatal hour! Oh fa\_tal hour!

fa\_\_tal hour! oh hapless day! Oh hapless day, Oh fa\_tal hour!

*p* Calando. **TEMPO PRIMO.** *p* Ritard.

**AMILIE.**  $\text{♩} = 88.$  **RECIT.**

Cold! Cold! Icy Cold!

**JOSÈ.**

**PIÙ LENTO.**

$\text{♩} = 92$

**PIÙ MOSSO.** **TEMPO.**

She lives! She lives! thank heav'n, thank heaven, she lives, she lives, she lives!

**PIÙ MOSSO.** **TEMPO** *ff* *Cres* *ff*

♩ = 88  
AMILIE.

*PIÙ LENTO.* *p* *p* *p*  
Oh brain! Oh brain! like frozen

*Cres.* *p* *Calando.* *pp*  
streamlets flow my sluggish veins Cold! I- cy cold! Cold!

*Cres.* *Dim* *Calando.* *Ritard.*

*♩ = 92.* *RECIT.* *cres.* *poco* *a* *poco.*  
I- cy cold! And now, what weight, what rushing of fierce fires!

*colla voce* *mf* *RECIT.* *cres.* *poco* *a* *poco.*

*TEMPO.* *Cres.* *ff*  
Mark, mark that form, be\_hold it! be\_hold it! 'tis des\_ pair.....

*TEMPO.* *Cres.* *ff*

..... des\_ pair .....

♩=84.  
ANDANTE.

SOP. *p* Madness hath fal-len on her

ALTI e TEN. *p* Madness hath fal-len on her

BASS. *p* Madness hath fal-len on her brain ..... on her

Madness hath fallen on her brain ..... on her brain .....

ANDANTE.

*p*

brain ..... fal - - - - len on her brain.

brain ..... fal - - len on her brain.

Madness hath fal-len on her brain ..... on her brain.

*Dim. Ritard.*

*Dim. Ritard.*

*Dim. Ritard.*

COUNT (reading letter.)

See, see,

*Dim. Ritard.*

*pp*

♩=66.  
ANDANTINO  
AMILIE

3  
Come come ... Anderl come

LELIA  
Poor hapless maid ... poor hapless maid! all

JOSE  
Poor hapless maid ... all sense has stray'd! my

HANS  
Poor hapless maid ... poor hapless maid! all

COUNT *shewing letter.*  
See a let - ter; it doth tell, he she loves has falsely wed,

ANDANTINO

3  
Thou hast tar - - - ried ... long.

sense has stray'd, poor hap - - - less maid!

sighs ..... shall prove how true my love.

sense all sense has stray'd . . . poor hapless maid, poor hap - less maid!

better, ere ..... such falsehood fell .... upon her heart, she had been dead.

3 3 3 3  
Ritard.

♩=152.

ALLEGRO.

AMILIE.

Yes I remember - Yes, I remember - 'tis here! 'tis here! 'tis here, 'tis here!

*p* *Cres.*

ALLEGRO.

Just in time, just in time, see, 'tis here, just in time!

*Cres.* *poco.* *a* *poco*

Sop! *Cres.* *poco* *a* *poco*

Alti e Tenors *Cres.* *poco* *a* *poco*

Bassi *Cres.* *poco* *a* *poco*

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

*Cres.* *poco* *a* *poco* *f* *Sra.*

CORO

♩=80.

ANDANTE.

AMILIE.

Thou art gone, Thou art gone, and no voice in thy loved tone

*p* *L.H.*

ANDANTE.

*p*

sings; but my heart needs no voice, needs no voice, to wake men's strings. Thou art

gone, thou art gone, and no voice in thy loved tone sings; thou art gone thou art

*pp*

**AMILIE** *Ritard.* gone, and no voice in thy loved tone sings.

**JOSE** *p*

**COUNT.** *p* *♩=88* **TEMPO.** Poor hapless maid!

*p* Poor hapless maid, all sense has stray'd,

**Sop.** *p* Poor hapless maid, all sense has stray'd.

**Alti e Ten.** *p* Poor hapless maid, all sense has stray'd.

**Bass.** *p* Poor hapless maid, all sense has stray'd.

*p* Poor hapless maid, all sense has stray'd.

*Ritard.* *pp* **TEMPO.**

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

*Cres.* *f* *Ritard.* *Dim*

**ALLEGRO**

Away, a-way, what fiend is that? A-way, a-way? what fiend is that.

maid!

maid!

maid!

maid!

stray'd!

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

*f* *p* *f* *p* *Cres.*

*ALLEGRO. p* *Cres.*

*f* Ah! Ah... see, see, see, he points, see! he points a word!

*mf* *dim.* *ritard.*

*mf* *dim.* *pp* *ritard.*

*accel.* *cres.* *poco* *a* *poco.* *ff* the lightning's flash is not so quick; see! see! see, see! he's false... to me!

*accel.* *cres.* *poco* *a* *poco* *ff*

**JOSE.**

**COUNT.** Would that hour I ne'er had seen ... When deceit snared my

Bear her quickly to my home! Bear her quickly to my home .... in my

**Sop.** *f* Bear her quickly to his home! bear her quickly to his

**Alti e Ten.** *f* Bear her quickly to his home! bear her quickly to his

**Bass.** *f* Bear her quickly to his home! bear her quickly to his

*f*

*f*



sense; would that scroll.... had never been, joy to steal.. from inno-  
 cas- - tle shall she dwell in my cas- - tle shall she dwell, shall she  
 home! in his castle shall she dwell, shall she dwell.. shall she  
 home! in his castle shall she dwell, shall she dwell, shall she  
 home! in his castle shall she dwell, shall she dwell, shall she

**LELIA. PIÙ LENTO. p**  
 Poor hapless maid! all sense, all sense has  
**JOSE.**  
 cence.  
**COUNT.**  
 dwell. Poor hapless maid! all sense, all sense has  
**Soprani. PIÙ LENTO. p**  
 dwell. Poor hapless maid! all sense, all sense has  
**Alti e Tenori. p**  
 dwell. Hap-less maid!, hapless maid! all sense, all sense has  
**Bass.**  
 dwell. Poor hapless maid! all  
**PIÙ LENTO. p**

POCO PIÙ LENTO.

stray'd, Poor hap - less maid

POCO PIÙ LENTO.

stray'd. Poor hap - less maid! hap - less maid!

stray'd. Poor hap - less maid! poor hap - less maid!

sense all sense has stray'd, Poor hap - less maid!

POCO PIÙ LENTO.

*mf* Hark, hark! some spirits sing! *p* Hark, hark! on hovering wing some spirits sing!

TEMPO PRIMO.  
AMILIE.

JOSE. Is he not false? is he not false?

COUNT. All all my hopes will end in woe, all

Rise, rise, my Child! rise, rise, my child! Calm . . thy grief, rise.

*Cres.* in mercy say, *Dim.* in mercy say, Is he not false? ... I'll kneel for  
 all my hopes, all, will end in woe, hate, hate, will point where'er I go where'er I  
 rise, my child, calm... thy grief; Time may prove that he still lives,

*Cres.* *Dim.* *pp*

e- ver, I'll kneel for e- ver. Oh... blessings on thee! blessings on thee! blessings  
 go; where'er I go.

and that he's true, and that he's true.

*Cres.* *poco* *a* *poco* *f*

AMILIE.  
 on thee! oh bless - - - ings  
 JOSÉ.

Count. All my hopes will end in

Soprani. To the cas- tle bear her  
 In the cas- tle shall she

Alti e Tenori.  
 Bass. In the cas- tle shall she dwell, in the cas- tle shall she

In the cas- tle shall she dwell ..... shall she

*gr*

on thee!

woe; hate will point where'er I

hence! time her lov\_ers' truth will

dwell, time her lov\_ers' truth will

dwell, time her lov\_ers' truth will tell, time her lov\_ers' truth will

dwell, time her lov\_ers' truth will tell, truth will

*grava loco*

*Calando.*  
Come, come, Ande! come! come! come! come!

*Dim.*  
go, where'er I go, all my hopes will end in woe, hate will point where'er I go, where'er I go

*Dim.* tell, truth will tell, truth will tell, truth will tell.

*Calando.* tell truth will tell, truth will tell, truth will tell.

*pp* tell truth will tell truth will tell truth will tell.

*Dim.* tell truth will tell truth will tell truth will tell.

*Calando.* *pp* *pp*

LELIA. True, true, see, he's here! see, he's here! why,

JOSE. Poor hapless maid..... poor hapless maid! all

HANS. Poor hapless maid..... all sense has stray'd, my

COUNT. pp Poor hapless maid..... poor hapless maid all

Soprano Ah, that letter! it doth tell, he she loves ..... has falsely wed

Alti e Tenori Hapless

Bass. Hapless

Hapless

ANDANTINO.

An derl,..... thou hast tarried, thou hast tarried, love.

sense has stray'd, poor hapless maid!

sighs..... shall prove how true my love!

sense, all sense has stray'd..... poor hapless maid! poor hapless maid!

better, ere..... such falsehood fell..... up on her heart, she had been dead!

maid, all sense has stray'd, hapless maid! all sense has stray'd.

maid, all sense has stray'd, hapless maid! all sense has stray'd.

maid, all sense has stray'd, hapless maid! all sense has stray'd.

Ritard.

JOSÈ.

COUNT.

Curse,curse the traitor,  
SOP.

ALTI e TEN.

BASS.

♩ = 92.  
ALLEGRO.

*f*

Who'd de-ceive; curse the traitor, Who'd de-ceive, curse the traitor, Who'd de-

traitor!

traitor!

traitor!

*p*

*p*

Base de- ceiv- er!

Curse the trai- tor!

Curse the trai- tor!

Curse the trai- tor!

Who'd deceive, Who'd deceive!

Who'd deceive,

Who'd deceive, curse the traitor,

Who'd deceive, curse the traitor,

Curse,curse the traitor!

Curse the

Curse the

Curse the

I darenot curse thebasebeaver!

curse the traitor,

curse the traitor,

curse the traitor,

*Cres.*

*Cres.*

*Cres.*

*Cres.*

*Cres.*

*Cres.*



LELIA

Curse, curse the traitor, who'd de\_ceive, curse the

JOSE  
Fa\_tal hour! hapless day! hate will

HANS  
Curse, curse the traitor! curse the traitor, who'd de\_ceive! curse the traitor, who'd de

COUNT  
Curse, curse the traitor! who'd de\_ceive curse the

Soprani.  
Curse, curse the traitor! who'd de\_ceive curse the

Alti e Tenori.  
Curse, curse the traitor! who'd de\_ceive curse the

Bass  
Curse, curse the traitor! curse the traitor, who'd de\_ceive, curse the traitor, who'd de\_

Curse, curse the traitor! curse the traitor, who'd de\_ceive, who'd de\_ceive, curse the

*fff*

traitor, who'd de\_ceive, curse the traitor who'd de\_ceive, and trust - - - - ing

point . . . . . where'er I go . . . . . where'er I go.

\_ceive, curse the traitor, who'd de\_ceive, who'd de\_ceive, and trust - - - - ing

traitor, who'd de\_ceive, who'd de\_ceive, who'd de\_ceive, and trusting

traitor, who'd de\_ceive, curse the traitor, who'd de\_ceive, and trust - - - - ing

\_ceive, curse the traitor, who'd de\_ceive, who'd de\_ceive, and trust - - - - ing

traitor, who'd de\_ceive, curse the traitor, who'd de\_ceive, and trust - - - - ing

*fff*



hearts, and trusting hearts of hope... be-reave, of hope bereave, of  
 all, all my hopes shall end in woe; hate points where  
 trust... ing hearts.. of hope be-reave... and trusting  
 hearts... of hope be-reave... of hope be-reave... and trusting  
 hearts... of hope... be-reave... of  
 trust... ing hearts.. of hope be-reave... and trusting  
 trust... ing hearts.. of hope be-reave... and trusting  
 hope... be-reave, of hope be-reave, hate pur-  
 eer... where'er I go, where'er I go, where'er I go.  
 hearts of hope be-reave, of hope... of hope be-reave; hate pur-  
 hearts of hope bereave, of hope bereave;  
 hope of hope be-reave, of hope be-reave.  
 hearts of hope bereave, of hope bereave, and trusting hearts of hope bereave, of hope bereave, hate-pur-  
 hearts of hope bereave, of hope bereave, and trust... ing hearts of hope bereave.  
*grava* *loco* *8va* *loco*

-sues where'er he goes, hate pur\_sues where'er he goes,  
 poor hapless hap-less maid! all sense has stray'd, has  
 -sues where'er he goes, hate pur\_sues where'er he goes,  
 hate pur\_sues where'er..... he goes, all his hopes shall end in  
 hate pur\_sues where'er he goes hate pursues where'er he  
 -sues wher eer he goes... hate pur\_sues wher eer he goes  
 hate pur\_sues wher eer... he goes... hate pursues wher eer he  
 hate pur\_sues wher eer.. he goes - hate pursues wher eer.. he  
 f  
 f  
 hate pursues where'er he goes, hate pursues where'er he goes  
 stray'd. Oh fatal hour! Oh hapless day! oh hapless day!  
 hate pursues where'er he goes, where'er he goes, hate pursues,  
 woe, where'er he goes, hate pursues, hate pursues,  
 goes, hate pursues, where'er he goes, hate pursues where'er he goes  
 goes, hate pursues, hate pursues, where'er he goes, hate pursues  
 goes, hate pursues..... where'er he goes ..... where'er he goes all  
 8va

... all, all, all his hopes shall end in woe ..... all his hopes shall end in

... all, all, all his hopes shall end in woe, shall end in

all, all, all, all his hopes shall end in woe ..... shall end in

all, all, all his hopes shall end in woe ..... all his hopes shall end in

all his hopes shall end in woe, all all his hopes shall

woe shall end in woe, all all his hopes shall end in woe.

hate pursues wher e'er I go.

woe all his hopes shall end in woe, shall end in woe.

woe ..... all his hopes shall end in woe.

woe shall end in woe, all, all his hopes shall end in woe.

woe all his hopes shall end in woe, shall, end in woe, shall end in woe. Curse,

end in woe, all his hopes, all his hopes shall end in woe, shall end in woe, Curse,

curse, curse the traitor, who'd deceive, curse curse the traitor who'd deceive.

Oh fa--tal day! oh fa----tal, fatal

curse the traitor who'd deceive! curse the traitor, curse the

curse, curse the traitor who'd deceive! curse, curse the traitor who'd deceive!

curse, curse the traitor who'd deceive! curse, curse the traitor who'd deceive curse the

curse, curse, curse curse the traitor who'd deceive! curse, curse, curse the

curse the traitor, curse curse the traitor, curse the traitor! curse, curse, curse the

*Sua*

curse the traitor, who'd de-ceive, -curse the traitor, who'd de-ceive!

day, fa-tal-day! hapless hour! fatal day! hapless hour!

traitor, the traitor, who'd de-ceive, curse the traitor, who'd de-ceive!

curse the traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

traitor, who'd de-ceive! curse the traitor, who'd de-ceive!

*tra*

curse, curse the traitor, base de- ceiv- er!  
 base, base de- ceiver! base de- ceiver!  
 curse, curse the traitor! base de ceiv-er!  
 curse, curse the traitor! curse the trai- tor!  
 curse, curse the traitor! curse, curse the trai- tor!  
 curse, curse the traitor! curse, curse the trai- tor!  
 curse, curse the traitor! curse, curse the trai- tor!

AMILIE. *pp* Ritard. PIÙ MOSSO. *ff* Accel.  
 Yes, yes, yes, I re- member, 'tis just in time, 'tis just in

*MOLTO LENTO.* *pp* PIÙ MOSSO. *ff* Accel.  
 time, yes, yes, 'tis here, 'tis here 'tis here, just in time, 'tis here

*A piacere* *pp* tempo  
 Oh Love, thou'rt absent! oh Love... thou'rt absent, yet thou'rt near, yet thou'rt

AMILIE.

near... oh love... thou'rt absent, yet thou'rt near, yet thou'rt near, and the

JOSE.

All, all my hopes end in woe, end in

COUNT.

Poor hap-less maid! all sense has stray'd!

Sop. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poorhapless

Alti e Ten. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poorhapless

Bass. *pp*

Poorhapless maid, hap-less maid! all all, sense has stray'd, poorhapless

notes..... of thy lute in the bree - - zes play, in the bree..... zes

woe. yes, time will prove, how true, how true my

yes, time will prove, he's true, he's true to

maid! yet time, yet time may prove, he's true, he's true to love; yet

maid! yet time, yet time may prove, he's true, he's true to love; yet

maid! yet time, yet time may prove, he's true, he's true to love; yet

play, all whispering thy name, tho' thou'rt far . . . . . a - way . . . . . oh

love, yes, time will prove my love, dear maid hap-less maid!

love, yes, time, yes, time may prove, may prove, prove he's true.

time, yet time may prove, may prove, he's true, true to love.

time, yet time may prove, may prove, he's true, true to love.

time, yet time may prove, may prove, he's true, true to love.

love . . . . . thou'rt, absent eyes thou'rt absent, yet thou'rt near. Oh love . . . . . thou'rt

Poor hap-less

Poor hapless maid, hap-less

Poor hapless maid, hap-less

Poor hapless maid, hap-less

absent, yet thourt near, yet thourt near, and the notes . . . of thy lute in the  
all, all my hopes end in woe, end in woe,  
maid! all sense has stray'd.

maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may  
maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may  
maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may

bree - - - zes play, all whisp'ring . . . thy name, tho' thourt  
yes, time will prove, will prove, will prove my love; yes,  
yes, time may prove, he's true, he's true to love; yes,  
prove, he's true, he's true to love; yet time may prove he's  
prove, he's true, he's true to love; yet time may prove he's  
prove, he's true, he's true to love; yet time may prove he's

*8va*



far a way, far a way, far ..... a way, tho' thou't  
 time will prove my truth... poor hapless  
 time may prove he's true.... poor hapless maid....

true ..... poorhapless maid... poorhapless maid all sense has stray'd yet  
 true ..... poorhapless maid... poorhapless maid all sense has stray'd yet  
 true ..... prove he's true true to love... yet

8va

far, far a way ..... far, far ..... a way. Oh! love, thou't  
 maid! time shall prove my love, shall prove ..... my love.  
 time, time may prove, may prove, he's true, he's true.

time, time may prove, may prove he's true, he's true, he's true, he's true.  
 time, time may prove may prove he's true, he's true, he's true, he's true. PIÙ MOSSO.

time, time may prove, may prove he's true, Curse, curse, curse, the  
 PIÙ MOSSO.

ab - sent, oh love, thou art ab - sent, yet yet thou art

LELIE Curse, curse the traitor, who'd de - ceive, hap - less maid .....

JOSE Base, base de - ceiv - er! poor

HANS Curse, curse the traitor, who'd de - ceive, hap - less maid.....

COUNT

Sop Curse, curse the trai - tor! Poor hapless

Poor hap - less maid .....

Alti e Ten Curse curse the traitor who'd de - ceive time may prove he's true.....

Bass hapless maid .....

time may prove he's true.....

traitor who'd de - ceive .... de - ceive, and trusting hearts of hope be -

near.... art near, tho'love,thou art absent, tho'love,thou art ab - sent, yet

... all sense has stray'd curse,curse the traitor who'd de - ceive... hapless

hap - - less maid! Base, base de - ceiv - er!

... all sense has stray'd. Curse,curse the traitor,who'd de - ceive, hap - less

maid hap - less maid! Curse, curse the trai - tor!

... he's true to love. poor hap - less maid! curse,curse the traitor,who'd de - ceive! time may

... he's true to love ..... hap - less maid ..... time may

reave; curse, curse, curse the traitor, who'd de - ceive, de - ceive, and trusting

yet thou art near . . . . . art near,  
 maid . . . . . all sense has stray'd. To the castle hence a -  
 poor hap - - - less maid! All my hopes will end in  
 maid . . . . . all sense has stray'd. To the castle hence a -  
 Poor hapless maid, hapless maid, to my castle hence a way, away,  
 prove he's true . . . . . he's true to love. To the castle hence a -  
 prove he's true . . . . . he's true to love. To the castle hence a -  
 hearts of hope be - reave! To the castle away, no more delay. *grac.* to the

tho' thou art far a - way,  
 way! to the castle hence a way, away! poor  
 woe! all my hopes will end in woe, will end in  
 way! to the castle hence a way . . . . . poor hapless  
 To my castle hence a way, hence hence a way! time may prove he's  
 way! to the castle hence a way . . . . . poor hapless  
 way! to the castle hence a way . . . . . poor hapless  
 cas - tle a way, no more de - lay, *grac.* time may prove . . . . .

far away, far... away, tho' thou'rt far far a -  
 hap-less maid, all sense all sense has stray'd; yet time time may prove, may  
 woe... poor hap-less maid, time shall prove my  
 maid... poor hapless maid, all sense has stray'd; yet time, time may prove, may  
 true... poor hap-less maid.. time, time may prove he's  
 maid... poorhapless maid, all sense has stray'd, yet time, time may prove, may  
 maid... poorhapless maid, all sense has stray'd, yet time, time may prove, may  
 prove... he's true... to love.. yet time, time may prove, may  
 - way... far... a-way. Come, love, to  
 prove he's true, he's true, he's true to love. To his castle hence a -  
 love, shall prove.. my love. Poor hapless maid, all sense has  
 prove he's true, he's true, he's true to love. Stretto. Poorhaplessmaid, all sense has  
 true, he's true. To my castle hence a-way, a-way!  
 prove he's true, he's true, he's true to love. To the castle hence a -  
 prove he's true, he's true, he's true to love. Stretto. To the castle hence a -  
 prove he's true. To the castle a-way, no more de lay, a-way! to the

me; this faith - - ful heart, come, love, to  
 - way! to his castle hence a - way . . . . . hence a -  
 stray'd, but time will prove how true my love, how true my  
 stray'd, poor hapless maid, all sense has stray'd, hence, hence hence a -  
 to my castle hence a - way, hence a - way! time may prove he's  
 - way no more delay no more de - lay, hence, hence, hence a -  
 - way no more delay, no more de - lay, hence, hence, hence a -  
 castle a - way, no more de - lay, away, hence hence a - way, hence a - way, no more de -  
 8va loco 8va

me, no more to part . . . . .  
 - way . . . . . hapless maid, a - way! to the castle! to the castle hence a -  
 love, how true my love, hapless maid, hapless maid, all sense has stray'd, hapless  
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way! hence  
 true, true to love, time may prove, time may prove, that he's true . . . . he's true . . . to  
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way, hapless  
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way, hence  
 - way, to the castle hence a - way, hence a way, no more de - lay, no more de - lay, no more de -  
 8va

... Come, love, to me . . . . . no more, no more to  
 way. Curse, curse the traitor who'd deceive and trusting  
 maid! Base, base de-ceiver! base, base de-  
 hence! Poor hapless maid! Poor hap- less  
 love! Curse, curse the trai- tor! curse, curse the  
 maid! Curse curse the traitor who'd deceive and trusting  
 Curse, curse, the traitor who'd deceive . . . and trusting hearts of hope bereave of hope bereave! curse the  
 lay *sta* Curse curse the traitor who'd de-ceive, curse, curse, curse the

part . . . . . no *fff* more . . . . .  
 trai- tor who'd de- ceive! curse the trai- tor who'd de- ceive who'd de-  
 ceive . . . . . hap- less maid hapless maid -hapless  
 maid! curse the trai- tor who'd de- ceive, who'd de-  
 trai- tor! curse the traitor curse the trai- tor, who'd de- ceive, who'd de-  
 hearts of hope be- reave! curse the trai- tor, who'd de- ceive, who'd de-  
 traitor who'd de- ceive! curse the trai- tor, who'd de- ceive, who'd de-  
 traitor who'd de - ceive! curse the trai- tor, who'd de- ceive, who'd de-  
*sta*

ceive . . . . . curse the trai\_tor . . . . .

maid . . . . . hapless maid . . . . .

ceive . . . . . curse the trai\_tor . . . . .

ceive . . . . . curse the trai\_tor . . . . .

ceive . . . . . curse the trai\_tor . . . . .

ceive . . . . . curse the trai\_tor . . . . .

8va . . . . . loco

FINE

INTRODUCTION & GYPSY CHORUS. ACT. 3<sup>d</sup>

*Allegretto.*  $\text{♩} = 100.$

Clar. *p* *mf* *pp* *p*

Corni.

Clar. *mf* *pp* *mf*

Corni.

WILHELM. *p.*

Still, still as death, still; no eye greets themorn, come ascend, deep

*Sva.* *loco.*

Wind Inst?

PIERRE. *TEMPO.*

Stay, stay below; you shall not tarry long, mine, mine the task, oh

WILHELM. *TEMPO.*

*ritard.* sleephangs all around. Still, still as death, still, no eye greets themorn, come ascend, deep

*ritard.* *TEMPO.*

*ritard.*

happy may it prove! Seest thou yon star? it is my na - tal lamp.

*ritard.* *TEMPO.*

sleephangs all around.



*Cres:* *f* *Dim:* *p*

Shine brightly on, thou herald of my fate! shine, shine brightly on

Shine brightly on, thou herald of his fate, of his fate,

*Cres:* *f* *Dim:* *p*

*p* *p*

Wind Insts

*Soprani:* *mf*

Tarry, tar-ry not, bro-thers, tarry not, Tarry, tar-ry not, bro-thers, tarry not,

*Alti e Tenori:* *mf*

Tarry not, tarry not, bro-thers, tarry not, tarry not, brothers,

*Bass:* *mf*

Tarry not, tarry not, bro-thers, tarry not, tarry not, brothers,

*p*

*cre...* *scen...* *do.* *f* *Dim:* *pp*

the red fire glares... the red... fire glares... tarry not, tarry not, the red fire glares. tarry not

*cre...* *scen...* *do.* *f* *Dim:* *pp*

tarry not, tarry not, the red fire glares. tarry not

*cre...* *scen...* *do.* *f* *Dim:* *pp*

tarry not, bro-thers, tarry not, tarry not.

*cre...* *scen...* *do.* *f* *Dim:* *pp*

PIERRE.

*p*

WILHELM.

Tarry yet!

tarry yet,

Tarry yet!

tarry yet,

Sop.

Tarry tar-ry not, brothers, tarry not, Tarry tar-ry not, brothers, tarry not,

Alti e Ten.

tarry not, tarry not, brothers, tarry not, tarry not, brothers,

Bass.

tarry not, tarry not, brothers, tarry not, tarry not, brothers,

tarry not, tarry not, brothers, tarry not, tarry not, brothers,

*p*

cre... scen... do. *f*

tarry yet, tarry yet, brothers, the feast de- lay, the feast ..... de-

tarry yet, tarry yet, brothers, the feast de- lay, the feast ..... de-

the darkness wears.... tarry not, tarry not, bro-thers, tarry not, tarry not,

tarry not tarry not, tarry not bro-thers, brothers, tarry not,

tarry not, tarry not, tarry not, bro-thers, brothers, tar-ry

cre... scen... do. *f*

*ff*

*ritard.*  
 - lay\_ tar\_ry yet, tar\_ry . yet..

*ritard.*  
 - lay\_ tar\_ry yet, tar\_ry yet.. *tempo. mf*

*ritard.*  
 bro - - - - - thers.. The birds are all hushed in the green - - wood

*ritard.*  
 bro - - - - - thers. The birds are all

*ritard.*  
 not, tarry not, tar\_ry not...

*ritard.* *tempo.*

*mf*  
 There's a bird.. singing still.. 'neath the green - - wood tree.

*mf*  
 There's a bird.. singing still.. 'neath the green - - wood tree.

tree .. Tarrynot,

*p*  
 hushed, the birds are all hushed. Tarrynot,

*p*  
 the birds are all hushed in the greenwood tree. Tarrynot,

*f* tarry yet, tar\_ry yet, bro - - thers; he flies, he flies ere day . . . .

*f* tarry yet, tar\_ry yet, brothers, yet tar\_ry, he flies ere day, tar - - ry yet.

*p* tar\_ry not, tar\_ry not, *p* tarry not, the *f*

*p* tar\_ry not, tar\_ry not, *p* tarry not, the *f*

*p* tar\_ry not, tar\_ry not, *p* tarry not, the *f*

The gypsey feast will be wel - come to me . . .

The gypsey feast will be wel - come to me . . .

*mf* red . . . fire glares, the red fire glares. Tarry not, brothers, the

red . . . fire glares, the red fire glares. Tar - - - ry *sempre stac.*

red . . . fire glares, the red fire glares. Tar - - - ry *sempre stac.*

*p*  
 Tarry yet, tarry yet, brothers, the feast de\_lay, the

Tarry yet, tar - - ry yet, the

darkness wears; tarry not, tarry tarry not, the gyp - sey feast is

not, the dark - - - ness wears, the gyp - sey feast is

not, the dark - - - ness wears, the gyp - sey feast is

feast the feast de\_lay..... tarry yet, tarry yet,

feast de - - - lay tarry yet, tarry yet, tarry yet,

spread - - ing for thee, Tarry not, tarry not, the

spread - - ing for thee. Tarry not, tarry not,

spread - - ing for thee. Tarry not, tarry not,

X

There's a bird ... singing still ... 'neath the  
 There's a bird ... singing still ... 'neath the  
 birds .... are all hushed the birds .. are all hushed ... all  
 the birds .. are all hushed, are all hushed are all  
 the birds .. are all hushed are all hushed are all

*Gres:*  
*Gres:*  
*Gres:*  
*Gres:*  
*Gres:*  
*Gres:*  
*Gres:*  
*Gres:*

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

green - - - - wood tree, tarry yet .. tarry yet ... tarry yet ...  
 green - - - - wood tree, tarry yet .. tarry yet ... tarry yet ...  
 hush'd in the greenwood tree: .....  
 hush'd in the greenwood tree .....  
 hush'd in the greenwood tree .....

*Dim:*  
*Dim:*  
*Dim:*  
*Dim:*  
*Dim:*  
*Dim:*  
*Dim:*  
*Dim:*

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*mf* Tarry, tar-ry not, brothers, tarry not, tarry tar-ry not, brothers, tarry not,  
*mf* Tarry not, tarry not, brothers, tarry not, tarry not, brothers,  
 Tarry not, tarry not, brothers, tarry not, tarry not, brothers,

*Gres:..... f* the red fire glares, the red fire glares ..... *Dim: p* *mf* Tarry tar-ry not,  
*Gres:..... f* tarry not, tarry not, the red fire glares. *Dim: p* Tarry not, tarry not,  
*Gres:..... f* Tarry not bro-thers tarry not, *Dim: p* Tarry not, tarry not,  
*Gres:..... f* *Dim: p*

tarry yet, tarry yet, tarry yet, tarry yet, *Gres:*

tarry yet, tarry yet, tarry yet, tarry yet, *Gres:*

brothers, tarry not, tarry tar - ry not, brothers, tarry not, the darkness wears, *Gres:*

tarry not, brothers, tarry not, tarry not, brothers, tarry not, *Gres:*

tarry not, brothers, tarry not, tarry not, brothers, tarry not, *Gres:*

*f* brothers, the feast de - lay... the feast... *ff* de\_lay, tarry yet, tarry yet..... *Dim:* *ritard.*

*f* brothers, the feast de - lay.. the feast..... de\_lay, tarry yet, tarry yet..... *Dim:* *ritard.*

*f* tarry not, tarry not, bro - thers, tarry not, tarry not, bro - - - - thers *ff* *Dim:* *ritard.*

*f* tarry not, tarry not, bro - - thers, bro - thers, tarry not, bro - - - - thers. *ff* *Dim:* *ritard.*

tarry not, tarry not, bro - - thers, bro - thers, tar - ry not, tarry not, tarry not.. *ff* *Dim:* *ritard.* (Wind Insts)



TEMPO. *f*

tarry yet, tarry yet, tarry yet,

TEMPO. *f*

tarry yet, tarry yet, tarry yet,

TEMPO. *f*

Tarry not, tarry not, tarry not, brothers, tarry not,

TEMPO. *f*

Tarry not; tarry not, tarry not, tarry not, tarry not,

TEMPO. *f*

Tarry not, tarry not, tarry not, tarry not, tarry not,



tarry yet, tarry yet, tarry yet,

tarry yet, tarry yet, tarry yet;

*p*

tarry not, tarry not, tarry not, brothers, tarry not,

*p*

tarry not, tarry not, tarry not, tarry not, tarry not,

*p*

tarry not, tarry not, tarry not, tarry not, tarry not,



*p*

tarry yet, tarry, tar - - ry,

tarry yet, *Dim:* tarry, tar - - ry,

tarry not, brothers tarry not, tarry not, brothers, tarry not, tar - - - ry

tarry not, tarry not tarry not, tarry not, tarry not, tarry not, tar - - - ry

tarry not, tarry not tarry not, tarry not, tarry not, tarry not, tar - - - ry

*8va*-----*loco.*

*Dim:* *p*

tar - ry yet .....

tar - ry yet .....

*p* tar - ry not .....

*p* tar - ry not .....

*p* tar - ry not .....

tar - ry not .....

*8va*-----*loco.*-----*8va*-----*loco.*-----*Calando.*

*p* *Dim:* **FINE.**

RECIT: — I'VE SPREAD A LEAF COUCH.

(♩ = 96.)

ALLEGRO.

## AIR — UNDER THE TREE.

$\text{♩} = 92.$   
ALLEGRO.

Under the tree, 'neath the merry green tree, I've spread a leaf couch for my

Bride and me; And there, while we're shadow'd by hawthorn and berry, We'll

\* Original Key F. Minor.

love and we'll laugh, and we'll be right merry, we'll love and we'll laugh, and we'll

be right merry, we'll love and we'll laugh, and we'll be right merry. Our

fa-ces we'll stain with the brown nuts' sap, My elf-locks she'll train as I

lie in her lap; My heart shall ever bound in her black eyes bright; I'll

love her, yes, for e-ver, with all my might. I'll make the green forest her

palace of pride, Then who'll be the wandring Gyp-sy's bride? Then

*p* *Cres.* *poco*

who'll be the wandring Gyp-sy's bride? Under the tree, neath the

*a.* *poco.* *f* *p*

merrygreentree, I've spread a leaf couch for my bride and me, And

*f* *p*

there while we're shadow'd by hawthorn and berry, We'll

love and we'll laugh, and we'll be right merry, we'll be right merry, we'll

love and we'll laugh, and we'll be right merry, we'll be right merry, we'll love and we'll

laugh, and we'll be right merry. Under the tree, 'neath the merry green tree, I've

spread a leaf couch for my bride and me; I'll make the green forest her

palace of pride, Then who'll be the wandring Gyp-sy's bride, the

wandring Gypsy's bride... the wandring Gypsy's bride? ...

*Cres.* poco a poco.

*ff*



OH! HOUR OF DESTINY.

RECIT: molto agitato.

$\text{♩} = 92.$

ALLEGRO.

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO' with a quarter note equal to 92 beats. The vocal line begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. The piano accompaniment provides a rhythmic foundation with chords and moving lines.

The second system is primarily piano accompaniment. It features a 'Cres' (crescendo) marking and a forte (*f*) dynamic. The piano part is characterized by a dense texture of sixteenth-note patterns in both hands, creating a sense of intense, agitated movement.

RECIT: Amilie.

Oh hour of

The third system introduces the vocal line again. The piano accompaniment continues with its agitated sixteenth-note patterns. The vocal line begins with a forte (*ff*) dynamic and includes the lyrics 'Oh hour of'.

destiny!

my heart is breaking;

Wild

The fourth system continues the vocal and piano parts. The vocal line includes the lyrics 'destiny! my heart is breaking; Wild'.

chaos seems to spread a - round,

would I could think,

dead;

The fifth system concludes the vocal and piano parts. The vocal line includes the lyrics 'chaos seems to spread a - round, would I could think, dead;'.

dead; no no no no not dead; yet, yet, my

*f* *p* *pp* *Cres*

miseri drives me on to mad-ness. Oh hour of des-ti-ny;

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

oh hour of des-ti-ny; my heart, is breaking, my heart,

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

is breaking, is breaking, Oh hour of des-ti-ny;

*Piu lento.* *p*

Oh hour of destiny; my heart, my heart, is break - -ing.

## AIR. — OH! I REMEMBER.

$\text{♩} = 92.$   
*ANDANTINO.*

Oh I re - mem - ber, too well re - mem - ber, that happy

*dim*

day, that happy day, when by our moun - tain cot; as chil - dren we wander'd

*fz*

link'd by joy to - ge - ther, link'd by joy to - ge - ther, link'd,

*Cres*

*ritard:* *tempo.*

link'd by joy to - - ge - ther. Oh I re - mem - ber, too well re -

- mem - ber, that hap - py day, now pass'd a - - way, each

heart as light, - as light as on the breeze a fea - ther, each

*calando.*

heart, as light, as light as on the breeze a fea - ther. Oh! I re -

- mem - ber, too well re - mem - ber, too well, - too well re -

- mem - ber. I

*Cres* *fp*

used to look in - - to his laughing eyes my sweet boy

lo - ver, my sweet boy lo - ver, and he my joyous smiles would

e - ver prize, my thoughts dis - co - ver, my thoughts dis -

- co - ver: Oh! I re - mem - ber, too well re - mem - ber, that hap - py

day, that happy day now pass'd a - - way, now pass'd a - - - way. Oh! I re -

- mem - ber, too well re - mem - ber, that happy day, that happy day, when by our

moun - tain cot; as chil - dren we wan - der'd, link'd by joy to - ge - ther,

link'd by joy, to - ge - ther link'd, link'd by joy to -

- ge - ther. Oh! I re - mem - ber, too well re - mem - ber, that hap - py

day, that happy day, now pass'd, pass'd a -

- way, pass'd, now pass'd, pass'd a - way, that happy day, now

*Tremolo.*

pass'd, pass'd a - way, that happy day, now pass'd, pass'd a - way.

*pp riten:*



DARE THE FOE INVADE OUR LAND.

*JOSE.*  
*COUNT.* We swear! thus join'd we swear!  
*PAUL.* We swear! thus join'd we swear! thus  
*ANDANTINO.* We swear! thus join'd we swear!

**PIANO-FORTE.**  
*ff tenuto.* *fz* *p* *ff*

we swear, thus join'd we swear! No foeman's heel shall brand as slaves our  
 join'd, we swear, thus join'd we swear! No foeman's heel shall brand as slaves our  
 we swear, thus join'd we swear, we swear! No foeman's heel shall

*fz* *p* *ff* *Dim:*

na- - - - - tive land, our land. We swear, we swear, we swear! thus  
 native land, our na- tive land. We swear, we swear, we swear! thus  
 brand as slaves our na- tive land. We swear, we swear, we swear! thus

*pp* *ff*

*Calando.*

join'd, thus join'd we swear, we swear, we swear, we swear!

join'd, thus join'd we swear, we swear, we swear, we swear!

join'd, thus join'd we swear, we swear, we swear, we swear! *ritard.*

*p Calando.*

$\text{♩} = 92$

**ALLEGRO**  
**MAESTOSO.**

*ff*

*Ped.* \* *Ped.* \* *Ped.*

Dare the foe invade our land, his trumpet shall our signal be;

Dare the foe invade our land, his trumpet shall our signal be;

Dare the foe invade our land, his trumpet shall our signal be;

ev'ry heart shall forward stand, and bleed or keep his country free!

ev'ry heart shall bleed or keep his country free!

ev'ry heart shall forward stand, and bleed or keep his country free!

*ff*

ev'ry hill shall blaze de - fiance,

ev'ry hill shall blaze de - fiance, ev'ry valley shall re -

ev'ry hill shall blaze de - fiance,

*p*

ev'ry valley shall re - pel, ev'ry fe - male hearts' re - liance

- pel, ev'ry fe - male hearts' re - - liance be on

ev'ry valley shall re - - pel, ev'ry fe - male hearts' re - -

be on him who breathes farewell. Our hearts as our country's hills are bold, our  
 him who breathes fare - - - well. Our  
 liance be on him who breathes farewell. Our

ten:

arms as our country's oaks are strong; In our cause we have mail a  
 arms as our country's oaks are strong; In our cause we have mail a  
 arms as our country's oaks are strong; In our cause we have mail a

thousand fold, in our cause we have mail a thousand fold, and death for our homes!  
 thousand fold, in our cause we have mail a thousand fold, death for our  
 thousand fold, in our cause we have mail a thousand fold, death for our

**ff**

*ff*

death for our homes! death for our homes is our bat-tle cry! death,  
 homes! death for our homes, for our homes is our bat-tle cry! death,  
 homes! death for our homes, for our homes is our bat-tle cry! death,

*ff* *Cres.* *ff*

death for our homes is our bat-tle cry! Dare the foe invade our  
 death for our homes is our bat-tle cry! Dare the foe invade our  
 death for our homes is our bat-tle cry!

land, his trumpet shall our sig-nal be;  
 land, his trumpet shall our sig-nal be;  
 Dare the foe invade our land, his trumpet shall our sig-nal be;

ev'ry heart shall forward stand, and bleed or keep his

ev'ry heart shall forward stand, and keep, and keep his

ev' - - - ry, ev'ry heart shall forward stand, and keep his

*ff*

country free! Let the trumpet sound, let the

country free! Let the

country free! Let the

*f*

*mf*

foeman come! ev'ry echo around is our rallying drum! let the

trumpet sound, ev'ry echo around is our rallying drum let the trumpet sound, let the

foeman come, let the trumpet sound, let the foeman come, let the trumpet sound, let the

*pp*

*ff*

foeman come, ev'ry e-cho a-round is our rallying drum! By a  
 foeman come, ev'ry e-cho a-round is our rallying drum! By a  
 foeman come, let the trum-pet sound let the foe-man come! By a

barrier of living hearts op-pos'd, the in-va-der's path to our  
 barrier of living hearts op-pos'd, the in-va-der's path to our  
 barrier of living hearts op-pos'd, the in-va-der's path to our

*ff stacc.*

homes is clos'd, and there we will drive him back or die; Home!  
 homes is clos'd, and there we will drive him back or die; Home!  
 homes is clos'd, and there we will drive him back or die; Home!

*ff stacc.*

home and country! is our cry, is our cry! In our cause we have mail of a  
home and country! is our cry, is our cry! In our cause we have mail of a  
home and country! is our cry, is our cry! In our cause we have mail of a

thou- sand fold, in our cause we have mail of a thou- sand fold, and  
thou- sand fold, in our cause we have mail of a thou- sand fold,  
thou- sand fold, in our cause we have mail of a thou- sand fold,

death for our homes! death for our homes! death for our homes is our  
death for our homes! death for our homes, for our homes is our  
death for our homes! death for our homes, for our homes is our

*ff* *ff* *Cres.*



battle cry, death! death for our homes is our battle cry! Dare the foe invade our  
 battle cry, death! death for our homes is our battle cry! Dare the foe invade our  
 battle cry, death! death for our homes is our battle cry!

*ff*

land, his trumpet shall our signal be; Ev'ry heart will forward  
 land, his trumpet shall our signal be;  
 Dare the foe invade our land, his trumpet shall our signal be; Ev'ry

stand, and bleed or keep his country free! Let the  
 ev'ry heart shall forward stand, and bleed or keep his country free!  
 ev'ry heart shall forward stand and keep his country free!

*ff*

trun-pet sound! let the foe-man come! ev'ry e-cho a-round is our

Let the trun-pet sound! ev'ry e-cho a-round is our

Let the foe-man come! let the trun-pet sound! let the

*mf*

rallying drum; let the trun-pet sound, let the foe-man come, ev'ry

rallying drum; let the trun-pet sound, let the foe-man come, ev'ry

foe-man come; let the trun-pet sound, let the foe-man come, let the

*pp*

*cl*

e-cho a-round is our rallying drum, and death for our homes! is our

e-cho a-round is our rallying drum, and death for our homes! is our

trun-pet sound, let the foe-man come, and death for our homes! is our

*ff*

bat. - - - tle cry. death! death! death for our homes is our bat. - - - tle cry, is our  
 bat. - - - tle cry. death! death! death for our homes is our bat. - - - tle cry, is our  
 bat. - - - tle cry. death! death! death for our homes is our cry our battle cry, is our

*stacc.*  
*ff*

bat. - - - tle cry; and death for our homes is our bat. tle cry; death! death!  
 bat. - - - tle cry; and death for our homes is our bat. tle cry; death! death!  
 cry, our battle cry; and death for our homes is our bat. tle cry; death! death!

*ff*

death for our homes is our bat. - - - tle cry, is our bat. - - - tle cry,  
 death for our homes is our bat. - - - tle cry, is our bat. - - - tle cry,  
 death for our homes is our cry, our battle cry, is our cry, our battle cry,

*fz*

death for our homes, for our homes, for our homes, is our  
 death for our homes, for our homes, for our homes, is our  
 death for our homes, for our homes, is our battle cry, for our

battle cry, is our battle cry, is our battle cry, let the  
 battle cry, is our battle cry, let the foe - man come let the  
 homes, for our homes is our battle cry, let the trum - pet sound let the

*fz* *sempre stacc:*

trumpet sound! let the foeman come! let the trumpet sound!  
 trum - pet sound! ev'ry e - cho a - round is our ral - lying drum,  
 foe - man come! ev'ry e - cho a - round is our ral - lying drum for our

for our homes, for our homes, is our battle cry, our  
 for our homes, for our homes, is our battle cry, our  
 homes, for our homes, for our homes, is our battle cry, our

*gva* *fz*

battle cry! for our homes, for our homes, our homes...  
 battle cry! for our homes, for our homes, our homes...  
 battle cry! for our homes, for our homes, our homes...

*f* *calando.*

*gva* *loco* *f* Brass Instruments. *ppp tenuto.*

*ff*

THE AMILIE WALTZ.

*Moderato.*

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of five systems of grand staff notation. The first system includes the tempo marking 'Moderato.' and dynamic markings 'pp' and 'f'. Pedaling instructions are shown as 'Ped:' with a diamond symbol. The second system features triplets and accents. The third system includes a forte 'f' dynamic. The fourth system has a piano 'p' dynamic. The fifth system concludes the piece with various ornaments and slurs.

*grva* *loco*  
*f* *I* *p*  
*Silent.*  
*Ped:*

The first system of music consists of two staves. The upper staff begins with a *grva* marking and contains a melodic line with slurs and accents. The lower staff provides harmonic accompaniment with chords and a *f* dynamic. A first ending bracket labeled *I* spans the final measures of the system, which end with a *loco* marking and a *p* dynamic. A *Silent.* instruction is placed above the lower staff, and a *Ped:* marking is at the bottom right.

*f* *ppp*  
*Ped:* *Ped:*

The second system continues the piece. The upper staff features a melodic line with slurs and accents. The lower staff has a *f* dynamic followed by a *ppp* dynamic section. Two *Ped:* markings with a circle and cross symbol are placed below the lower staff.

*p*

The third system shows a melodic line in the upper staff with slurs and accents. The lower staff has a *p* dynamic marking.

*f* *p* *f*

The fourth system continues with a melodic line in the upper staff. The lower staff has dynamic markings of *f*, *p*, and *f*.

*p* *grva*

The fifth system features a melodic line in the upper staff with slurs and accents. The lower staff has a *p* dynamic marking. A *grva* marking is placed above the upper staff.

*grva* *loco*  
*f*

The sixth system concludes the piece. The upper staff has a *grva* marking followed by a *loco* marking. The lower staff has a *f* dynamic marking and contains a series of chords.

*Allegro.*

First system of musical notation. The treble clef staff begins with a dynamic marking of *f*. The bass clef staff provides a harmonic accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff features several accents (*>*) and a slur. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff includes a slur and an accent. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a slur and an accent. The bass clef staff includes a dynamic marking of *ff* and an accent.

Fifth system of musical notation. The treble clef staff has a slur and an accent. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff has a slur and an accent. The bass clef staff continues the accompaniment.



pp  
Ped: ⊕ Ped: ⊕ Ped: ⊕  
f

3  
p

3  
f

V

p

V

*gva* *loco*  
*f* *p*  
*Silent.*  
*Ped:*

*Ped:* *Ped:*

*f* *p*

*f* *p*

*gva* *loco*  
*Silent.*

FINALE. 272 ACT 3<sup>rd</sup>

*Andantino.*  $\text{♩} = 54.$

Wind Instruments.

*Legato.*

AMILIE. *mf*

LELIA. Fare-well, oh thou world, ye green hopes of my youth! Fare-

JOSÉ. Oh do not do not say fare-well!

HANS. Oh do not do not say fare-well!

COUNT. Oh do not say fare-well!

Oh do not do not say fare-well!

-well, oh ye hills, na-ture's refuge of truth! No lon-ger enrap-tured mine

Love woos thee not to say fare-well, Love woos thee,

Love woos thee not to say fare-well, Love woos thee,

Oh do not say fare-well,

Love woos thee not to say fare-well, Love woos thee,

*cres.*

*pp*

eyes on ye dwell, My heart has be-tray'd me, my heart has betray'd me, fare-well, oh fare-  
*ppp* *stacc:* *cres*  
 Love woos thee; wilt thou fly from what de-lights thee, delights thee? Love woos thee,  
*stacc:* *cres*  
 Love woos thee; wealth wealth and manly love in-vites thee, in-vites thee; Love woos thee,  
*stacc:* *cres*  
 wilt wilt thou fly from what delights thee? Love,  
*Cres*  
 Love woos thee, wilt wilt thou fly from what de-lights thee, delights thee? Love woos thee,

*poco* *a* *poco* *f* *poco* *rit:* *tempo piu lento.* *ppp*  
 -well; fare-well, oh farewell; my heart has betray'd me, my heart my heart has betray'd me, be-  
*poco* *f* *p* *ppp*  
 woos thee, do not do not say fare-well, do not seek lonely cell; love woos thee,  
*poco* *f* *p* *ppp*  
 woos thee, not to say fare-well, fare-well; do not seek lonely cell; love woos thee,  
*poco* *f* *p* *ppp*  
 woos thee, woos thee, not to say fare-well; do not seek lonely cell; love woos thee,  
*poco* *f* *p* *ppp*  
 woos thee not to say fare-well, fare-well; do not seek lonely cell; love woos thee,

*poco* *a* *poco* *poco* *rit:* *tempo piu lento.* *ppp*

*Cres* *Dim* *Cres* *poco rit: p tempo poco lento.*

- tray'd me, betray'd me, farewell; oh fare\_well fare\_well, oh fare\_well, my heart has be-

Oh do not say farewell; do not do not say farewell; do not

love woos thee, woos thee not to say farewell, farewell, do not

love woos thee woos thee not to say farewell, do not

love woos thee woos thee not to say farewell farewell, do not

*Cres* *dim* *Cres* *f poco rit: tempo poco lento.*

- tray'd me, my heart my heart has betray'd me, fare\_well! Farewell! I go to

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

*Soprani. mf CORO.*

*Alti e Tenori. mf* Love woos thee, love woos thee, not to say fare\_well.

*Bassi. mf* Love woos thee, love woos thee, not to 'say fare\_well.

Love woos thee, love woos thee, love woos thee love woos thee

*mf*

*f* *Dim* *Cres*

seek some lonely cell, I go to seek some lonely cell, some lone - - - ly cell .....

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, ..... oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, ..... oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, ..... oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, ..... oh

*Cres* *f*

*dim: et poco ritard: tempo poco lento.* *pp*

Fa - - - ther, friends! my heart has be-tray'd me, my heart my heart has be-tray'd me.

do not say fare-well, fare-well, do not seek lonely cell; love woos thee. Oh do not

do ..... not do not say fare-well, do not seek lonely cell, love woos thee,

do not say fare-well, fare-well, do not seek lonely cell, love woos thee,

do not do not say fare-well, do not seek lonely cell, love woos thee,

do not say fare-well, fare-well, do not seek lonely cell, love woos thee. Oh do not

do not say fare-well, fare-well, do not seek lonely cell, love woos thee,

do not say fare-well, fare-well, do not seek lonely cell, love woos thee,

*dim: et poco riten: tempo* *pp*

*pp tempo poco lento.*

farewell, fare - - well! farewell, fare\_well! oh farewell! My heart has be -

seek the lonely cell, love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not do not say farewell, love woos thee, love woos thee, love woos; do not

love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not seek the lonely cell, love woos thee, love woos thee, love woos; do not

seek the lonely cell, love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not seek the lonely cell, love woos thee, love woos thee, love woos; do not

*pp tempo poco lento.*

*rit:*

- tray'd me, my heart my heart has betray'd me .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

seek lonely cell, love woos thee .

*Colla voce*

*Calando.*

♩ = 138. FAMILIE.

JosÈ.

Dis - trac - tion! thus re - jec - - ted! A - - - mi - lie, one moment

*Allegro Agitato.*

*f* *p* *Cres*

For - bear! for - - bear! *Cres* I go to

stay. Oh stay! oh stay!

*poco* seek some lone - - - ly cell.

Oh do not seek the lonely cell! oh stay! I dare..... not give the

for - bear!

sig - - nal, yet de - - lay..... yet de - - lay; gave I the



word..... gave I the word, thou could'st..... not fly me

forbear, for-bear! oh mi-se-ry! oh let me die!

now; *COUNT.* thou'rt in my power, thou'rt in my power; A-way, a-

All is prepared, the plan is laid, 'twill

is there no aid? my senses fly! my senses fly! is there no

- way! thou'rt mine, thou'rt mine!

end thy tri - - al, faith - - ful maid, faithful maid.

*ff*  
aid? no aid! is there no aid? no  
hence with my bride a - way! hence with my bride a -  
all is prepar'd, the plan is laid;  
*Alti e Tenori. ff*

*CORO.* Hence, hence away, thou'rt a hunter's bride..... hence, hence a -  
*Bass. ff*

Hence, hence away, thou'rt a hunter's bride..... hence, hence a -  
*ff*

aid! Oh brave! oh  
- way! a - way! a - - way!  
= 126.

laid.  
- way, a - way! hence hence a - - way.....  
- way, a - way! hence hence a - - way.....

*f*

men! oh brave! oh men! pro - tec - tors, pro -

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "men! oh brave! oh men! pro - tec - tors, pro -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It consists of dense chordal textures and rhythmic patterns.

- tec - tors! Fa - - - ther, friend! - Thou ser - - - pent,

*pp Ritard:* *f Tempo.* = 160.

The second system continues the vocal line with the lyrics "- tec - tors! Fa - - - ther, friend! - Thou ser - - - pent,". The piano accompaniment includes a section marked *pp Ritard:* (pianissimo, ritardando) and another marked *f Tempo.* (forte, tempo). A tempo marking of "= 160." is indicated above the staff.

serpent! pois - 'ning what thou dost un - fold! come hate, come

*fp* *fp* *fp* *Cres*

The third system features the vocal line with lyrics "serpent! pois - 'ning what thou dost un - fold! come hate, come". The piano accompaniment is marked with *fp* (fortissimo-piano) and *Cres* (crescendo) throughout the system.

death, your mingled venom lend, your venom lend, to speak the scorn.....

*poco* *α* *poco* *f*

The fourth system concludes the vocal line with lyrics "death, your mingled venom lend, your venom lend, to speak the scorn.....". The piano accompaniment includes markings for *poco* (poco), *α* (alpha), *poco* (poco), and *f* (forte).

..... the scorn..... the scorn, in which thy love I hold, in which thy

love I hold, the scorn..... the scorn, the scorn in which thy

*Rit: ff Tempo.*  
love, thy love I hold. Is there no aid? is there no aid? my senses

*LELIA.*

*JOSÉ.* *ff* Why all this fear? why all this grief? why all this

*HANS.* *ff* A way a way, thou't my bride! thou't my bride! thou't my

*COURT.* *ff* Hence hence a way! thou't his bride! hence hence away!

*Soprani.* *ff* Observe him well, observe him well, but take no

*Alti e Tenori.* *ff* Why all this fear! why all this grief? why all this

*Bass.* *ff* Hence hence a way! thou't his bride! hence hence a way!

Hence hence a way! thou't his bride! hence hence a way!

*gva*

*Ritar: f Tempo.*

fly! is there no aid..... no aid?  
 fear? why all this grief? why all this fear, this fear?  
 bride! hence a-way with the hunter's bride! a-way! a-way!  
 thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way.....  
 heed, this hour will tell a tale a tale in deed..... For -  
 fear why all this grief why all this fear this fear.  
 thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way a-way.  
 thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way a-way.

*gva.*  
*ff*

*f* *Recit. a piacere.*  $\text{♩} = 120.$  *p* *tem:*  
 - bear, bold man, for - bear! For - bear, for bear, great heavn forbids the deed, that she should  
*Recit: a piacere.* *ff* *p* *tem:* *Cres*  
*Maestoso.*

*f* *JOSE. Recit. a piacere. tem:*  
 ne'er be thine it has de-creed. No pow'r save Anderl's shall des-roy shall destroy my  
*f* *Tempo.*

$\text{♩} = 150.$   
*Piu mosso.*

claim. *mf*  
*COUNT.* *p* The grave will an\_swer, *Cres*  
 What if she call on that so much lov'd name? what if she call on that so much lov'd

*ffp* *Piu mosso.*

*AMILIE.* *ff*  
 Ah! what do I hear? Ah! thou mockst my  
*Cres* the grave will an\_swer. *ff* What do I hear? what do I hear? what can they mean?  
 name! No! no, no! thy love is true, thy love is

*ff*

*fff* (Gun Fired)  
 mi\_sery, Ah..... what do I hear, what do I hear!.....  
 What do I hear? her love is near, what do I hear? her love is near!  
 true, thy love is near, thy love is near, thy love is near.

*fff*

(Gypsies discovered at back of Stage.)

Wind Instruments.

♩ = 92.

ALLEGRETTO.

Tar-ry tar--ry not, bro-thers, tarry not, tar-ry tar--ry not, bro-thers, tarry not,  
 Tarry not, tarry not, bro-thers, tarry not, tarry not, bro-thers,  
 Tarry not, tarry not, bro-thers, tarry not, tarry not, bro-thers,

the red fire glares..... the red..... fire glares;  
 tar--ry not, tar--ry not, the red fire glares;  
 tar-ry not, bro- - - thers, tar-ry not,

..... tar-ry tar-ry not, bro-thers, tar-ry not, tar-ry tar-ry not,  
 tar-ry not, tar-ry not, tar-ry not, bro-thers, tar-ry not,  
 tar-ry not, tar-ry not, tar-ry not, bro-thers, tar-ry not,

bro-thers, tarry not, the dark-ness wears..... tar-ry not, tarry not,  
 tar-ry not, bro-thers, tar-ry not, tar-ry not, tarry not,  
 tar-ry not, bro-thers, tar-ry not, tar-ry not, tarry not,

*Cres* - - - cen - do.

bro-thers, tarry not, tarry not, bro-thers.....  
 bro-thers, bro-thers, tarry not, bro-thers.....  
 bro-thers, bro-thers, tar-ry not, tarry not, tar-ry not.....

*Dim:* *Ritard:*



(Distant March.)

$\text{♩} = 120.$

*MAESTOSO.*

*AMILIE.*

*PIERRE.*

(Anderl disguised as a Gypsy enters)

Ah, that voice!

A-mi-lie! dear A-mi-lie!

*Cres poco*

*a poco*

*ff*

Ah that voice,

that voice so dear.....

*LELIA.*

See, 'tis Anderl!

*Cres*

*poco*

*ff*

A-mi-lie.

dear A-mi-lie!

thy Anderl's

here!.....

*HANS.*

See, 'tis Anderl!

*Soprani.*

*ff*

See, 'tis Anderl!

*Alti e Tenor.*

*ff*

See, 'tis Anderl!

*Bass.*

*ff*

See, 'tis Anderl!

*Cres*

*poco*

*a*

*poco*

*ff*

see... he's true to thee.... he's true to thee.... see

*JOSE.* Ah! all hope is gone from me! all all is lost to me! all hope is

see he's true to thee..... he's true to thee.... see

*ff*

See 'tis Anderl see see he's true to thee.... see

see he's true to thee.... he's true to thee.... see

see he's true to thee..... he's true to thee.... see

see he's true to thee..... he's true to thee see see

*mf* Ah,

see, 'tis Anderl, see! he's true to thee.... he's true to thee!

lost to me. Ah! all hope is gone from me, all all is lost to me!

see, 'tis Anderl, see! he's true to thee,..... he's true to thee....

See, 'tis Anderl see, see! he's true to thee....

see, 'tis Anderl, see! he's true to thee.... he's true to thee....

see, 'tis Anderl, see! he's true to thee..... he's true to thee....

see, 'tis Anderl, see!..... he's true to thee..... he's true to thee.... *Dim*

swelling heart, oh swelling heart; re-joice! re-joice! 'tis  
 Thy Anderl see, he's true to thee; thy Anderl see, thy Anderl

*Cres* *Cres a poco*  
*Cres.*  
*p* *Cres*

he! it was ..... it was my Anderl's voice, my An - derl's  
 see! he's true ..... he's true! thy Anderl's true ..... thy Anderl's

*ff* *Piu Mosso.*  
*ff*  
*ff* *Piu Mosso.*

voice, his voice .....

true, he's true.....

*8va*

$\text{♩} = 100$ . AMILIE.  
Andante.

PIERRE.  
*mf*

To thy

To this heart, where love ne'er dieth..... let me press thee, dear-est maid!

love my heart re - pli - - - eth, with a joy, a joy that ne'er can fade.....

to this heart, where love ne'er dieth, let me press thee, dearest maid..... to this

COUNT.

Love which

AMILIE.

JOSE.

to thy love my heart re - pli - - eth, with a joy, with a joy, that ne'er can fade; to thy

Faithful love is thus re - qui - ted; ne'er by me shall joy be blighted;

PIERRE.

heart, to this heart, where love ne'er di - - eth, to my heart let me press thee, dearest maid!

COUNT.

thus..... stands a - ge's test, lives for e - - - - ver in the breast;

love my heart re- - pli - - - eth, with a joy, that ne'er can  
 faith-ful love is thus re-qui - - ted, thus, thus, thus re-  
 to this heart let me press thee, let me, let me  
 love which thus stands a - ge's test for e - ver lives, lives in the

fade..... with a joy that ne'er can fade.....  
 - qui - - ted, thus, thus, thus re - qui - - ted.  
 press thee, let me, let me press thee.  
 breast, lives, lives, in the breast..... A Fa - - ther's

be up - - on us,  
 she is thine.....  
 be up - - on us,  
 bless - ing be up - on ye, be up - on ye, spreading peace.....

spread - ing peace... To thy love my heart, re -  
 may joys en - twine ye! faithful love  
 spread - ing peace..... To this heart  
 peace within each breast, within each breast. Love which thus  
 ply - - - eth with a joy that ne'er..... can fade..... with a  
 is thus re - qui - - ted, thus thus thus re - qui - - ted,  
 let me press thee, let me, let me press thee,  
 stands a - ge's test, for e - ver lives lives in the breast,  
 joy..... that ne'er..... can fade, can fade.....  
 thus, thus thus re - qui - - ted, thus re - qui - - ted.  
 let me let me press thee, let me press thee.  
 lives lives in the breast, lives in the breast.....

*Allegro.* ♩ = 135.

**CORO.** A Father's bless - - - ing, a father's test, ..... sheds sweet peace within each

**CORO.** A Father's bless - - - ing, a father's test, ..... sheds sweet peace within each

A Father's bless - ing, a father's test, sheds sweet peace within each

*Allegro.* *f*

*ff*

breast, sweet peace within each breast.

breast, within each breast sheds sweet peace.

breast, with - - in within each breast.

♩ = 135 *Allegro vivace.*

*Amilie.* Joy ..... joy ..... rap - - tu - rous joy ..... joy ..... joy ..... ev'ry

**LELIA.**

**JOSÈ.** Joy, joy, rap - turous joy, joy, joy,

**HANS.** Joy, joy, rap - turous joy, joy, joy,

**PIERRE.** Joy, joy, rap - turous joy, joy, joy,

**COUNT.** Joy, joy, rap - turous joy, joy, joy,

**Soprani.** Joy, joy, rap - turous joy, joy, joy,

**Alti e Tenori.** Joy, joy, rap - turous joy, joy, joy,

**Basso.** Joy, joy, rap - turous joy, joy, joy,

*Allegro vivace.* Joy, joy, rap - turous joy, joy, joy,

hour shall now em - ploy ..... bound - - - less bound - less as the o - cean's

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

rap - - turous joy! joy, boundless

flow ..... plea - - sure, plea - - sure now ..... in - spires my breast .

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!



*AMILIE.*  
*cres.*

Bright as is the day-god's glow, Joy shall endless day im-part; truth, truth e-

*Cres.*

- ter - - nal, glads glads my heart, - truth, truth e - ter - - nal, glads glads my

*ritard:*

*ritard:*

*f Tempo.*

heart. Rap-tu-rous joy, rap-tu-rous joy,

*LELIA.*

joy, joy, joy, joy, joy, joy, rap-turous

*JOSE.*

She is thine, she is thine, may joys en-twine ye; sighs may come ..... but en-vy

*HANS.*

Joy, joy, joy, joy, joy, joy, rap-turous

*PIERRE.*

Joy, joy, rap-turous joy, ev'ry hour, ..... shall now em-ploy, shall now em-

*COUNT.*

A father's bless - - - - - ing be up - - on ye, be up -

Joy, joy, joy, joy, joy, joy, rap-turous

Joy, joy, joy, joy, joy, joy, rap-turous

Joy, joy, joy, joy, joy, joy, rap-turous

*Tempo.*

tri - umph crowns love's faithful test; tri - -umph  
 joy, ev' - -ry hour shall now em - ploy, joy, joy, rap - - turous joy, ev' - -ry  
 dies; she is thine, she is thine, en - -vy dies, she is  
 joy. joy, joy, rap - - turous joy!  
 - ploy; joy, joy, rap - - turous joy! She, is mine, joy, joy,  
 - on ye..... spread - ing peace, spreading peace,.....  
 joy! joy, joy, rap - - turous joy!  
 joy! joy, joy, rap - - turous joy!  
 joy! joy, joy, rap - - turous joy!

crowns love's faithful test; rap - - turous joy.....  
 hour shall now em - ploy; joy, joy, rap - - turous joy.....  
 thine, she is thine, en - -vy dies, en - -vy dies.....  
 joy, joy, rap - - turous joy.....  
 ..... rap - - turous joy, she is mine! she is mine.....  
 ..... spreading peace, joy, joy, rap - - turous joy.....  
 joy, joy, rap - - turous joy.....  
 joy, joy, rap - - turous joy.....  
 joy, joy, rap - - turous joy.....

*mf* Joy,..... joy,..... rap - - tu - rous joy!..... joy.....

Joy, joy, rap - turous joy! joy,

Faith - ful love, faith - ful love, is thus re - - qui - - ted, Ne'er by me,

Joy! joy! rap - turous joy! joy!

To my heart, to my heart, where love ne'er di - - eth, I will press

*mf* Love ..... love ..... which thus stands a - ge's test, lives.....

Joy! joy! rap - turous joy! joy!

Joy! joy! rap - turous joy! joy!

Joy! joy! rap - turous joy! joy!

joy..... ev'ry hour shall now em - ploy,.... joy,..... joy,.....

joy, rap - turous joy.

ne'er by me, shall joy..... be bligh - ted; Faith - ful love is thus re - -

joy, rap - turous joy! *p* *Stacc:*

thee.... dear - - - est maid.... Love which thus stands a - - ge's

*p* lives.... for e - - - ver in the breast, Love which thus stands a - - ge's

joy, rap - turous joy!

joy, rap - turous joy!

joy, rap - turous joy!

joy ..... shall end - less day in - part.....

- qui - - ted, thus thus re - qui - ted, re - qui - ted,

test, lives, lives, lives for e - ver, for e - ver,

test, lives, lives, lives for e - ver, for e - ver;

Joy..... joy ..... shall endless day..... im -

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted, *f*

Ne'er shall joy by me, by me be blighted, be blighted; ne'er

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

Love which thus stands a - - ge's test, lives e - ver, for e - ver, joy

lives for e - - ver in the breast, for e - ver, for e - ver, joy

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted;

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

- part, shall endless day..... im - part,  
 joy, joy,.... shall end - less day im - part,..... joy, joy, joy,  
 .... by me..... shall joy be blighted, ne'er by me, ne'er by me,....  
 joy, joy, joy,.... shall end - less day im - part ..... joy, joy, joy, joy,  
 joy, rap - turous joy, shall end - less day im - part ..... impart, joy joy, rap - turous  
 joy, ..... shall end - less day im - part ..... joy, joy, .....  
 joy, joy, .... shall end - less day im - part ..... joy, joy, joy,  
 joy, joy, joy, .... shall end - less day im - part ..... joy, joy, joy, joy,  
 joy ..... shall end - less day im - part ..... joy, joy, .....

shall endless day..... im - part, joy, rap - turous  
 .... shall end - less day im - part ..... joy, joy, rap - turous joy, rap - turous  
 .... shall joy be blighted, ne'er by me, ne'er ne'er love..... which  
 .... shall end - less day im - part ..... joy, joy, rap - turous joy, each  
 joy shall end - less day im - part ..... im - part, joy joy, joy, rap - turous  
 .... shall end - less day im - part ..... joy, joy, joy, rap - turous  
 .... shall end - less day im - part ..... joy, joy, rap - turous joy, each  
 .... shall end - less day im - part ..... joy, joy, rap - turous joy, each

*Stretto.*

joy, each hour now em-ploy, joy..... joy.....

joy, each hour now em-ploy, joy..... joy..... joy

thus thus stands a-ge's test, faith-ful love, faith-ful

hour now em-ploy, joy, joy..... joy..... joy

joy, each hour now em-ploy, love which thus stands a-ge's

joy, each hour now em-ploy, love which thus stands a-ge's

hour now em-ploy, joy, joy..... joy..... joy

hour now em-ploy, joy, joy..... joy..... joy

hour now em-ploy, joy, joy..... joy..... joy

hour now em-ploy, joy, joy..... joy..... joy

*Cres. poco a poco*

*ff* rap-turous joy, joy.....

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy..... *cres*

love faith-ful love is thus re-qui-ted and en-ny dies, faith-ful

ev'-ry hour shall now em-ploy, em-ploy, rap-turous joy, joy..... *cres*

-test lives for e-ver in the breast, e-ver in the breast, love which

-test lives for e-ver in the breast, e-ver in the breast, love which

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy.....

ev'-ry hour shall now em-ploy, em-ploy, rap-turous joy, joy.....

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy.....

*ff*

ev'-ry hour shall now em-ploy,..... shall now em-ploy, joy.....

*ff*

*poco a poco* *ff*

joy..... joy.....

joy..... joy..... ev-ry hour shall now em- ploy..... shall now em-

love faith-ful love faith-ful love is thus re- qui- ted and en- -vy

joy..... joy..... ev-ry hour shall now em- ploy..... rap- turous

thus stands a--ge's test lives for e-ver in the breast, e-ver in the

thus stands a--ge's test lives for e-ver in the breast, e-ver in the

joy..... joy..... ev-ry hour shall now em- ploy..... shall now em-

joy..... joy..... ev-ry hour shall now em- ploy, em- ploy, rap- turous

joy..... joy..... ev-ry hour shall now em- ploy..... shall now em-

joy, joy, rap- turous joy! joy..... joy.....

- ploy, joy, joy, rap- turous joy, rap- turous joy.....

dies, sighs may come, but en- -vy dies! joy.....

joy, joy, joy, rap- turous joy, rap- turous joy.....

breast, joy, joy, rap- turous joy, rap- turous joy.....

breast, joy, joy, rap- turous joy, rap- turous joy! joy.... joy, joy.... joy,

- ploy, joy joy, rap- turous joy, rap- turous joy.....

joy, joy, joy, rap- turous joy, rap- turous joy.....

- ploy, joy, joy, rap- turous joy, rap- turous joy! joy.... joy, joy.... joy,

*gr*

joy rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy! joy, joy! rap-turous joy!

*grava* *loco* *ff* *loco* *loco*