



Original
In Four Acts

BY

H. Cowen





153121

Pauline:

OPERA IN FOUR ACTS.

FOUNDED UPON

BULWER'S PLAY,

“THE LADY OF LYONS.”

THE LIBRETTO BY

HENRY HERSEE.

THE MUSIC BY

F. H. COWEN.

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See Music of Boosey



Pauline.

DRAMATIS PERSONÆ.

PAULINE DESCHAPELLES.....	SOPRANO.
MDME. DESCHAPELLES	SOPRANO.
WIDOW MELNOTTE	CONTRALTO.
CLAUDE MELNOTTE	BARITONE.
BEAUSEANT	BARITONE.
GLAVIS	TENOR.
MONS. DESCHAPELLES	BASS.

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First performed by the Carl Rosa Company, at the Lyceum Theatre, Wednesday, November 22nd, 1876.



PAULINE.

ACT I.

Nº I. INTRODUCTION.

Maestoso. (M.M. ♩=66.)

PIANO.

f *marcato.*

ff *marcato.*

p

2

poco meno mosso.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is placed in the first measure of the lower staff.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff features a more active melodic line with some grace notes. The lower staff continues with a steady accompaniment.

The third system introduces a more complex texture. The upper staff has a melodic line with some slurs. The lower staff features a more active accompaniment with sixteenth-note patterns. A piano (*p*) dynamic marking is present in the second measure.

The fourth system continues with a similar texture. The upper staff has a melodic line with some slurs. The lower staff features a more active accompaniment with sixteenth-note patterns. A piano (*p*) dynamic marking is present in the second measure.

The fifth system concludes the piece with a piano (*pp*) dynamic marking. The upper staff features a melodic line with some slurs. The lower staff features a more active accompaniment with sixteenth-note patterns.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over a triplet of eighth notes, and a bass line with quarter notes. A circled number '3' is positioned above the right-hand staff.

Second system of musical notation, continuing the piece. It features similar melodic and bass line patterns with slurs and a circled '3' above the treble staff.

Third system of musical notation, continuing the piece. It features similar melodic and bass line patterns with slurs and a circled '3' above the treble staff.

Fourth system of musical notation, continuing the piece. It features similar melodic and bass line patterns with slurs and a circled '3' above the treble staff.

Fifth system of musical notation, concluding the piece. The treble staff has a slur over a melodic line and a circled '3' above it. The bass staff has a circled '3' above it. The system ends with a double bar line. Performance markings include *trem.* above the final notes of the treble staff and *pp* (pianissimo) below the first note of the bass staff.

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 key signature has two flats (B-flat and E-flat). The music features a series of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation, continuing the piece. It maintains the same key signature and structure as the first system, with chords in the right hand and a bass line in the left hand.

Third system of musical notation. The right hand continues with chords, while the left hand begins to play a more active eighth-note bass line.

Fourth system of musical notation. The right hand features a more complex, flowing melodic line. Above the staff, the text *cres - - cen - do e accel - - -* is written. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a very active, rapid melodic line. Above the staff, the text *gra... - - erando.* is written. The left hand continues with eighth-note accompaniment.

8^{va}.....

f. *cres.*

rit. *A.* *A.* *a tempo.* *ff* *trem.*

cres *e* *accel*

a tempo.

grv.....

The first system of music consists of two staves. The upper staff begins with a melodic line featuring a slur over the first two measures. The lower staff provides harmonic accompaniment. Performance markings include *rit.* in the first measure, *fff* in the second measure, and *p* in the third and fourth measures.

grv.....

The second system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment. Performance markings include *rall.* in the fifth measure and *dim.* in the sixth measure.

a tempo.

grv.....

The third system features a more active melodic line in the upper staff. Performance markings include *p* in the ninth measure.

The fourth system shows a continuation of the melodic and accompanimental lines, with a large slur spanning across the first two measures of this system.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The music includes a melodic line in the treble with slurs and a bass line with chords and single notes.

Second system of musical notation, including dynamic markings *dim.* and *pp*. The treble staff has a melodic line with a slur, and the bass staff has chords and single notes.

Third system of musical notation, showing a treble staff with chords and a bass staff with chords and single notes.

Fourth system of musical notation, including dynamic markings *gva* and *pp*, and a *Crescendo* marking. The treble staff has a melodic line with a slur, and the bass staff has chords and single notes.

Nº 2. CHORUS OF VILLAGERS. "CLAUDE IS OUR PRINCE."

(M.M. ♩ = 66.)

Molto Moderato.

(M.M. ♩ = 132.)
Doppio Movimento.

WIDOW MELNOTTE.

SOP.

(Spoken during music.) - The shooting match must be over...
I wonder if my darling boy Claude has won the prize as usual - it
seems quite natural for him to be first in everything, and I am sure
I don't wonder all the young villagers call him their Prince?

ALT.

TEN. *f*

VILLAGERS. (in the distance.)

Hurrah! Hur-

RASS. *f*

Hurrah! Hur-

p

Claude is our prince, let his praises re-sound

p

Claude is our prince, let his praises re-sound

p

- rah!... Hur-rah!.....

- rah!... Hur-rah!.....

Claude as our prince shall with laurel be crowned

Claude as our prince shall with laurel be crowned Claude is our prince, let his

Claude is our prince, let his

... Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

Claude with lau-rel shall be

Tempo I?

crowned. (WIDOW.) "He is as noble, as clever, as generous as any Prince that ever lived. I am sure no Prince ever had more willing subjects; it is true they pay him no taxes except loving service."

crowned.

crowned.

crowned.

Tempo I?

f

Doppio Movimento.

TENORI.

Musical score for Tenors and Piano. The Tenors part begins with a rest followed by the lyrics "Hurrah! Hurrah! Hurrah!..". The Piano accompaniment starts with a *rit.* (ritardando) marking and then continues with *Doppio Movimento.* (Doppio Movimento).

Musical score for Basses and Piano. The Basses part begins with the lyrics "Claude is our prince... Keen eye and sure hand never fail him, The champion on whom we re-". The Piano accompaniment is marked *marcato.*

Musical score for Tenors and Piano. The Tenors part continues with the lyrics "... Claude is our prince... Claude is our". The Piano accompaniment is marked *sempre f* (sempre forte).

Musical score for Basses and Piano. The Basses part continues with the lyrics "prince... Claude is our prince, let his praises re- share in his joy and his pride".

SOP. Claude is our prince, let his praises re-sound.

ALT. Claude is our prince, let his praises re-sound.

TEN. Claude is our prince, let his praises re-sound.

BASS.

Claude as our prince shall with laurel be crowned

Claude as our prince shall with laurel be crowned Claude is our prince, let his

... Claude is our prince, let his

.... Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

praises re-sound. Claude with lau-rel with lau-rel shall be

Claude with lau-rel shall be

Allegro grazioso. (M.M. ♩ = 160.)

crowned

(WIDOW.) "I feel sure my boy has won."

crowned

crowned

crowned

Allegro grazioso.

p

Cres:

Dim.

p

gva

SOP. *mf*

(ENTER FEMALE VILLAGERS.)

We bring good

SOP.

news, our Claude has won the prize.

ALT. *mf*

We bring good

Cres:

Tho' crowds of

Cres:

news, our Claude has won the prize.

Tho' crowds of

ri - vals came from far and near, from far and

ri - vals came from far and near, from far and

near

near

Dim.

PED. *

See where he comes, See where he comes, with

See where he comes, See where he comes, with

hap - - - py, smi - - - ling eyes

hap - - - py, smi - - - ling eyes, with happy, smiling eyes.

Dim.

..... To

See where he comes, See where he comes, To

p *Cres:*

Cres: *Dim.*

share his tri - umph with a mo - ther dear.

Cres: *p*

share his triumph with a mother dear.

Dim. *p*

mf

See where he comes,

tr *Cres:*

mf
See where he comes,

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and features a complex, rhythmic pattern with many sixteenth notes and slurs. The lyrics "See where he comes," are written below the first vocal staff. The dynamic marking *mf* is placed above the first vocal staff.

See! See!

See! See!

Cres:

The second system of music continues the vocal and piano parts. The vocal staves have the lyrics "See! See!" repeated twice. The piano accompaniment includes a *Cres:* (crescendo) marking. The piano part features a series of chords and melodic lines with slurs and accents. The dynamic marking *tr* (trill) is used in the piano part.

See where he comes

See where he comes (ENTER SOME OF MALE VILLAGERS.)

The third system of music shows the vocal lines and piano accompaniment. The first vocal staff has the lyrics "See where he comes". The second vocal staff has the lyrics "See where he comes" followed by the stage direction "(ENTER SOME OF MALE VILLAGERS.)". The piano accompaniment continues with its characteristic rhythmic pattern.

TENORI.

Keen eye and sure hand never fail him, The champion on whom

BASSI.
Keen eye and sure hand never fail him, The champion on whom

f marcato.

we re-lied. Keen eye and sure hand ne-ver fail him, The

we re-lied. Keen eye and sure hand ne-ver fail him, The

champion on whom we re-lied.

champion on whom we re-lied, The champion on whom we re-lied...
sempre f

SOP.

Keen eye and sure hand never fail him, Keen eye and sure hand

ALT.

Keen eye and sure hand never fail him, Keen eye and sure hand

TEN.

BASS.

The champion,

cres - - - cen - - - do.

ne-ver fail him, ne-ver fail him, ne-ver fail him, The

cres - - - cen - - - do.

ne-ver fail him, ne-ver fail him, ne-ver fail him, The

The cham - pion, *cres - - - cen - - - do.* The

The cham - - pion, the cham - pion

champion on whom we re - - lied.

f Claude is our

champion on whom we re - - lied.

f Claude is our

champion on whom we re - - lied.

f Claude is our prince,

sempre cres - - - cendo.

prince, Claude is our prince, Claude is our
 prince, Claude is our prince, Claude is our
 Claude is our prince, Claude is our prince,
 Claude is our prince, Claude is our prince,
sempre cres - - - cendo.

(Enter rest of Villagers, carrying Claude.)

prince, Claude is our prince, **ff** Hur-rah! Hur-
 prince, Claude is our prince, **ff** Hur-rah! Hur-
 Claude is our prince, **ff** Hur-rah! Hur-
 Claude is our prince, **ff** Hur-rah! Hur-
ff

-rah! Hur-rah! Hur-rah!
 -rah! Hur-rah! Hur-rah!
 -rah! Hur-rah! Hur-rah!
 -rah! Hur-rah! Hur-rah!

Come Prima.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They feature long, sustained notes with horizontal lines above them, indicating a 'Come Prima' section. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It begins with a series of chords and a melodic line, marked with a 'C' time signature.

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The lyrics are: "Claude is our prince, let his praises re_sound, Claude, as our prince, shall with". The vocal parts are marked with a forte dynamic (**ff**). The fifth staff is the piano accompaniment, with a grand staff and a key signature of one sharp. It features a rhythmic accompaniment with chords and a melodic line, marked with a forte dynamic (**ff**) and a 'C' time signature.

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The lyrics are: "lau_rel be crowned... Claude is our prince, let his praises re_sound". The vocal parts are marked with a forte dynamic (**ff**). The fifth staff is the piano accompaniment, with a grand staff and a key signature of one sharp. It features a rhythmic accompaniment with chords and a melodic line, marked with a forte dynamic (**ff**) and a 'C' time signature.

sempre ff

shall with laurel with lau-rel be crowned. Claude is our prince, let his

shall with laurel with lau-rel be crowned.

sempre ff

shall with laurel with lau-rel be crowned. Claude is our prince, let his

shall with laurel with lau-rel be crowned. *ff* Hurrah

praises re-sound, Claude as our prince shall with lau-rel be crowned

praises re-sound, Claude as our prince shall with lau-rel be crowned

praises re-sound, Claude as our prince shall with lau-rel be crowned

Hurrah

Claude with lau-rel, with

Claude is our prince, let his praises re-sound, Claude with lau-rel, with

... Hur-rah! Claude with lau-rel, with

Claude is our prince, let his praises re-sound, Claude with lau-rel, with

lau - rel shall be crowned, Claude as our prince, Claude as our
 lau - rel shall be crowned, Claude as our prince, Claude as our
 lau - rel shall be crowned, Claude as our prince, as our
 lau - rel shall be crowned,
 prince with lau - - - rel, shall with lau - - - rel be
 prince with lau - - - rel shall with lau - - - rel be
 prince with lau - - - rel, shall with lau - - - rel be
 . . . with lau - - - rel, shall with lau - - - rel be
 crowned. Claude is our prince,
 crowned. Claude is our prince,
 crowned. Claude is our prince,
 crowned. Claude is our prince,

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

Claude is our prince, Hurrah! Hurrah! Hurrah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

-rah! Hurrah!

ff

ff

ff

ff

ff

ff

Allegro grazioso.

CLAUDE: "Thanks, dear friends, I have ordered

Allegro grazioso.

refreshments for you at the Golden Lion".

(ONE OF THE VILLAGERS.) "Long live our Prince Claude."

Hur -
Hur -
Hur -
Hur -

-rah! Hur-rah! Hur-rah!.....
 -rah! Hur-rah! Hur-rah!..... (ONE OF THE VILLAGERS.)
 "One cheer more."
 -rah! Hur-rah! Hur-rah!.....
 -rah! Hur-rah! Hur-rah!.....
 -rah! Hur-rah! Hur-rah!.....

Hur-rah!
 Hur-rah! CLAUDE. "Thanks, once more, thanks."
 Hur-rah!
 Hur-rah! (VILLAGERS DEPART.)
 Dim.

pp

No. 3. SONG - CLAUDE - "ONE KIND GLANCE."

Molto Andante. (M.M. $\text{♩} = 44$)

The piano introduction consists of three measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A piano dynamic marking (*p*) is present in the first measure.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "The stars that co ro . net the night, O'er all the".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "earth lend kind . ly rays, And rich and poor with like de .".

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "light May seek their smiles and sing their praise. The".

Cres

earth's bright stars are woman's eyes, Where rich and poor de-

Cres

mf *Dim:*

-light may find, And like the stars that gem the skies, Were meant to

mf *Dim:*

p

gladden all man-kind Then fill my soul with

p

joy my soul with joy se - - rene Pau -

dim. e rit.

- line Pau - line By one kind glance, Pau -

p

line....

The first system of music features a vocal line starting with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a treble and bass clef with chords and moving lines. A dynamic marking of *p* is present.

For her I reared the choicest flow'rs, In studious tasks at midnight

The second system continues the vocal line with a steady eighth-note rhythm. The piano accompaniment features a consistent chordal accompaniment in the right hand and a bass line in the left hand.

strove, And counted sweet the toilsome hours That made me

The third system shows the vocal line with a slight melodic rise. The piano accompaniment maintains the harmonic support with chords and a steady bass line.

wor.....thier of her love My flow'rs up on her

Cres.

The fourth system includes a dynamic marking of *Cres.* above the vocal line. The piano accompaniment also features a *Cres.* marking below the bass line. The vocal line has a long note followed by a melodic phrase.

breast have slept Tho' he who sent them was unknown, Ah,

The fifth system concludes the vocal line with a final note. The piano accompaniment provides a concluding harmonic structure with sustained chords.

mf

would she but my love ac - cept, My heart should be her stead . . . fast

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

p *sempre cres.*

throne Then fill my soul with joy my

sempre cres.

The second system continues the musical piece. The vocal line has a dynamic marking of *p* (piano) and is followed by *sempre cres.* (sempre crescendo). The piano accompaniment also features a *p* dynamic and *sempre cres.* marking, with a more active bass line.

soul with joy se - - rene Pau - line Pau -

The third system shows the vocal line continuing with the lyrics "soul with joy serene... Pau-line... Pau-". The piano accompaniment maintains its rhythmic and harmonic pattern.

f *Dim.*

- line By one kind glance Pau - line By one kind glance Pau -

The fourth system features a dynamic shift to *f* (forte) and a *Dim.* (diminuendo) marking. The vocal line has a more expressive quality, and the piano accompaniment supports this with sustained chords and a melodic line.

- line

The fifth system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

Nº 4. RECIT. AND DUO. WIDOW MELNOTTE AND CLAUDE. "THE LOVE A TENDER MOTHER."

Allegro con fuoco. M.M. (♩ = 144.) REC.

CLAUDE. *f* So do I scatter her image to the

f REC.

agitato.

winds *a tempo.* *f* I will stop her in the open

trem. sf

streets I will insult her. I will beat her menial ruffians Mother, am I deformid

WIDOW. *f* You? You?

CLAUDE. hideous A coward? a thief? a liar?

What am I then - worse than all these? Why... I am a

peasant! What has a peasant to do with

Lento.

love Oh! that we we the hewers of wood and drawers of

Tempo I^o *Cres:*

wa - ter were swept a - way so that the proud might

e accel: *Cres: e accel:*

learn what the world would be with-out us

f *a tempo.*

sempre f

WIDOW. (aside.) REC.

(M.M. ♩ = 60.)

Poor boy how he suffers REC.

sf *plento.*

a tempo.

Claude, my darling, come and sit by my

rit.

Molto Moderato.

side

The love a ten - der

Molto Moderato. (M.M. ♩ = 66.)

p

mo - ther be - stows upon her child Sur - pass - es ev - ry

o - - ther That on the earth has smiled In an - guish or de -

- jec - tion It brings the heart re - lief A mother's fond affection Can

p un poco rit.

take the sting from grief The wounded bird seeks refuge in its nest And

espress:

grief finds so - lace on a mother's breast and grief, and grief finds

Cres:

Cres:

CLAUDE.

Dim.

so - - - - lace, finds solace on a mo - ther's breast In

Dim.

halls of re - gal splendour In ca - bins poor and small That

love, pure warm and ten - der Springs up at sorrow's call . . . False

friends may veil their fa - ces Re - gardless of our pain . . . A

un poco rit. *espress:*

mother's fond embraces Are never sought in vain The wounded bird seeks

un poco rit.

p

refuge in its nest And grief finds so lace on a mother's breast..

Cres: *Dim.*

...And grief, and grief finds so - - - lace, finds solace on a

Dim.

Cres:

WIDOW.

mo - - - ther's breast A mother's fond em_bra_ces Are

p

WIDOW.

never sought in vain . . .

Are

CLAUDE.

A mother's fond embraces Are never sought in vain

Cres:

ne - - ver,

are ne - - - - - ver,

Cres:

are ne - - ver

The wounded bird seeks

never sought in vain, ne - - - - ver, never sought in vain . . .

refuge in its nest grief finds so - lace on a mother's breast..

sempre cres:

ff

... and grief finds so - lace, and grief finds so - - - lace, finds

... and grief finds so - lace, and grief finds so - - - lace, finds

sempre cres:

ff

solace on a mother's breast finds so - lace,

solace on a mother's breast

p

rall:

finds solace on a mother's breast

finds solace

on a mother's breast

rall:

Dim.

rall:

Nº 5. TRIO. GLAVIS, BEAUSEANT & CLAUDE. "REVENGE, REVENGE."

Allegro Vivace. M.M. ♩ = 132.

marcato BEAUS: *f*

Be-fore a month has

pass'd a - way..... Pau - line shall be thy bride

f

And feel up-on her wed-ding day The stings of wound - ed

CLAUDE. (aside.)

pride And yet a - las, I love thee still

f p

..... Cold cru-el proud Pau - line..... Then our re - venge ..

GLAVIS. *p*

cres:

shall have its fill Revenge for in - sults keen,

cres:

BEAUS.

f

Then our revenge shall have, shall have. its fill Re-venge for

GLAVIS. *f*

BEAUS. *f*

CLAUDE. *f*

insults Revenge for in sults keen, Then our revenge, shall have, shall

Then our revenge,

have ... its fill, revenge, re-venge, re-venge for in - sults

shall have its fill, shall have its fill, re-venge for in - sults

shall have its fill, revenge, re-venge, re-venge for in - sults

keen.
 keen.
 keen.

With rage our bosoms thrill,

sempre f

f The scornful girl too long hath
 With rage our bosoms thrill,
 The scornful girl

The scornful girl too

play'd the Queen.
 too long hath play'd the Queen.
 long hath play'd the Queen.

Revenge, re
 Revenge, re
 Revenge, re

cres:
Then our revenge shall have its fill.

cres:
Then our revenge shall have its

8

cres:

3

fill. Revenge, re-venge.

f

re-venge.

f

Re-venge,

f

re-venge for insults

ff
Then our revengeshall have,shall have its fill, revenge for in-sults, revenge for insults

ff
Then our revengeshall have,shall have its fill, revenge for in-sults, revenge for insults

keen. Then our revenge shall have, shall have... its fill, revenge re-
 keen. Then our revenge shall have its fill,
 keen. Then our revenge shall have its fill,

ff

-venge..... revenge for in - sults keen. Re.
 shall have its fill, revenge for in - sults keen.
 revenge, re-venge revenge for in - sults keen.

molto piu mosso. f

molto piu mosso. f

-venge, re-venge..... Let each his vow ful -
 re-venge..... Let each his vow ful -
 re - venge..... Let each his vow ful - -

No. 6. CHORUS AND BALLET. "HOW BRIGHT ARE THE BLOSSOMS"

Allegretto

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* (forte) and includes a *Dim.* (diminuendo) instruction. The second system starts with *Dim.* and *p* (piano) markings. The third system features a first ending bracket labeled '1'. The fourth and fifth systems include accents (^) and triplets (3) in the right hand. The sixth system concludes with a *p* marking. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns and dynamic markings such as accents (^) and a fermata.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *f* (forte) and accents (^). There are also downward-pointing arrows (v) under some notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *pp* (pianissimo) and *Cres* (crescendo). The system ends with a treble clef change.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *f* (forte) and *p* (piano). The system concludes with a treble clef change.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *p* (piano) and accents (^). There are also triplet markings (3) over some notes.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes an octuplet marking (8) over a group of notes in the treble clef.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings like *f* (forte) and accents (^), as well as triplet markings (3) over notes.

Musical staff 1, first system. Treble and bass clefs. Key signature: two flats. Dynamics: *mf*. Includes slurs and accents.

Musical staff 2, second system. Treble and bass clefs. Key signature: two flats. Dynamics: *mf*. Includes slurs and accents.

Musical staff 3, third system. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes slurs and accents.

Musical staff 4, fourth system. Treble and bass clefs. Key signature: two flats. Dynamics: *pp* and *Cres*. Includes slurs and accents.

Musical staff 5, fifth system. Treble and bass clefs. Key signature: two flats. Dynamics: *f* and *p*. Includes slurs and accents.

Musical staff 6, sixth system. Treble and bass clefs. Key signature: two flats. Dynamics: *p*. Includes slurs and accents.

Musical staff 7, seventh system. Treble and bass clefs. Key signature: two flats. Dynamics: *p* and *gva*. Includes slurs and accents.

Ped:

SOP. *p* *l'istesso tempo*

How bright are the blossoms of beau.ti.ful May.....

ALTI.

How

Trill in the right hand, eighth-note accompaniment in the left hand.

..... Each sunbeam a - wa - kens new
 bright are the blossoms of beau.ti.ful May.....

Continuation of the piano accompaniment.

flow - . - rets

The birds carol sweetly from

A - wakens new flowrets to birth.....

Continuation of the piano accompaniment with a 'pp' marking in the left hand.

leaflet and spray And nature is robed in a

Cres.

pp

The birds carol sweetly from leaflet and spray.....

garment

pp

is robed in a garment of mirth.....

mf

Our youth is the beauti_ ful

p

the

non tremolo

Dim:

p

Cres.

May - time, the Beau.ti.ful May-time of life, with
May - time of life with

Cres.

Dim:

blossoms of love, blossoms of love, Hope, and joy ev - er
blossoms of love, blossoms of love, Hope, and joy ev - er

Dim:

p

gay..... But soon come the seasons of storm..... the
gay..... of storm.....

p

seasons of storm and of strife, And youth's hap-py May-time,

of strife, And youth's hap-py May-time,

Dim:

Dim:

Dim:

youth's happy May-time fades quickly a-way..... fades quickly a-

youth's happy May-time fades quickly a-way..... fades quickly a-

pp

pp

pp

- way, quickly a-way, quickly a-way.....

- way, quickly a-way, quickly a-way.....

Rall.

atempo.

Rall.

f

p

atempo.

The image displays a musical score for piano, organized into six systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as triplets. Dynamic markings such as *f marcato* are present. The score is characterized by dense textures and complex harmonic structures.

TENORI.

mf
'Tis wise to pass youth's fleet - ing hours In joy - - ous

dance and fes - - tive song, and gai - - - - ly
BASSI. *mf*

And i - - - mi -

smile and smile the whole day long. The
 -tate the hap - py flow'rs That smile the whole day long.

fu - - ture may be fraught with care, It can - - not rob us

of to - day, it can - - - - not, it can - - - - not, it
 Stern Win - - ter kills - each blos - - som

can - not rob us of to - day.

fair, Re - joice while yet 'tis May.

mf

f

Re - joice..... while yet 'tis

Cres

f

While yet 'tis May, While yet 'tis

May, while yet 'tis May.

f

May. Re- - joice while yet 'tis

While yet 'tis May, Re- - joice while yet 'tis

Cres

Cres

May, re - - joice.....

May, re - - joice.....

ff

ff

3

SOPR: *p*

ALTI. Beau - ti - - ful May.....

gva

gva

gva

gva

p

Sop.

Ten.

Bassi

While yet 'tis May

While yet 'tis May

ALTI *p*

Beau - ti - - ful May

....

....

8va

Dim.

....

TENORI. *pp*

Beau - ti - - ful

....

8va

Dim.

Sop. *pp* Beau - ti - - ful

Alti

Ten. May

pp

Dim:

May

ALTI. Youth is the beau - ti - - ful

TEN. *mf* Stern Win - - - ter kills each

the

May - - - time

p

Sop. beau-ti-ful May-time of life, With blossoms of love, *Dim:*

Alti. of life With blossoms of love, *Dim:*

Ten. blos-som fair, stern Win-ter kills..... each *Dim:*

Bassi Win-ter kills each

blossoms of love, hope, and joy ev-er gay.... But soon come the seasons of *p*

blossoms of love, hope, and joy ev-er gay.... *mf*

blos-som fair, each ... blos-som fair.... Stern

blos-som, each blossom fair.... *p*

storm, The seasons of storm and of strife, and youth's happy May-time, *Dim.*

storm. of strife, and youth's happy May-time, *Dim.*

Winter kills each blossom fair, stern Winter kills each blossom,

Win - ter kills each

youth's happy May-time fades . . . quickly a - - way

youth's happy May-time fades . . . quickly a - - way

kills each blossom, kills each blossom fair

blos - - som, each blossom fair

pp fades.... quickly a - - way.

pp fades.... quickly a - - way.

pp kills.... each blossom fair.

pp each blossom fair.

pp

f marcato

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats and 4/4 time. The lyrics are: "fades.... quickly a - - way." (top two staves), "kills.... each blossom fair." (third staff), and "each blossom fair." (fourth staff). The piano accompaniment starts with a *pp* dynamic and includes a section marked *f marcato* with slanted stems. A double bar line is present after the first measure of the piano part.

Re - - jice..... while 'tis May,

while yet 'tis May,

f

f

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in the same key and time signature. The lyrics are: "Re - - jice..... while 'tis May," (top two staves), and "while yet 'tis May," (third staff). The piano accompaniment features a *f* dynamic for the vocal accompaniment and a *p* dynamic for the piano part. There are several accents (^) over notes in the piano part. A double bar line is present after the first measure of the piano part.

p fades quick - - - ly a - way
p quick ly a - way.

pp

pp a - way, a - way, fades quick - - -
pp a - way, a - way, fades quick - - -
Re - joice, re - joice, while yet
pp Re - joice, re - joice, while yet

pp

ly a - - way

ly a - - way

tis May

tis May

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are "ly a - - way" for the first two parts and "tis May" for the last two. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various articulations and dynamics.

....

....

....

....

tr

rit

sf

The second system of the musical score continues the vocal and piano parts. The vocal parts have ellipses "...." indicating they are silent or have a long rest. The piano accompaniment includes a trill (tr) and a ritardando (rit) marking. The system concludes with a fortissimo (sf) dynamic marking.

Nº 7. SESTETT. "DEAR PRINCE, THY RING SHALL EVER BE."

PAULINE, MME DESCHAPELLES, BEAUSEANT, GLAVIS, CLAUDE & MONS. DESCHAPELLES.

Allegro Moderato. (M.M. ♩ = 92.) MME D. *Recit:*

mf Oh! what a splendid snuffbox!

PAULINE.

Prince, *a tempo.* *mf* And what a love-ly ring! *a tempo.* *p*

CLAUDE. (to Mme D.) *Recit:*

You like the

quasi parlante: *p*

box? *A tri-ple*

'tis, tho' once ow'd by a king, A present from the

King of Spair, To a great, great aunt of mine.

It had a certain

in-terest In our an-ces-tral line.

BEAUSEANT. (aside to Claude.)
Honor me by ac-cepting it. How? what the dence? you're

accell:

mad! 'Tis worth five hundred louis d'ors, *cres:*

f This really is too bad, This real - - - ly is too bad, You like this *CLAUDE. (to Pauline) Recit:*

ring? *a tempo.* It has indeed a lustre since your eyes have shone up-

- on it; Their soft light its

ra-diance far out-vies, Ev-er henceforth, en-chantress-sweet

PAULINE.

poco meno mosso.

MME D.

Dear Prince, thy rings shall ever be shall be our pledge of love

CLAUDE. *rit:*

Slave of the ring am

MONS D.

I, Thy Prince his heart no longer free

With him how

..... Till life's last sigh, Till life's last sigh, last sigh it

fast the moments fly, how fast they fly,

..... To break his chains in vain would try

Our Prince is charming,

shall remind Pauline of thee, remind Pauline of thee,

..... Where'er, where'er I go, o'er earth, o'er earth and sea,

How swift and

How great his power of repartee,

cres: *dim:* *tempo 1^o*

... While shines the sun, while shines the sun in yon-der sky.
 brilliant each re- ply, how brilliant each re - ply. GLAVIS. (aside to Claude.)
 Stay, stay sir, what are you a -

cres: *p* *acc:*

.... the slave of this, of this bright ring am I.

cres: How swift, how swift, each re - - ply. *tempo 1^o*
cres: *f* *accel:*

- bout, You'll rue this bye and bye,

My maid-en aunt's great le-ga-ey, A dia - - - mond quite u -

cres: *f*

Recit: *a tempo.* *Recit:* *f*

- nique, You shall be hang'd for swindling. Sir ! This ring, pray let me

speak. *a tempo.* *p* This ring is cu - rious tis the

one my great grandfather threw, When Doge of Ve - nice in - to the

sea, 'Tis strange and yet tis true,

(aside to Beauseant.)
 fie! Princes must be ge - ne - rous, or I'll my rank re -

sign, I really know not how to thank These dear kind friends of mine, My

piu lento. *p* *a tempo.*

in-trest they've so much at heart, They are, as they have

shown, As care-ful of my proper-ty As

poco meno mosso.

PAULINE. Dear Prince, thy ring shall ev - er be.....

MME D.

GLAVIS. *p* Our Prince costs dear it seems to me,

BEAUS.

CLAUDE. *p* if it were their own, Thy Prince, his heart no long - er free,.....

MONS D. *p*

poco meno mosso. Our Prince is

rall:

..... shall be our pledge of love..... Till life's last sigh, till life's last
 With him how fast the moments fly,
 He's but our tool, our victim
 With him we'll settle bye and bye, our victim
 his heart no longer free, To break his chains in
 charming, all may see,

poco rit: *a tempo.*
 sigh, last sigh, It shall remind Pau - line of thee,
 how fast they fly,
 she,
 she,
 vain would try Where'er, where'er I go,
 Our Prince is charming, How great his

poco rit: *a tempo.*

..... remind Pauline of thee, While shines the sun, while shines the
 How swift and brilliant each reply, how
 Well triumph soon, revenge is nigh,
 With him well settle bye and bye, revenge is nigh,
 o'er earth, o'er earth and sea, The slave of this, of
 power of repartee, How swift, how swift,

cres: *dini:* *cres:* *cres:* *cres:* *cres:* *p*

Allegro Vivace. (M.M. ♩ = 138.)

sun in yonder sky, Thy ... ring shall ever be,
 brilliant each reply,
 re-venge is nigh, We'll settle bye and
 re-venge is nigh,
 this bright ring am I,
 each re- - ply,

mf *mf* *p* *mf*

mf *Allegro Vivace.*

shall be our pledge of love, Thy ring shall ever

With him how fast the moments fly, the moments fly,

bye, revenge is nigh,

With him well settle bye and bye, revenge is nigh,

our pledge, our pledge of love,

With him how fast the moments fly,

be,

shall be our pledge of

How swift and brilliant each re- ply, each re - -

We'll settle bye and bye, revenge is

With him well settle bye and bye, revenge is

our pledge, our pledge of

How swift and brilliant each re-

love, our pledge of love, our
 -ply, How great his pow'r of re-par-tee, How great his
 nigh, revenge is nigh,
 nigh, revenge is nigh, revenge is
 love, our pledge of love, our pledge
 -ply, How great his pow'r of re-par-tee, How great his

rall:
 pledge, of love, of love, of
 pow'r, of re-par-tee, *rall:* How great, how
 revenge is nigh, *rall:* is nigh, is
 nigh, *rall:* is nigh, is
 of love, *rall:* of love, of
 pow'r, of re-par-tee, How great, how

a tempo. mf

love, Thy ring shall ever be, shall be our
 great, With him how fast the moments
 nigh, We'll settle bye and bye,
 nigh, With him we'll settle bye and
 love, our pledge, our

great, a tempo.

mf

pledge of love, Thy ring shall ever be,
 fly, the mo - ments fly,
 revenge is nigh, We'll settle bye and
 bye, revenge is nigh,
 pledge of love,

With him how fast the moments fly,

pp

77

rall: *p* *meno mosso come prima.* *f*

love, of love, of love, It shall re-
 - tee, *rall:* how great, how great, How great his
rall: nigh, *p* nigh, is nigh, *f* Re-venge is
rall: is nigh, is nigh, Re-venge is
rall: of love, of love, Where-*e*er I
 - tee, how great, how great, How great his

rall: *p* *meno mosso come prima.*

pp *rit:*

- mind Pauline of thee, While shines, While shines the sun . . .
 pow'r of re- par - tee, how swift,
 nigh, re venge is nigh, is nigh,
 nigh, re venge is nigh, is nigh,
 go, o'er earth and sea, thy slave,
 pow'r of re - par - tee, how swift,

tempo 1^o

pp

in yon-der sky

pp each re- ply

pp revenge is nigh

pp revenge is nigh

pp thy slave am I

each re- ply

tempo 1^o

pp

No. 8. SONG. — CLAUDE — “INEZ WAS BEAUTIFUL.”

Allegretto quasi Andante (M.M. ♩ = 58)

The piano introduction consists of three systems of music. The first system shows the treble and bass staves with a 6/8 time signature. The second system includes a mezzo-forte (*mf*) dynamic marking and features a melodic line in the right hand with a slur and an accent (^) over the first note, and a bass line with chords and a wavy line indicating tremolo. The third system continues the bass line with similar chords and tremolo.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the name "CLAUDE." followed by the lyrics "I. nez was beau. ti. ful, I. nez was". The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "young Her praises by ma. ny a lov. er were". The piano accompaniment continues with the same rhythmic pattern. An accent (^) is placed over the first note of the vocal line.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "sung, And". The piano accompaniment continues with the same rhythmic pattern. An accent (^) is placed over the first note of the vocal line.

oft was she sought as a bride.... And oft was she sought as a

rit.

colla voce

bride....

p

But I - nez had vi - sions of gran - - - - - deur, of

grandeur and state, And thought herself fit with a

no - - - - - ble, a no - ble to mate; Her

beauty was matched by her pride, Ah.....

Cres

seen do.

Her

mf

beau - ty was matched by her pride, Ah.....

Dim: *poco piu lento. (M.M. ♩=42)*

Her beauty was matched by her pride.....

colla voce. *pp*

mf *p* *mf*

Ay de mi, Ay de mi, Ay.... de mi,

p Ay de mi, *mf* Ay de mi, Ay de mi

pp Ay de mi.

mf Tempo 1^o

p She wait_ed in

vain when her beauty was gone

Amongst all the rus-tics she lovers had none.....

And in hope-less se-clu-sion de-

-cayed In hope-less se-clu-sion de- cayed.....

Too late she re-gret-ted, so neigh- - - bours, so

rit:

colla voce

p

neighbours averred, That she to the substance the

sha - - - dow, the sha - dow preferr'd

She died..... a dis - con - - so - late

cre - - - - - scen

maid, Ah.....

Cres. *mf*

- do.

..... She died a dis - con - - so - late

maid, Ah... she

died a dis-con-so-late maid,..... Ay de mi,

Ay de mi, Ay de mi, Ay de mi,

Ay de mi, Ay de mi,

Ay..... de mi,

Dim. *poco piu lento.* *mf*

colla voce *pp*

N^o 9. DUO. CLAUDE AND PAULINE. "A PALACE LIFTING TO ETERNAL SUMMER."

*Andante
con moto.*
(M.M. ♩ = 54.)

CLAUDE. *Quasi Rec.*

A palace lifting to eternal

summer its marble walls

From out a glossy bow'r of cool - est foliage

mu - si - cal with birds, Whose songs should syl - la - ble thy

name. At noon we'd sit beneath the arching vines . . . and

p
trem.

won - der why earth could be un hap - py, while the heavens still left us

Dim.

Dim.

youth and love.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics "youth and love." are written below the notes. The piano accompaniment includes a *pp* dynamic marking and features arpeggiated chords in the right hand and a steady bass line in the left hand.

We'd have no friends that were not lovers,

no am-

The second system continues the vocal line and piano accompaniment. The vocal line has a *p* dynamic marking. The piano accompaniment includes a *p* dynamic marking and continues with arpeggiated figures and a consistent bass line.

Cres:

-bition, save to excel them all in love;

we'd read no

The third system shows the vocal line and piano accompaniment with a *Cres:* (crescendo) marking above the vocal line and below the piano accompaniment. The piano accompaniment features a *Cres:* marking and continues with arpeggiated accompaniment.

books that were not tales of love,

mf

espress:

that we might smile to think how

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *mf* dynamic marking and a *espress:* (espressivo) marking. The piano accompaniment includes a *mf* dynamic marking and features arpeggiated accompaniment.

Dim.
 poor - ly e-loquence of words Translates the po_e_etry of hearts like

ours.

pp

p
 And when night

came amidst the breathless heavens We'd guess what

star should be our home, when love becomes im-



- mortal, while the perfumed light

p

pp *marcato.*



Stole thro' the mists of al-abaster lamps, And ev'ry air was heavy, with the



sighs of orange groves, and music from sweet lutes, And murmurs of low

f *marcato.*



fountains that gush forth in the midst of roses.

trem. *accel*

Dost thou like the picture?

REC. *accel:*

trem. Cres:

PAULINE. *rit. e dim.*

Am I not blest, am I not blest

f *Dim. colla voce.* *pp* *a tempo.*

espress:

And if I love too wild - ly, Who would not

PAULINE.

Allegro.

love thee like Pau - - line?

CLAUDE.

Allegro.

f REC.

Oh! false one!

Allegro.

REC.

CLAUDE.

it is the prince thou lovest, not the man: If, in the stead of

luxu - ry, pomp and pow - er,

I had painted pover - ty and toil and

care, Thou had'st found no ho - - ney on my tongue.

rit.

Molto Andante.

Molto Andante.

p

PAULINE.

REC. *piu mosso.*
mf

Thou wrong'st me, cruel Prince, at

CLAUDE.

REC.

Pauline... That is not love

piu mosso.

REC. *mf*

a tempo.

first, in truth, I might not have been won, But now, oh! trust me,

trem.

sempre accel:

pa tempo.

could'st thou fall from pow'r, and sink

could'st thou fall from pow'r, and sink

accel:

As low as that poor

As low as that poor

e cres:

CLAUDE.

gardeners son Who dared to lift his eyes to thee?

molto accel:

PAULINE. *f* REC. *Moderato.*

Even then, even then, Me-

Moderato.

trem.
p Cres:

con entusiasmo.

- thinks, thou wouldst on - ly be, on - - ly be made more dear

f

By the sweet thought that I could prove, that I could prove how deep,

how deep is woman's love, By the sweet thought that I could

prove, how deep, how deep... is woman's love.

f *ff*

CLAUDE.

An - - gel!

Dim. *p*

rall:

Con moto. CLAUDE. *p*

Con moto. Oh!

p

tell me once a - gain, sweet love, Thou

art mine own, mine own And

hear me swear by Heav'n above I'm

thine, and thine a - lone I'm

thine, and thine a - lone Oh!

hear me swear by Heav'n a - bove I'm

thine, and thine a - lone E - ver

espress:

dear - est, true to thee, e - ver dear - est, true to

p non tremolo.

Cres:

thee This un - changing heart, this un - changing heart, ever

Cres:

PAULINE.

mf

Thy tender vow

CLAUDE.

true to thee, to thee . . . shall be.

*Dim.**mf*

PAULINE.

my bosom fills . . . with ec - stasy, with ecstasy divine,

Cres:
 With fondest love my life blood thrills

Cres:

Cres:
 While life shall last

Cres:

. . . while life shall last, while life shall last, I'm thine

PAULINE . *p* While

CLAUDE .

Hear me swear by Heav'n a_bove,

PAULINE.

p *espress:*

life shall last, I'm thine Ever

dear-est, true to thee, Ever dear-est, true to

p *non tremolo.*

PAULINE.

Cres:

thee, This un-changing heart, this un-changing heart, e-ver

CLAUDE.

Cres:

this heart, this heart e-ver

Cres:

true to thee shall be, Ah!

true to thee shall be Ever dear-est, true to

... E-ver dear-est, true to thee this un-
 thee....

accel. e cres:
 - changing heart, this un-changing heart, e-ver true to thee shall
accel.
 this un-changing heart, e-ver true to thee shall
accel. e cres:

be, this heart shall be, this heart shall be e-ver true to
 be, this heart shall be ever true, e-ver true
rit.

ff rit. *a tempo.*

thee, this heart shall be, this heart... this heart.....

ff rit. *a tempo.*

this heart, this heart.....

ppa *rit.* *a tempo.*

ff

..... to thee, this heart ever true shall be.

..... *accel:* to thee, this heart ever true shall be.

f *ff*

No. 9.

Nº 10. SONG. (GLAVIS) "LOVE HAS WINGS."

Vivace. (M. M. ♩ = 100.)



Piano introduction in G major, 3/4 time. The music is marked *f* and consists of a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.



That Love was born blind... all the

The first vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic is marked *p*.



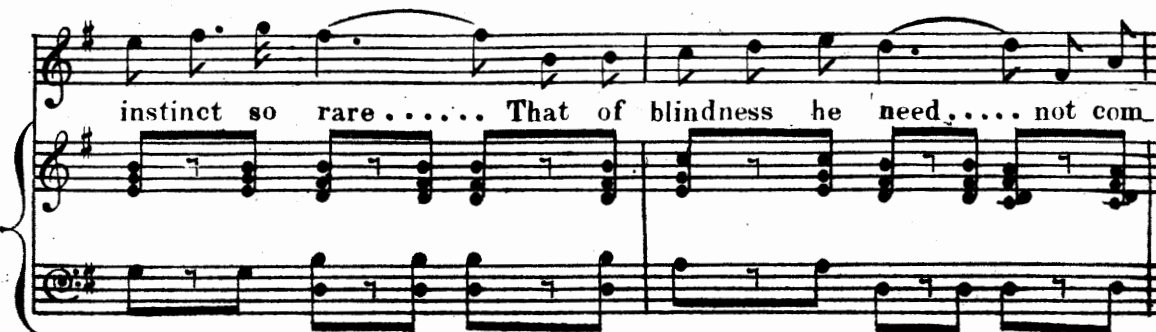
po - ets de - clare..... And blind to the last..... he'll re-

The second vocal line continues the melody. The piano accompaniment remains consistent with the previous system.



main..... Yet, though sight - less, is gift - ed with

The third vocal line continues the melody. The piano accompaniment remains consistent.



instinct so rare..... That of blindness he need..... not com-

The fourth vocal line concludes the phrase. The piano accompaniment remains consistent.

mf

plain... Like a butterfly poisd on an opening rose, He re-

mf

- turns; he re- turns ev' ry o- do- rous sigh, But the

moment it cea- ses its sweets to dis- close..... The lov'd

rit. *a tempo.* *p*

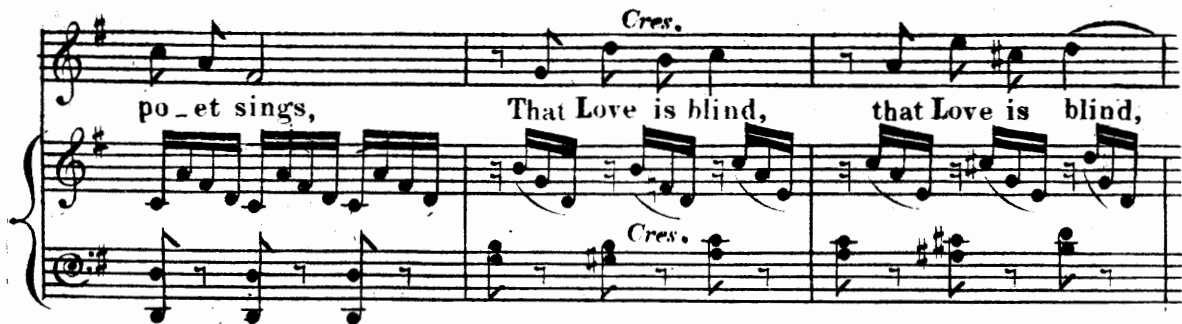
object he swiftly, he swiftly will fly..... 'Tis

rit. *a tempo.* *f* *v* *dim.*

L'istesso tempo.

true, as ev-ery po-et sings, 'tis true, as ev-ery

Cres.
po-et sings, That Love is blind, that Love is blind,



... that Love has wings, 'Tis true, as ev'ry

f



Dim.
po-et sings, as ev-ry po-et sings, that

Dim.



Love is blind, that Love is blind, but Love, but Love has

f



wings.



That Love was born blind..... is a

fortun_ate thing..... For il_lu_sions are sweet..... while they

last..... And 'tis vain to de - plor_e..... that the

raptures they bring..... May one day be en_tomb'd..... in the

past..... It is lucky for Love that, tho' use_less his

eyes, He can falsehood, can falsehood and coldness dis -

- cern, If but once dis - en - chant - ed, he far a - way

rit. flies And no pow'r can compel, can com - pel his re - *rit.*

a tempo. - turn, *ρ* *Listesso tempo.* 'Tis true, as ev - ry

po - et sings, 'tis true, as ev - ry po - et sings

Cres
That Love is blind, that Love is blind.... but Love has

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "That Love is blind, that Love is blind.... but Love has". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A "Cres" (Crescendo) marking is placed above the first measure.

wings, 'Tis true, as ev' ry po_et sings, as

f *Dim.*

The second system continues the vocal line with "wings, 'Tis true, as ev' ry po_et sings, as". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include a forte (*f*) marking above the second measure and a diminuendo (*Dim.*) marking above the final measure.

ev_ry po - - et sings, that Love is blind, that

f

The third system continues the vocal line with "ev_ry po - - et sings, that Love is blind, that". The piano accompaniment features a consistent eighth-note accompaniment. A forte (*f*) marking is placed above the final measure.

Love, is blind, but Love, but Love has wings.

f

The fourth system concludes the vocal line with "Love, is blind, but Love, but Love has wings." The piano accompaniment continues with eighth-note patterns. A forte (*f*) marking is placed above the final measure.

The fifth system shows the piano accompaniment continuing with eighth-note patterns in both hands, leading to a final cadence. There are no lyrics in this system.

Alla Marcia. M.M. ♩=112.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass clef provides a steady accompaniment with chords and single notes.

The second system continues the musical piece with two staves. The treble clef staff shows a continuation of the melodic line with various rhythmic patterns and some longer note values. The bass clef staff maintains the accompaniment with consistent chordal support.

The third system of musical notation continues the piece. The treble clef staff features more complex rhythmic figures and some grace notes. The bass clef staff continues with the accompaniment, showing some changes in chordal texture.

The fourth system of musical notation includes the instruction "ENTER GUESTS." above the treble clef staff. The music is marked with a forte (*ff*) dynamic. The treble clef staff shows a more active melodic line, while the bass clef staff continues the accompaniment.

The fifth and final system of musical notation on the page continues the piece. It features two staves with the same rhythmic and melodic characteristics as the previous systems, concluding the chorus.

SOPRANO.
ALTO.
TENOR.
BASS.

Health and long life to the beau-ti-ful bride *mf*
Health and long life to the

p

Long may they hap - pily dwell side by side
bridegroom she loves

Faith - ful and ten - der as twin turtle doves *mp*
Health and long life to the

fond wedded pair *mf*
Proud happy hus band and sweet loving wife

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The lyrics are distributed across four systems of music. The first system includes the lyrics 'Long may they happily dwell side by side' and 'bridegroom she loves'. The second system includes 'Faithful and tender as twin turtle doves' and 'Health and long life to the'. The third system includes 'fond wedded pair' and 'Proud happy husband and sweet loving wife'. The piano accompaniment consists of a flowing melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Smile on them Heav'n, in re-sponse to our pray'r *cres.* Bless them with *cres.* Bless them with happiness.

cres. Health *cres.* health and long life, health and long life,
Health and long life, and long life, health and long life,
health health and long life, health and long life,
Health and long life health and long life, health and long life,

cent. *do.* Health to the beau-ti-ful bride..... Health and long life
Health to the beau-ti-ful bride..... Health and long life
Health to the beau-ti-ful bride..... Health and long life
Health to the beau-ti-ful bride..... Health and long life

ff.

health and long life to the bridegroom to the

health and long life to the bridegroom to the

health and long life Health.....

health and long life to the bridegroom to the

bride - groom she loves.....

bride - groom she loves.....

..... health and long... life

bride - groom she loves.....

(ENTER CLAUDE AND PAULINE MME AND MON DESCHAPELLES BEAUSEANT AND GIRLS STREWING FLOWERS.)

First system of musical notation, consisting of a treble clef and a bass clef. The treble clef part contains a series of eighth and sixteenth notes, some beamed together. The bass clef part contains a series of quarter notes.

Second system of musical notation. The treble clef part continues with eighth and sixteenth notes. The bass clef part contains quarter notes. The instruction *sempre p* is written below the bass clef. A *p.H.* marking is at the end of the system.

Third system of musical notation. The treble clef part continues with eighth and sixteenth notes. The bass clef part contains quarter notes. The instruction *cres* is written above the treble clef. A *R.H.* marking is below the bass clef.

- cen - do .

Fourth system of musical notation. The treble clef part contains eighth and sixteenth notes. The bass clef part contains quarter notes. The instruction *pva* is written above the treble clef. A *f* marking is below the bass clef.

pva

Fifth system of musical notation. The treble clef part contains eighth and sixteenth notes. The bass clef part contains quarter notes. The instruction *cres* is written below the treble clef. The text *cen - do .* is written below the bass clef.

SOPRANI.

ALTI.

TENORI.

BASSI.

pp
Health
Health
Health and long life to the

..... and long life.....
..... and long life.....
beau-ti-ful bride

Health and long life to the bridegroom she loves

Long may they hap-pi-ly dwell side by side *cres.* side by side,

Faith-ful and ten-der as

Long may they dwell side by side,
side by side,

side by side Health
 twin tur-tle doves long life
 side by side side by side.....
 side by side dwell side by

... and long life, health and long life, health to the beau-ti-ful
 health and long life, health and long life, health to the beau-ti-ful
 health and long life, health and long life, health to the beau-ti-ful
 side long life, Health and long life, health to the beau-ti-ful

sempr. f
 bride health and long life
 bride
 bride health and long life
 bride
 sempr. f

health and long life..... health and long
 health and long
 health and long life..... health and long
 health and long
 life, health and long life, to hus-band, to
 life, health and long life, to hus-band, to
 life, health and long life, to hus-band, to
 life, health and long life, to hus-band, to
 hus-band and wife
 hus-band and wife
 hus-band and wife
 hus-band and wife

cres
cres
cres
cres
cres
crescdo.
crescdo.
crescdo.
crescdo.
crescdo.
ff
ff
ff
ff

(PAULINE & CLAUDE TAKE LEAVE OF MME & MONS
DESCHAPELLES AND GUESTS.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note figures. A first ending bracket is present in the upper staff.

The second system continues the piece. The upper staff shows a melodic line with a first ending bracket. The lower staff features a bass line with a dynamic marking of *f* (forte) and a *R.H.* (Right Hand) instruction below the staff.

The third system shows the continuation of the melodic and harmonic lines. The upper staff has a melodic line with a first ending bracket. The lower staff has a bass line with a dynamic marking of *f* and a *R.H.* instruction at the end of the system.

The fourth system continues the musical piece. The upper staff has a melodic line with a first ending bracket. The lower staff has a bass line with a dynamic marking of *p* (piano) and a *R.H.* instruction at the end of the system.

The fifth and final system on the page shows the continuation of the melodic and harmonic lines. The upper staff has a melodic line with a first ending bracket. The lower staff has a bass line with a dynamic marking of *f* and a *R.H.* instruction at the end of the system.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *Dim.* is placed at the end of the system.

R.H.

The second system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *R.H.* is placed below the system.

R.H.

The third system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *R.H.* is placed below the system.

R.H.

R.H.

The fourth system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *pp* is placed at the beginning of the system.

The fifth system of music consists of two staves. The upper staff (treble clef) contains a series of chords, each with a slur above it, and a final quarter note. The lower staff (bass clef) contains a series of chords, each with a slur above it. The key signature has one flat (B-flat). The dynamic marking *Rall.* is placed at the end of the system.

Rall.

Tempo del Duetto.

Fare - - well... Fare - - well....

Fare - - well... Fare - - well....

Fare - - well... Fare - - well....

Fare - - well... Fare - - well....

PAULINE.

Ever

Ever

'mid life's flow'rs may you dwell...

Amid life's sweetest flow'rs May you for ev-er dwell...

Amid life's sweetest flow'rs May you for ev-er dwell...

Fare - well, fare - well...

PAULINE.

dearest true to thee..... Ev_er dearest true to

MME D.

Farewell.

GLAVIS & BEAUS.

We'll triumph soon

CLAUDE.

true to thee..... true to

MONS D.

Farewell,

SOPRANI.

May peace and love bless

ALTI.

May peace and love bless

TENORI.

May peace and love bless

BASSI.

May peace and love bless

pp

P.
thee..... This heart, this un - - chang-ing heart ev-er

M^{me}
D.
Farewell,

G & B
Revenge is nigh

C.
thee..... This heart ev-er

M^{ms}
D.
Farewell,

S.
all your future hours May peace and love, bless all bless

A.
all your future hours May peace and love, may peace and

T.
all your future hours May peace and love, may peace and
love..... bless

B.
all your future hours..... May peace and love, bless all, bless

Dim.
P. true to thee, ever true shall be

MPE
D. fare - - well

G & B. Revenge is nigh!

C. *Dim.* true to thee, ever true shall be Ev - er

MOPS
D. fare - - well

S. all your future hours

A. love, bless all your future hours

T. love, bless all your fu - - ture hours

B. all your future hours

Dim.

P. *p* E - - ver dear - est true to

MM^c D. *pp* fare - - -

G & B. *pp* Revenge is

C. *pp* dear - est, true to

MM^{ns} D. *pp* fare - - -

S. *pp* fare - - -

A. *pp* fare - - -

T. *pp* fare - - -

B. *pp* fare - - -

fare - - -

P.
thee, e - - ver

MTC
D.
- well,

G&B.
nigh!

C.
thee, e - ver dear - est,

Mous
D.
- well,

S.
- well,

A.
- well,

T.
- well,

B.
- well,

thee, e - - ver
- well,
- well,
- well,
- well,
- well,
- well,
- well,

P.
- well fare - well.....

MUP
D.
- well fare - well.....

G & B
- venge, revenge is nigh.....

C.
- well fare - well.....

VOUS
D.
- well fare - well.....

S.
- well fare - well, fare - - - well.....

A.
- well fare - well, fare - - - well.....

T.
- well fare - well, fare - - - well.....

B.
- well fare - well, fare - - - well.....

gva.....

gva.....

ff

ff

END OF ACT 2.

ACT 3.

N^o 12. INTRODUCTION AND SONG. WIDOW MELNOTTE. "FROM ITS MOTHER'S NEST."

Allegro con fuoco.

trem.

f

f

Cres:

ff

N^o 12.

gva

ff

lunga pausa.

Molto moderato.

p

pp

pp

p

p

rall:

Andantino. WIDOW. *p*

Andantino. (M.M. ♩ = 46)

p

From its

mother's nest one morning A birdling gai-ly flew, And

heedless of her warn-ing Re-solved the world to view, The

summer sun shone bright-ly, The bal-my flowrs and trees... Were

poco cres:

stir'd by zephyrs light - ly, Rich odours filled the breeze, Rich

poco cres:

Dim.

o - dours, rich o - dours, rich o - dours filled the breeze,

mf *Dim.* *p*

p

Rich odours filled the breeze,

pp

pp rit.

filled the breeze

pp *trill* 19

Non troppo presto. M.M. = 52.

And oh! said the bird... ling 'Tis sweeter to roam A-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'And' and the dynamic is 'p'. The vocal line begins with a fermata on a whole note, followed by the lyrics 'oh! said the bird... ling 'Tis sweeter to roam A-'. The piano accompaniment consists of chords and moving lines in both hands.

- round the gay world, than to nestle at home..... And

The second system continues the vocal line with the lyrics '- round the gay world, than to nestle at home..... And'. The piano accompaniment continues with similar harmonic support.

oh! said the bird - - ling, 'tis sweeter to roam..... A -

The third system features the vocal line with the lyrics 'oh! said the bird - - ling, 'tis sweeter to roam..... A -'. The piano accompaniment continues.

sempre pp
- round the gay world. . . . A_ round the gay world... than to

The fourth system is marked with the dynamic *sempre pp*. The vocal line has the lyrics '- round the gay world. . . . A_ round the gay world... than to'. The piano accompaniment continues.

nestle, nestle, nes_tle at home.
colla voce.

The fifth system is marked *colla voce.* The vocal line has the lyrics 'nestle, nestle, nes_tle at home.'. The piano accompaniment continues.

The piano introduction consists of three measures. The right hand features a melodic line with a half note followed by a quarter note, and a final half note. The left hand provides harmonic support with chords and moving lines.

Tempo I^o

p When night came, dark and

Tempo I^o

The first vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note triplet pattern in the right hand and a simpler bass line in the left hand.

drea - - ry, At ma - ny a nest in vain The

The second vocal line continues the melody. The piano accompaniment maintains the triplet pattern in the right hand.

bird - ling, faint and wea - - ry, Sought shel - ter from the

The third vocal line concludes the phrase. The piano accompaniment continues with the triplet pattern.

rain. Next morn, with fond-est yearn - - ing, He

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "rain. Next morn, with fond-est yearn - - ing, He". The piano accompaniment includes two triplet markings over the first two measures.

poco cres:
poised his wings in air And, to his nest re - turn - ing, Found

poco cres:

The second system continues the piece. The vocal line has the lyrics "poised his wings in air And, to his nest re - turn - ing, Found". The piano accompaniment features a *poco cres:* marking in both the vocal and piano parts.

Dim.
lov-ing welcome there, found lov-ing, found loving, found

mf *Dim.*

The third system has the lyrics "lov-ing welcome there, found lov-ing, found loving, found". The piano accompaniment includes a *mf* marking and a *Dim.* marking.

lov - - ing wel - come there

p

The fourth system concludes with the lyrics "lov - - ing wel - come there". The piano accompaniment features a *p* (piano) marking.

Cres:

nes-tle at home And oh! said the bird . . . ling, no

more will I roam A-round the gay world A-

- round the gay world . . but will nestle, nestle, nestle at home.

p

Nº 13. (DURING DIALOGUE.)

(WIDOW.) "And my boy will soon return to his nest, and with

Andante con moto.

pp

him his beautiful bride: his letter is so blotted that I can scarcely read it, but

he says he will be here almost immediately."

pp

Dim.

(WIDOW.) "Oh! my boy, the pride of my heart, welcome, welcome! I beg pardon ma'am, but I do love him so!"

"Ah! here they are"

molto cres. *f*

(PAULINE.) "Good woman, I really — why, prince, what is this! does the old lady know you!"

p

(PAULINE.) "Oh! I see, you have done her some service — Another proof of your kind heart — is it not?" (CLAUDE.) "Of my kind heart, ay!"

p

(PAULINE.) "So you know the Prince?" (WIDOW) "Know him, madam? Ah! I begin to fear it is you who know him not?"

cres. *p*

(PAULINE.) "Can we stay here, my lord? I think there's something very wild about her?"

poco piu mosso. *p*

(CLAUDE.) Madam, I— no, I cannot tell her— what a coward is a man who has lost his honor!”

(CLAUDE.) “Speak to her— speak to her— tell her that— O Heaven, that I were dead!”

(PAULINE.) How confused he looks. this strange place— this woman— what can it mean— I half suspect—

Allegro.

who are you madam! who are you! can't you speak! are you struck dumb!

(WIDOW.) “Claude, you have not deceived her!”

“Ah! shame up on you! I thought that, before you went to the altar, she was to have known all”

(PAULINE.) All! what? My blood freezes in my veins!

(WIDOW.) Poor Lady—

Andante.

I tell her, Claude!

Musical notation for the first system, featuring piano accompaniment with a dynamic marking of *p*. The music is in 3/4 time and consists of two staves.

Know you not, Madam, that you are wedded to my son Claude Melnotte?

Musical notation for the second system, featuring piano accompaniment with a dynamic marking of *p*. The music continues on two staves.

Presto.

Musical notation for the third system, featuring piano accompaniment with dynamic markings *mf* and *cres.*. The music is in 3/4 time and consists of two staves.

accel.

Musical notation for the fourth system, featuring piano accompaniment with dynamic markings *ff* and *accel.*. The music is in 3/4 time and consists of two staves.

(PAULINE.) "Your son! hold—hold— do not speak to me" is this a jest—is it!

Musical notation for the fifth system, featuring piano accompaniment. The music is in 3/4 time and consists of two staves.

" I know it is only speak "

" one word _ one look _ one smile "

" I cannot believe _ I, who loved you so _ I cannot believe you such a _ No! I will not wrong you by a harsh word _ Speak! "

(CLAUDE) " Leave us "

Molto Moderato.

espress.

(WIDOW.) " Oh! Claude, that I should live to see you bow'd by shame; you of whom I was so proud; "

(PAULINE) " Her son! her son! "

cres.

dim e rall.

N^o 14. DUET, CLAUDE & PAULINE, "Now, LADY HEAR ME."

PAULINE. REC:

CLAUDE REC: Hear thee speak! HER son!

Now la_dy hear me, *a tempo.*

REC:

piu mosso.

HER son! Speak on! that thou mayst silence curses, Speak!

REC: *piu mosso.*

cres.

No! curse.. me if thou wilt, No! curse... me if thou wilt, Thy curse

sfp *cres.*

(mockingly.)

This!

...would be less hard to bear...than thy forgive - - ness.

pp

p

Andante con moto.

this is thy palace, where the per-fumed light Steals thro' the

mists of al-a-baster lamps, And every air is heavy with the sighs of orange

poco accel.

P. groves And mu_sic from sweet lutes, And mur_murs of low

poco accel.

P. four_tains that gush forth In the midst of ro_ses.

REC:

P. Dost thou like the picture?

f molto accel.

REC:

P. *f* This is my bridal home And thou my bridegroom! *Allegro.*

gva

f

Lento.

P. What have I done to thee? How sinned against thee?

A

rit e dim.

P
C

That thou, that thou shouldst crush me thus!

Molto Adagio. (M.M. ♩=40)

CLAUDE.

p *espress.*

Lis - ten, Pau - line, From my first years, my

soul.... was filld with thee; I saw thee, midst the

c

flow'rs... the lonely boy Tended, unmark'd by thee,

c

tended, unmark'd by thee, a spi-rit of bloom And springtide freshness,

c

lov- - liness and joy. I saw thee, and the passionate heart of

agitato.

agitato.

p

c

man.... En - - ter'd and thrill'd the boy-ish dream-ers

cres.

cres.

c

breast.... And I a-dor'd thee, a-dor'd thee with a

dim.

f

colla voce.

p



cres.
- love, a quench-less love, a quench-less love..... That burn'd the

mf

dim.
fiercer, the fier - cer that 'twas un-con - fess'd.

dim.

p

For thy dear sake the lone - ly youth he

came, A midnight student, a stu - dent o'er the sages'

dreams. And passion taught me poesy, And passion taught me poesy and

c
 art, refind my soul with its en - no - bling beams; Men

p

c
 call'd me vain, some mad, I heed ed not..... For their ap -
agitato. *agitato.* *cres* *cres*

c
 cen - do.
 - please had lit - tle charm for me..... But still toid'd
dim. *colla voce.*

c
 on, Hoped on, for it was sweet, for it was sweet, if not to
p

c
 win..... if not to win, to feel..... more worthy
mf *dim.*

PAULINE.

P *p* Why do I cease to hate him? While he speaks he hath a
 C thee.

P *sempre. p* ma-gic which dispels my hate, And half in-clines me to forgive the
 C *sempre. p*

CLAUDE.

P fraud Which links with his my wretched fu-ture fate. At last I
 C *agitato.*

C *e cres.* pour'd my passion into song, My heart's o'erflow-ings unto thee were borne
 C *e cres.*

REC: *agitato.*

..... To thee, my i - dol; But the enthusiasts name,

That should have been thy triumph, was thy scorn

Allegro con fuoco.
marcato.

REC:

And then the tempters found a wil-ling

tool for their revenge; my aid was swiftly

cres.

won *molt cres* e *accel.* Love chang'd to

P

C

hate; thou hadst tram-pled on the worm, It turn'd and

f con fuoco

P

C

stung thee! Lady, I have done

a tempo. 8^{va}.....

ff

REC:

PAULINE.

p quasi a tempo.

Speak not of love, True love, sir, hath no sting. What was the

Moderato. (M.M. ♩=69.)

p

P
C

sight of a poor, powrless girl To the deep wrong of this most vile re-

P
C

piu lento espressivo. *Molto allegro.*
cres

- venge! Oh! how I lov'd this man, a slave, a churl!

piu lento. *Molto allegro.*

P
C

No! not a slave, Despair at least is free; Nor will... I be revengful passion's

s.f.

P

C

espressivo.

slave; *Molto Andante.* Here.... at thy feet.... I lay a husband's

f

p

P

C

rit.

rights, And, broken hearted, seek a soldier's

p

P

C

REC:

What dost thou mean?

grave.

Allegro.

This paper sign'd by

REC:

f

p

me, Avows the fraud by which I gain'd thy hand, *tempo.*

f

Sign but thy name, and thou again art free. *tempo. dim.*

An hour hence, *p* I quit my native land, *rit.*

Lento. (M.M. ♩=40.) Yet, ere I go,.... un - to thy fathers arms,...

... I must restore thee, happy once again, Summon'd by me, he

P

C

soon will bear thee hence Till then, in this poor dwelling

Detailed description: This system contains the first two lines of music. The vocal line (C) begins with a melodic phrase starting on a G4, moving up to a B4, then down to an A4, and continuing with eighth notes. The piano accompaniment (P) features a series of chords in the right hand and a bass line in the left hand. Dynamics include a crescendo hairpin and a piano (*p*) marking.

P

C

His no_ble na_ture, his na_ture thus reveal _ing
safe re_main

pp *pp*

PED. * PED. * PED. * PED. *

Detailed description: This system contains the third and fourth lines of music. The vocal line (C) continues with the lyrics 'His noble nature, his nature thus revealing' and 'safe remain'. The piano accompaniment (P) features a series of chords in the right hand and a bass line in the left hand. Dynamics include piano (*pp*) markings and a series of pedal markings: PED., * PED., * PED., * PED., *.

P

C

He plays the pu _ rer, the pu _ rer, worthier part, And love, and love again,

poco cres. *poco cres.*

PED. * PED. * PED. * PED. * PED. * PED. *

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (C) continues with the lyrics 'He plays the purer, the purer, worthier part, And love, and love again,'. The piano accompaniment (P) features a series of chords in the right hand and a bass line in the left hand. Dynamics include piano (*poco cres.*) markings and a series of pedal markings: PED., * PED., * PED., * PED., * PED., * PED., *.

espress.

P soft - - ly is steal_ing, love... is steal_ing A-round my sad heart,

C

PED. * PED. * PED. * PED. *

P steal_ing around my sad re_pentant heart .

C

The day that dawnd in golden gladness and

P

C *cres.*

filld with joy, the ver_nal air Dies out in tearful clouds of sadness, And

cres.

hope gives place, and hope... gives place to dark des - pair *poco rit.* The day,

dim.

dim.

His no - ble na - - ture, his na - ture thus re - veal - - ing

the day dies out.....

pp *gva*

a tempo.

PED. * PED. * PED.

He plays the pu - - rer, the pu - - rer, wor - thier part,

in tear - - - ful clouds of sad - - ness,

gva

*

poco cres.

P And love, and love a - gain, soft - - ly is steal - - ing,
 O the day dies out, the day dies

gva......

poco cres.

P love..... is steal - ing A - round my sad heart,
 C out. And hope gives

gva......

P steal - ing around my sad re - pent - - - ant heart
 O place, gives place.... to dark des - - pair....

gva...... *gva.*.....

cres.

P The day dies out in clouds of sad

C And hope gives place to dark des -

The first system of the musical score. It consists of three staves. The top staff is the vocal line (P), starting with a treble clef and a key signature of one flat. It contains the lyrics "The day dies out in clouds of sad" with a *cres.* marking above it. The middle staff is the vocal line (C), also with a treble clef and one flat, containing the lyrics "And hope gives place to dark des -". The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It begins with a forte (*f*) dynamic and features several chords with a blacked-out box over them.

dim.

P - - - - - ness and hope..... gives place to dark..... des -

G pair..... to dark..... des -

The second system of the musical score. It consists of three staves. The top staff (P) has a treble clef and one flat, with lyrics "ness and hope..... gives place to dark..... des -" and a *dim.* marking above it. The middle staff (G) has a treble clef and one flat, with lyrics "pair..... to dark..... des -" and a *dim.* marking above it. The bottom staff is the piano accompaniment, with a grand staff and one flat. It features a piano (*p*) dynamic and includes a *dim.* marking. The piano part includes chords with blacked-out boxes.

cres.

P - pair. The day dies out in clouds of

C - pair.

The third system of the musical score. It consists of three staves. The top staff (P) has a treble clef and one flat, with lyrics "- pair. The day dies out in clouds of" and a *cres.* marking above it. The middle staff (C) has a treble clef and one flat, with lyrics "- pair.". The bottom staff is the piano accompaniment, with a grand staff and one flat. It begins with a forte (*f*) dynamic and features several chords with a blacked-out box over them.

f *dim.* *p*

P sad - - - - - ness, and hope..... gives place to

C And hope gives place to dark des - pair to

dim. *p*

P dark des - - pair .

C dark des - - pair .

sempre p

piu lento.

P hope.... gives place gives place to dark des - pair .

C gives place to dark des - pair .

piu lento. *gva.*

gva. *rall* *en al* *fine.* *pp* *coloso*

N^o 15. DUO.

PAULINE & BEAUSEANT. "BEAUTY LIKE THINE."

All^o con molto fuoco. (M.M. ♩ = 138.)

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 eighth notes. The music is in a minor key with a 9/8 time signature. A dynamic marking of *f* (forte) is present at the beginning.

(BEAUSEANT.) *con passione.**f* Beauty like thine.... should never grace.... a

The first system of the vocal part shows the singer's line on a single staff. The piano accompaniment is on two staves below. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "Beauty like thine.... should never grace.... a".

mean a bode, but like a gem... Set in pure gold.... should

The second system continues the vocal and piano parts. The lyrics are: "mean a bode, but like a gem... Set in pure gold.... should". The piano accompaniment remains consistent with the previous system.

hold its place.... Up - on a no - ble di - a - dem

The third system concludes the vocal and piano parts. The lyrics are: "hold its place.... Up - on a no - ble di - a - dem". The piano accompaniment continues with the same rhythmic pattern.

Fortune and rank shall both be thine, And thou shalt be my

joy and pride. None ever loved with love like

mine: Then fly with

(PAULINE.) *f* Fortune and rank... may not endure Love.
me and be... my bride.

PAU.

tinged with pride may soon grow cold.... Lovethat is true _ un-

- self - ish, pure, ... Is bet - ter far than rank or gold.....

Love by its al - che - my divine Transmutes two hearts, when

once allied, *rit.* Gil - ded by love they bright - - - er

p

a tempo.

PAU: shine Than e - - ver shone the glare of

PAU: pride.

BEA: (BEAUSEANT.) *f accel:* None e - ver loved.... with love like

PAU: Gilded by

BEA: mine.

PAU: love..... they brighter shine.

BEA: Then fly with me.....

PAU:

BEA: Then fly with me

PAU:

BEA: None.... ever loved with love..... like mine. *rit:* Gild - ed by love they

f *colla voce.* *colla voce.*

PAU:

BEA: bright - - - er shine. *a tempo.*

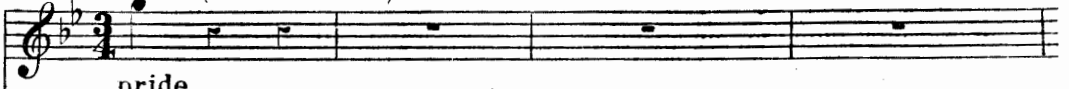
PAU: Than e - ver shone, than e - ver shone... the glare of

BEA: Then fly with me and be my.

Nº 16. FINALE.

Presto. (M.M. ♩. = 63.)

PAUL:



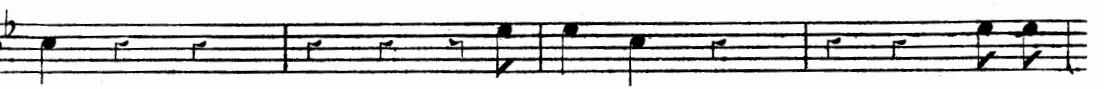
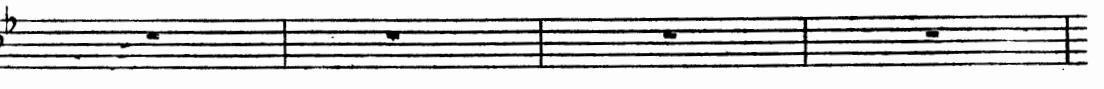
pride.

BEAU:



bride.

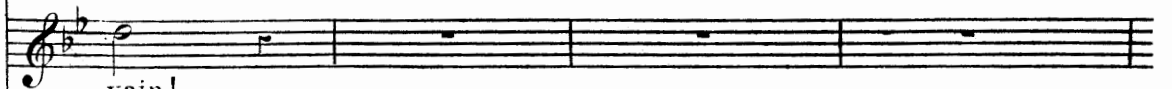
I'll taste those lips, ere I de-



- part; re - sis - tance is in



Fierce in - dig - na - tion fills my



vain!



heart! Bas coward, wretch, re -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "heart! Bas coward, wretch, re -". The piano accompaniment features a right hand with triplet eighth notes and a left hand with block chords. The system concludes with a double bar line.

frain, *accele - - - rando.* Help! Claude!

I shall not be by in-sult awed, No help is

accel - - e - - rando.

The second system continues the musical score. The vocal staves have lyrics "frain, *accele - - - rando.* Help! Claude!" and "I shall not be by in-sult awed, No help is". The piano accompaniment includes the instruction *accel - - e - - rando.* and features a right hand with triplet eighth notes and a left hand with block chords. The system concludes with a double bar line.

O for a husband's arm! Claude!

near!

The third system concludes the musical score. The vocal staves have lyrics "O for a husband's arm! Claude!" and "near!". The piano accompaniment features a right hand with triplet eighth notes and a left hand with block chords. The system concludes with a double bar line and a 2/4 time signature.

Claude! (Claude rushes on and hurls Beauseant to end of the room.) **CLAUDE.** *f*

Prestissimo. Pau - line! thy Claude is

ff 3 3 3 3 3 3 3 3 3 3 3 3

here!

BEAU: drawing a Pistol. *Rec.*

This outrage, blood shall soon atone, Prepare at once to meet thy

Recit.

PAULINE. (placing herself in front of Claude)

Presto come prima. *Rec. p* Now, coward, fire -
fate! *f* *Rec.*

accel.

on me a lone ex-pend the venom of your hate.

ff a tempo.

(Claude gently removes Pauline, and places her half fainting in a chair, folds his arms, and looks steadily at Beauseant - who shrinks.)

dim:

ff 1 2 3 4 5 6 7 8 9 10 11 12

CLAUDE. *Rec:*

f He dares not fire... tho' fierce his

13 14 15 16

spite, For fear his life should forfeit be. Brave tricks are

f

these a girl to fright - Pauline there is no danger See!

p

Con moto. (M.M. ♩=80.)

(Enter Widow)

p My son,

Recit:

I've sought thee ev'ry where (CLAUDE.) He

Why did'st thou quit this lady's side?

brought me word - the stranger there - you bade me come.

a tempo. the stranger

Recit: *p* *mf* *cres:*

Recit:

This gen.tle.man

lied!

f I see none

Recit:

CLAUDE.

here, No gentleman can coward be, or stoop to falsehood, and 'tis

clear, Coward and liar, both is he. (Enter Glavis)

f *p* *Alla marcia.*

GLAVIS.

Monsieur and Madame Deschappelles will soon be here, With

more than half the guests as well, who wish'd you joy..... this afternoon.

PAULINE.
Adagio.

PAULINE. *Recit:*

p So soon! so soon! *p* Thou

Recit:

Lento.

pp

wishest me... to quit thy side. CLAUDE Moderato.

Recit: *p* Ah! no, But con - science I o -

...bey, My honour bids me free the bride I won by fraud, alas the

p

All^o vivace. (M. M. ♩=152.)

day!

p

MONS: DES:

(Enter M. & M^{me} Deschappelles and Friends.)

My child, my child,

M^{ME} DES:

My poor Pauline!

f

sempre *cres-* *cen-* *do*

M^{me} DES: Rec.

A wretched hovel, I de-clare!

I soon shall

a tempo.

f

faint. Oh! what a scene! old woman, quick get me a

p

(Sobbing)
chair. To think that ere a

f Rec:

moderato. Rec: MONS DES: Mel - notte! I

child of mine —

f Rec:

have the let-ter here In which all right thou dost re - sign To claim as

f

rit: Non troppo All? (M.M. = 116) CLAUDE. I was

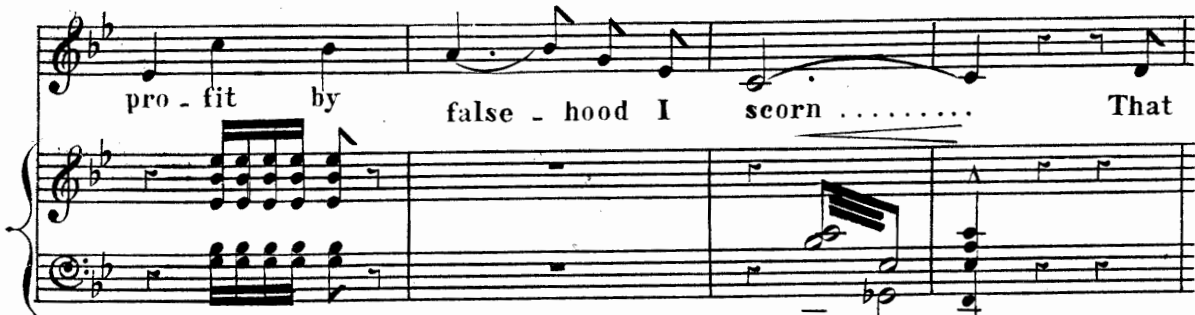
wife my daughter dear?

f

temp - - ted to crime, I con - fess it with shame, But to



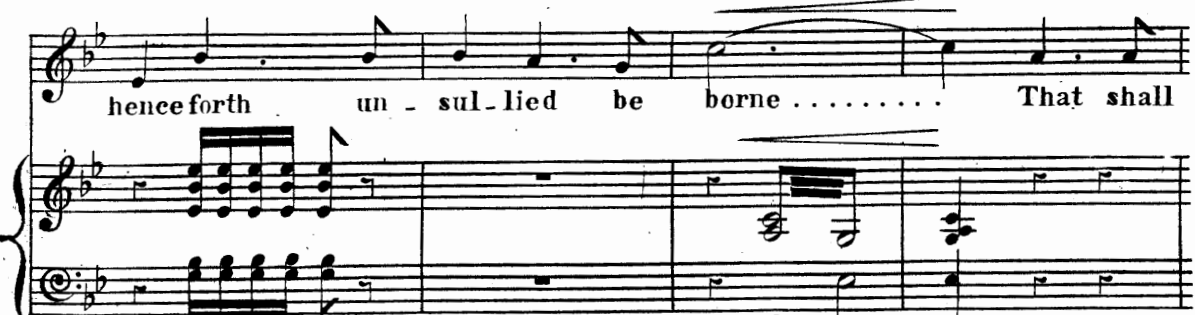
pro - fit by false - hood I scorn That



let - - - ter is mine, it is signed with a name That shall



hence forth un - sul - lied be borne That shall



hence forth un - sul - lied be borne To



France shall be of fered my name and my sword, And

should I win for_tune, win for_tune and fame, In the

cres: mo.. - ment of tri umph, as brightest re - - ward

..... In the moment of triumph a - gain, a - gain

..... that dear hand I may claim

p A pret.ty pack of nonsense I de.clare,

MONS. DES: *p*
My child, thou'rt

Recit: *p*

saved, now let us hence a . . . way. Allegro. (♩ = 152.)

p

(PAULINE.) *p* A . las! I can not

cres *cen*

Here to Heav'n I swear, Henceforth Pau .

do.

line will with her hus - - - band stay!

f

cres:

grandioso.

f

My heart..... feels the thrill of an im-pulse di-

Recit:

- vine,..... I ne'er from my hus - - - band will

grandioso. f

sever, Claude! Claude!.....

tempo 1^o

molto cresc?

cres:

f All is for-got-ten, all is for-giv-en, Claude, I am thine, yes, for

f Mod^{to}

e-ver thine, All is for-got-ten, all is for-giv-en,

Yes, I am thine and on-ly thine, I'm thine for

(CLAUDE.)

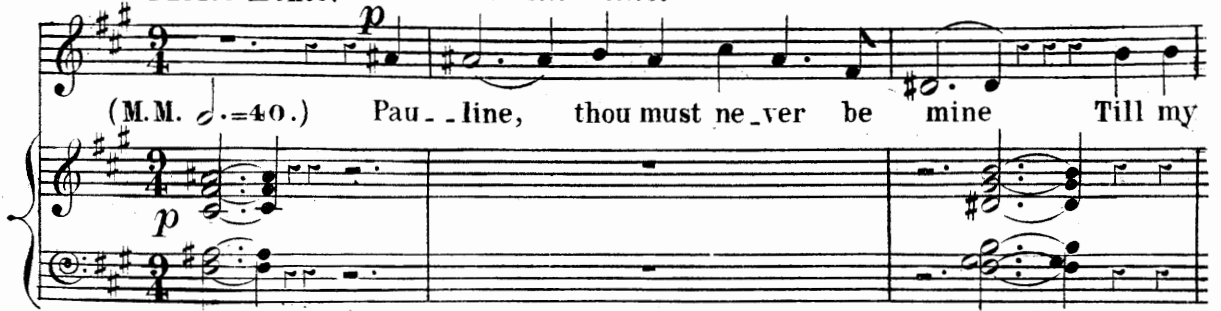
e-ver, for e-ver thine, One moment!

f *accel*

Molto Lento. *con molto sentimento.*

181

(M.M. ♩=40.) *p* Pau - line, thou must ne - ver be mine Till my



name is redeem'd from dis - honour, If we ne'er meet again, ev'ry




blessing be thine, Great Hea - - - ven, look kindly, look kindly upon



Andante. (M.M. ♩=66.) (PAULINE) *p* her. The troth that I fond - ly have



plight - ed, Un - bro - ken I'll che - rish thro' life; By



Heaven our hearts were u - ni - - ted, And Heaven will make me thy

wife,.... And Heaven will make me thy wife,..... A -

MONS: DES:

- las! her bright youth he has blight - - - ed, And

p

clouded the light of her life; They'll ne - - -

cresc:

- - - ver a gain be u - ni - - ted, And ne'er will he call her his

dim:

p

PAULINE.

MME
DESCH:

WIDOW.

GLAVIS.
f His insults shall soon be requited,

BEAUS:
f His insults shall soon be requited,

CLAUDE.
f Alas! thy bright youth, thy bright youth I have

MONS
DESCH:
wife.

SOPR:

ALTI. S.

TENORI.
Though to day they part Brighter, hap - pier

BASSI.
Though to day they part Brighter, hap - pier

f

F.

MME
D.

W.

G.
with him it is war to the knife, with him it is war to the

B.
with him it is war to the knife, with him it is war to the

CL.
blight - ed, yet dearer, yet dearer thou art than my

MS
D.

CHORUS.

days Yet may be in store, Blest with smiling

days Yet may be in store, Blest with smiling

P.
Hea ven

MME. D.
Alas! her bright youth,

W.
Alas! her bright youth,

G.
knife. But first let us witness de.

B.
knife. But first let us witness de.

CL.
life.... Although we're by fate,

M.S. D.
Alas! her bright youth,

CHORUS.
Though to-day they part.
Though to-day they part.
rays, Though to-day they part.
rays, Though to-day they part.

sempre, f

P. 

TEMP. D. 

W. 

G. 

B. 

CL. 

MS. D. 

CHORUS.













P. will make, will make me thy wife.

MME D. cloud . . . ed the light of her life.

W. he has blight ed.

G. the parting of hus . . . band and wife.

B. the parting of hus . . . band and wife.

Cl. call thee, may call thee my wife.

MS D. cloud ed the light of her life.

store, . . . blest with smil . . . ing rays.

store, . . . blest with smil . . . ing rays.

store, blest with smil . . . ing rays.

store, blest with smil . . . ing rays.

p

p
P. Heaven will make me,

p
MME. D. Her^s bright youth, Her bright

p
W. Her bright youth, Her bright

p
G. His insults, his insults

p
B. His insults, his insults

p
Cl. Thy bright youth, thy bright youth

p
M^s D. Thy bright youth, Her bright youth

p
CHORUS. Bright_er days, bright_er

p
Bright_er days, bright_er

p
Bright_er days, bright_er days,

p
Bright_er days, bright_er days,

p

cresc:

P
Hea_ven will make me thy wife, thy wife,

MME
D youth, he has blighted, he has

W youth, he has blighted, and

G shall be re_qui_ted, shall be re

B shall be re_qui_ted, shall be re

CL I have blight - - - ed, I have blight - -

MS
D he has blight - - - ed, he has blight - -

C H O R U S .
days may be in store, maybe in

days may be in store, maybe in

Yet may be in store, may be in store,

Yet may be in store, may be in store,

cres - cen - do.

P. will make me thy

M^{me} D. blight - ed and cloud - ed her

W. cloud ed her.

G. - qui - ted, with him it is war to the

B. - qui - ted, with him it is war to the

C. ed have

M^S D. . . . ed, And cloud - ed the light of her

store, Bright - - er days may be in

store Bright - - er days may be in

Bright - - er days may be in store may be in

Bright - - er days may be in store may be in

cres:

P. *f* wife
 M.
 D. *f* life
 W. *f* life
 G. *f* knife
 B. *f* knife
 C. *f* blight ed.
 M.S.
 D. *f* life
f store Al though to day... they
f store Al though to day... they
f store Al though to day... they
f store
f *marcato.*

The musical score is arranged in two systems. The first system contains eight vocal staves, each with a label on the left: P., M^e D., W., G., B., C., M^s D., and CHORUS. The CHORUS section consists of three staves, each labeled 'part' with a dotted line indicating the vocal line. The second system is a piano accompaniment, consisting of two staves (treble and bass clef) with a brace on the left. The piano part begins with a *ff* dynamic marking. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts are mostly silent, with some notes in the CHORUS section. The piano part features a complex, rhythmic accompaniment with many accidentals.

pp

P. Hea ven, Heaven will make me thy

M^e D.

W. *pp* They'll ne'er again be u . ni - ted, And ne'er will he call her his

G. *pp* First, let us witness de - light - ed, The parting of husband and

B.

C.

M^s D.

CHORUS.

pp

The musical score is arranged in a standard choral format. It features a piano accompaniment at the bottom, followed by a Chorus section with five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass). Above the chorus are five individual vocal parts: Soprano (S.), Alto (A.), Tenor 1 (T.), Tenor 2 (T.), and Bass (B.). The lyrics are written below the vocal staves. The piano part includes a complex arpeggiated figure in the left hand and a more melodic line in the right hand. The score is in a key with one sharp (F#) and a 4/4 time signature. Dynamics such as *p* (piano) are indicated throughout.

Lyrics:

S. wife The troth that I fondly have plight . . ed, The
A. A - las her brightyouth he has blight . . ed, A -
T. wife A - las her brightyouth he has blight . . ed, A -
T. wife His in - sults shall soon be re qui - . . . ted, His
B. His in - sults shall soon be re qui - . . . ted, His
CHORUS:
 Thy bright youth
 Her bright youth
 Bright er days
 Bright er days
 Bright er days
 Bright er days

cres: e accel:

P.
troth that I fond - ly have plight - ed, un - bro - - ken, un -

M^e
D.
- - las! her bright youth he has blight - ed, has blight - - ed, has

V.
las! her bright youth he has blight - ed, has blight - - ed, has

G.
in - sults, soon shall be re - qui - - ted, re - qui - - ted

B.
in - sults soon shall be re - qui - - ted, re - qui - - ted

C.
Thy bright youth I have

M^s
D.
Her bright youth he has

cres: e accel:

bright - - - - er days, bright - - er

bright - - - - er days, bright - - er

bright - - - - er days, bright - - er

bright - - - - er days, bright - - er

cres: e acce - - le - - ran - - do.

C H O R U S .

f *sempre f*

P. bro - - - - - ken I'll

ME D. blight - - - - - ed Her

W. blight - - - - - ed Her

G. his in-sults soon shall be re- qui- ted, with

B. his in-sults soon shall be re- qui- ted, with

C. blight - - - - - ed Thy

MS D. blight - - - - - ed Her

f *sempre f*

CHORUS. days may be in store, may be in store, Tho' to-

days may be in store, may be in store, Tho' to-

days may be in store, may be in store, Tho' to-

days may be in store, may be in store, Tho' to-

f *sempre f*

days may be in store, may be in store, Tho' to-

f *sempre f*

Molto Allegro.

The musical score is arranged in a standard choral format. It features a vocal section with parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a piano accompaniment (P.). The lyrics are: "cherish through life, I'll cherish through youth, her youth, her youth, her youth, him, with him, it is war to the him, with him, it is war to the youth, thy youth, thy youth, thy youth, her youth, her youth, her day they part, tho' to-day they day they part, tho' to-day they day they part, tho' to-day they". The piano part provides a rhythmic accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

P. life, I'll cherish, I'll cherish, I'll cherish, thro'

Me. youth, he has blighted, and clouded the light of her

D. youth, he has blighted, and clouded the light of her

W. youth, he has blighted, and clouded the light of her

G. knife, with him it is war, it is war to the

B. knife, with him it is war, it is war to the

C. youth I have blighted yet dearer thou art than my

M^s. youth he has blighted and clouded the light of her

D. part, tho' to day, tho' to day, tho' to day they

CHORUS.

part, tho' to day, tho' to day, tho' to day they

part, tho' to day; tho' to day, tho' to day they

part, tho' to day, tho' to day, tho' to day they

part, tho' to day, tho' to day, tho' to day they

P. life.

M^e. D. life.

W. life.

G. knife.

B. knife.

C. life.

M^s. D. life.

CHORUS.

part, Bright . . er days may be in store.

part, Bright . . er days may be in store.

part, Bright . . er days may be in store.

part, Bright . . er days may be in store.

ff

sempre ff.

Piano introduction consisting of two staves of music. The right hand features a rapid, repetitive eighth-note pattern, while the left hand provides a steady accompaniment of eighth notes.

P. *f*
Claude! Claude! Ah!

M.
D.

W.

G.

B.

C.

M.
D.

CHORUS.

Main section of the score featuring vocal staves (P., M., D., W., G., B., C., M., D.) and a CHORUS section. The vocal parts are mostly silent, with the soprano part (P.) containing the lyrics "Claude! Claude! Ah!" and a long note. The instrumental parts (W., G., B., C., M., D.) are also mostly silent, with some accompaniment visible at the end of the section.

Piano accompaniment for the final section, consisting of two staves. The right hand has a melodic line with a *ritard:* marking and a series of eighth notes. The left hand provides a bass line with chords and eighth notes.

ff

P. All is for- got - - - ten, all is for- giv- - en,

M^e D. They will ne'er a- gain, ne'er be u- - ni - - ted,

W. They will ne'er a- gain, ne'er be u- - ni - - ted,

G. Let us wit- - - ness, witness de- light - - ed

B. *ff* Let us witness, Let us

C. *ff* Though we're by fate dis- u-

M^s D. *ff* They'll ne'er a- gain be u-

CHORUS.

ff Though to day they part, bright - - er, hap- pier days,

ff Though to day they part, bright - - er, hap- pier days,

ff Though to day they part, bright - - er, hap- pier days,

ff Though to day, they

Poco meno mosso.

ff

P.
Claude, I am thine, and.... on . . . ly thine.

M.
D.
Ne'er will he call her his wife, his wife.

W.
Ne'er will he call her his wife, his wife.

G.
wit . . ness the part . . ing of hus . band and wife.

B.
wit . . ness the part . . ing of hus . band and wife.

C.
. ni . . ted, one day I may call thee wife . . .

MS.
D.
. . ni . . ted, ne'er a . gain, a . gain . . .

CHORUS.
bright . . . er days yet may be in store.

bright . er days may be in store.

bright . . . er days yet may be in store.

part, brighter days may be in store.

P. All is for - got - - ten, all is for - giv - - en,
 M^e D. They... will ne'er a gain, ne'er be u - ni - - ted,
 W. They... will ne'er a gain, ne'er be u - ni - - ted,
 G. Let.... us wit - - ness, wit - ness de - light - ed,
 B. Let us wit - ness, Let us
 C. Though we're by fate dis - u -
 M^s D. They'll ne'er a gain be u -
 CHORUS.
 Though to - day they part, Bright - er, happier days
 Though to - day they part, Bright - er, happier days
 Though to - day they part, Bright - er, happier days
 Though to - day they part, Bright - er, happier days
 Though to - day they

P. Claude, I am thine, yes, for e . . . ver thine.

M^e. D. Ne'er will he call her, will he call her his wife.

W. Ne'er will he call her, will he call her his wife.

G. wit . . ness the part . . ing of hus . . band and wife.

B. wit . . ness the part . . ing of hus . . band and wife.

C. ni . . ted, though dis . . ni ted, One

M^s. D. ni . . ted, ne'er will he call her his wife.

CHORUS.

bright . . er days yet may be in store.

bright . . er days yet may be in store.

bright . . er days yet may be in store.

part, brighter days yet may be in store.

P.
All is for - - got - - ten, all is for - giv - - en,

M^o
D.

W.

G.

B.

C.
day I may call thee, call thee my wife, may

M^s
D.

CHORUS.
Brighter days, happier days,
Brighter days, happier days,
Brighter days, happier days,
Brighter days may be in

p

P. *cres- - - - - cen- - - - - do.*
 all,..... yes, all,.... yes,.....
 M.
 D. *cres- - - - - cen- - - - - do.*
 ne - - - - - ver, ne - - - - - ver,
 W. *cres- - - - - cen- - - - - do.*
 ne - - - - - ver, ne - - - - - ver,
 G. *cres- - - - - cen- - - - - do.*
 let us wit - - - - - ness,
 B. *cres- - - - - cen- - - - - do.*
 let us wit - - - - - ness
 C. *cres- - - - - cen- - - - - do.*
 call thee, call... thee
 M.
 D. *cres- - - - - cen- - - - - do.*
 ne'er..... will he call.....
cres- - - - - cen- - - - - do.
 hap pier days, happier days, yet may be, may
cres- - - - - cen- - - - - do.
 hap pier days, happier days, yet may be, may
cres- - - - - cen- - - - - do.
 hap pier days, happier days, yet may be, may
cres- - - - - cen- - - - - do.
 store, may be, may be in
cres- - - - - cen- - - - - do

CHORUS.

P. *f* All is for- got - ten, all is for.

Me. *f* They'll ne'er be u - ni - - - ted, ne'er be u.

D. *f* They'll ne'er be u - ni - - - ted, ne'er be u.

W. *f* They'll ne'er be u - ni - - - ted, ne'er be u.

G. *f* first let us wit - - - ness, wit - - - ness the

B. *f* first let us wit - - - ness, wit - - - ness the

C. *f* may call thee my wife, call thee my

MS. *f* her his wife, will call her his

D. *f* be in store, Al - though to - day, to - day they

CHORUS. *f* be in store, Al - though to - day, to - day they

f be in store, Al - though to - day, to - day they

f store, al - - - - though to - day, to - - day they

P. giv - - en, Claude, I am thine, yes, for e - - - ver
 M^s D. - ni - - ted, ne - ver a - gain be u - ni - - -
 W. - ni - - ted, ne - ver a - gain be u - ni - - -
 G. part - ing, wit - ness de - light - ed, de - light - - -
 E. part - ing, wit - ness de - light - ed, de - light - - -
 C. wife Tho' we're by fate dis - u - ni - - -
 M^s D. wife They'll ne'er a - - gain be u - ni - - -
CHORUS.
 part, Bright - er days yet may be in
 part, Bright - er days yet may be in
 part, Bright - er days yet may be in
 part, Bright er days yet may be in

P. *mf*
 thine, Claude!
 M^o D. - ted.
 W. - ted.
 G. *mf* *accel - - er -*
 - ed, His in - sults shall soon be, soon be re -
 B. - ed,
 C. - - ted.
 M^s D. - - ted. *accel : - er -*
 CHORUS.
 store. *p* Brighter days, Brighter.
 store. *mf* Brighter days, Brighter
 store. Bright - - er, happier days, Bright - er
 store. *mf* *accel - - er -*

P. Claude! I am thine, and
 Me D. ne'er will he call her his wife, will he
 W. ne'er will he call her his wife, will he
 G. qui - - ted, First let us wit - ness the part - ing of
 B. First let us wit - ness the part - ing of
 C. One day I may call thee my wife, I may
 Me D. Ne'er will he call her his wife, will he
 CHORUS.
 days, bright - - - -
 days, bright - - - -
 happier days, bright - - - -
 Bright - - er days may yet be in
an do al

ff

P. on - - - ly thine.....

M^o D. call her his wife.....

W. call her his wife.....

G. hus - band and wife.....

B. hus - band and wife.....

C. call thee my wife.....

M^s D. call her his wife.....

CHORUS.

- - - er, Bright - - er, happier days, bright - - er

- - - er Bright - - er, happier days, bright - - er

- - - er Bright - - er, happier days, bright - - er

store, Al - - tho' to day they part, Bright - - er

Presto.

ff

Presto.

Adagio.

P.
 Claude I am thine! Yes, thine!
 M^e.
 D.
 ne'er will he call her his wife.
 W.
 ne'er will he call her his wife.
 G.
 of hus - band and wife, and wife.
 B.
 of hus - band and wife, and wife.
 C.
 one day I may call the my wife.
 M^s.
 D.
 ne'er will he call her his wife.
 CHORUS.
 happier days may be in store, may be.
 happier days may be in store, may be.
 happier days may be in store, may be.
 happier days may be in store, may be.

happier days may be in store, may be.

Presto.

Adagio.

Molto All^o come prima.

f

P.
M^o
D.
W.
G.
B.
C.
M^o
D.
C H O R U S.

Molto All^o come prima.

f

R. Claude!

M. D.

W.

G. *ff* hus -

B. *ff* hus -

C.

M. D.

ff Yet may be in store..

ff Yet may be in store..

ff Yet may be in store..

ff Yet may be in store..

Yet may be in store..

ff

(faints)

P.

M^c D. *ff* Ah!

W. *ff* his wife.

G. fare - well!

B. - band and wife.

C. - band and wife.

M^s D. *ff* fare - well.

M^s D. his wife.

C H O R U S .

..... in store.

..... in store.

..... in store.

..... in store.

ff *accel*

al Fine *gva* *ff*

N^o 17. ENTR'ACTE.

Lento. *pp*
(M.M. = 40.)

The first system of the musical score is for a piano. It features a treble and bass clef with a key signature of one flat (B-flat). The time signature is 12/8. The tempo is marked 'Lento.' and the dynamic is 'pp'. The music consists of a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand. The right hand has many beamed sixteenth notes, while the left hand has a steady eighth-note pattern.

espress:
pp

The second system continues the piano piece. The tempo remains 'Lento.' but the dynamic is still 'pp'. The texture is more active, with the right hand playing a melodic line with some slurs and the left hand providing a dense harmonic accompaniment. The key signature and time signature remain the same.

The third system shows the piano continuing with its intricate texture. The right hand has a more melodic feel with some longer notes, while the left hand maintains a complex, rhythmic accompaniment. The dynamics and tempo are consistent with the previous systems.

The fourth system of the score continues the piano's performance. The right hand features a melodic line with some grace notes and slurs, and the left hand provides a dense, rhythmic accompaniment. The overall mood is one of quiet intensity.

p

The fifth and final system of the score shows the piano's performance. The right hand has a melodic line with some grace notes and slurs, and the left hand provides a dense, rhythmic accompaniment. The dynamics and tempo are consistent with the previous systems.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include:

- cres:* (crescendo)
- dim* (diminuendo)
- espress:* (espressivo)
- pp* (pianissimo)
- f* (forte)
- p* (piano)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *cres:* and *f*.

Second system of musical notation. The right hand continues the melodic line. Dynamics include *p* and *dim:*.

Third system of musical notation. It begins with a *Cadenza.* section. The tempo changes to *Allegro.* Dynamics include *gr^{va}*, *loco*, and *cres: accel:*.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. Dynamics include *dim:* and *p*. The tempo is marked *rall:*.

Fifth system of musical notation. The tempo is marked *Lento.* Dynamics include *p* and *pp*. The tempo changes to *a tempo.* There are *rall:* markings.

Sixth system of musical notation. It features a *gr^{va}* section. Dynamics include *ppp* and *pp*. The tempo is marked *molto rall:*. The system concludes with a *gr^{va}* section.

Nº 18, REC: & AIR, PAULINE, "BRIGHT DREAMS, TOO SWIFTLY VANISHED."

PAULINE. *p* REC: *doloroso.*

Lento. Flow fast... ye tears ye cannot

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* and *ba.*

wash away regretful thoughts of happy days gone by

a tempo.

The second system continues the vocal line and piano accompaniment. The tempo marking changes to *a tempo.* The piano accompaniment features more active harmonic movement, including some arpeggiated figures. Dynamics include *p*.

Of him of him for whom in dy - ing I will pray

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more sustained and chordal texture, with some long notes held across measures. Dynamics include *p*.

For whom I'll fond - - ly breathe my lat - est sigh....

The fourth system concludes the piece with the vocal line and piano accompaniment. The piano accompaniment features a final cadence with sustained chords. Dynamics include *p*.

Molto più lento. espress. (M.M. ♩ = 63.)

Bright

dreams, too swiftly vanished, Ah! why did ye depart! A-las, e'en hope is banished This

lonely broken heart; My life's brief radiant morning Ex-pires in hopeless gloom, His

cres.

love is chang'd to scorn - ing, And welcome is the tomb.... A -

- las, e'en hope is ban - - ish'd This lone - ly bro - ken heart, e'en

molto espress.

hope is ban - ish'd this lone - ly heart, e'en - hope is banish'd this

bro - ken heart.

bro - ken heart.

The hopes I fond - ly cher - ish'd Can

The hopes I fond - ly cher - ish'd Can

ne - ver smile again, The light of life has perished Con - demn'd too soon to wane Yet

ne - ver smile again, The light of life has perished Con - demn'd too soon to wane Yet

cres.

still my heart remem - bers The days by joy made bright, Like

cres.

one, who in the embers tra - ces rays of past de - light.... A -

molto espress.

- las! e'en hope is banish'd This lonely broken heart, e'en hope is banish'd this

pp

lone - ly heart, e'en hope is ban - ish'd, is ban - - - ish'd, is

pp

poco rit.

ban - ish'd this broken heart.

colla voce.

sempre pp

rit.

Nº 19. CHORUS, "BLOOMING AND BRIGHT."

Allegretto. (M.M. ♩=104.)

BRIDESMAIDS.

SOP:

ALTO Bloom_ing and bright as the morning, See the young, beau_tiful

Bloom_ing and bright as the morning, See the young, beau_tiful

bride... Ev'ry fair fea_ture a_dorn_ing,

bride... Ev'ry fair fea_ture a_dorn_ing,

Blush - es with smiles are al - lied.... are..... al -
 Blush - es with smiles are al - lied.... are al -

- lied..... *cres.* Bright as the morn - ing
 - lied..... Bright as the morn - ing See the
cres.

f See the young bride, Ev' - ry fair fea - ture a -
 beau - ti - ful bride, Ev' - ry fair fea - ture

- dorn - ing, Blush - es with smiles are al - lied.... *cres.*
 - dorn - ing, Blush - es with smiles are al - lied.... *cres.*

dim. *pp*
Blush - es, are with smiles al - -
dim. *pp*
Blush - es, are with smiles al - -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are "Blush - es, are with smiles al - -". The first vocal line starts with a *dim.* marking and a *pp* dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic.

- lied.....
- lied..... (ENTER WEDDING GUESTS.)

p *marcato.*

The second system continues the vocal lines and piano accompaniment. The vocal staves have a long note for the word "lied" followed by a dotted line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a *p* dynamic and a *marcato.* marking. The instruction "(ENTER WEDDING GUESTS.)" is placed between the vocal staves.

The third system shows the piano accompaniment for the third system. The right hand features a rhythmic pattern of eighth notes, and the left hand has a bass line with a long note. The dynamic is *p*.

The fourth system shows the piano accompaniment for the fourth system. The right hand features a rhythmic pattern of eighth notes, and the left hand has a bass line with a long note. The dynamic is *p*.

SOPRANI.

ALTI. Soon shall her lo - ver, de - light - ed, Make the belov'd one his

TENORI. Soon shall her lo - ver, de - light - ed, Make the belov'd one his

BASSI. Soon shall her lo - ver, de - light - ed, Make the belov'd one his

Soon shall her lo - ver, de - light - ed, Make the belov'd one his

own... Heart will to heart be u - - ni - ted,

own... Heart will to heart be u - - ni - ted,

own... Heart will to heart be u - - ni - ted,

own... Heart will to heart be u - - ni - ted,

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

BRIDESMAIDS DO NOT SING HERE.

1^o
 Bright as the morning, See the young
 Bright as the morning, See the beau - ti - ful
 Bright as the morning, See the young
 See the

See the
 bride, Ev' - - ry fair fea - ture a dorn - ing,
 bride, Ev' - - ry fair fea - ture a dorn - ing,
 bride,
 bride,

bride..... Blush_es

Blush_es

Blush - es with smiles are al - lied... Blush_es

Blush - es with smiles are al - lied... Blush_es

Blush_es

Blush_es

Blush_es

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp are with smiles al - - - lied.....

pp

The image displays a musical score for piano and voice. It consists of several systems of staves. The top five systems are vocal lines, each starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. Each vocal line begins with a dotted line, indicating a vocal entry. The piano accompaniment is shown in the bottom three systems, each with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of chords in the right hand and a melodic line in the left hand. The word "marcato." is written in the first system of the piano accompaniment. The score concludes with a final cadence in the piano part.

mf
See the young beauti_ful bride

mf
See the young beauti_ful bride

mf
See the young beautiful

Soon shall her lov_er

Soon shall her lov_er

bride

Soon shall her lover,

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment consists of a flowing arpeggiated figure in the right hand and a steady bass line in the left hand. The vocal line is divided into several phrases, with lyrics printed below the notes. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte).

pp
soon

pp
soon

pp
De-light - ed, de-light-ed,
De-light - ed, de-light-ed,
Delight - ed, de-light-ed, *mf*

Soon shall her lov - er

pp *mf*

mf *pp*
Soon shall her lov-er, soon

mf *pp*
Soon shall her lov-er, soon

pp
De-light - ed, delight-ed,
De-light - ed, delight-ed,
Delight - ed, delight-ed,

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

Make the be-lov'd one his own, Joy, joy... in each

breast.....

breast.....

breast.....

breast.....

breast.....

breast.....

f *sf*

28

PAULINE.

pp

The troth that I fondly have plighted Un-broken I'll cherish Thro'

Tempo 1º

life..... Un-bro-ken I'll che-rish thro' life.....

Tempo 1º

p

SOPRANI.

BRIDESMAIDS.

mf

Soon shall her lov-er,

mf

SOPRANI.

Soon shall her lov-er,

ALTI.

TENORI.

BASSI.

mf

Soon shall her lov-er,

mf

pp
 soon
pp
 soon
 delight - - ed, delight - ed,
 delight - - ed, delight - ed,
 delight - - ed, delight - ed, *mf*
 Soon - shall her lov - er,
mf *pp*
 Soon shall her lov - er, soon
mf *pp*
 Soon shall her lov - er, soon
 De - light - - ed, delight - ed,
 De - light - - ed, delight - ed,
 Delight - - ed, delight - ed,
pp

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

Make the belov'd one his own... Joy, joy.... in each

f

breast

breast

breast

breast

breast

breast

f *sf* *Dim.*

28

in each breast.... find.... a throne.....
in each breast.... find.... a throne.....
in each breast.... find.... a throne.....
in each breast.... find.... a throne.....
find.... a throne.....
find.... a throne... *graz*.....
Ped.

p *ff* *ff* *ff* *ff* *ff* *ff*

graz

ff *ff* *ff* *ff* *ff* *ff* *ff*

Nº 20. FINALE.

Vivace.

CLAUDE.

The dark

stain of dis-honor is clear'd from my name, The dark

stain is clear'd... from my name..... The sweet

mo - ment for which I have sigh'd has ar - riv'd Once a -

- gain thy dear hand I may claim My own

true heart - - ed, beau - - ti - ful bride In this

heart, wild - ly throbbing with fondest de - light, Thy dear

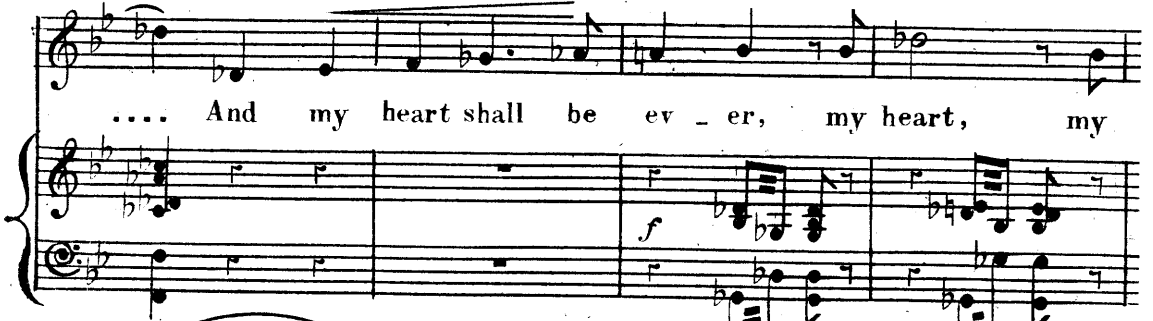
i - - mage is worshipp'd is worshipp'd a - lone. By a



life time of love I'll thy true love re - quite



.... And my heart shall be ev - er, my heart, my



heart shall be e - ver thy



Allegretto.
throne.



SOPRANI.

ALTI. Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

TENORI. Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

BASSI. Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

Soon shall her lo-ver, de-light-ed, Make the be-lov'd one his

own... Heart will to heart be u-ni-ted,

own... Heart will to heart be u-ni-ted,

own... Heart will to heart be u-ni-ted,

own... Heart will to heart be u-ni-ted,

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

Joy in each breast find a throne, find a throne.

BRIDESMAIDS DO NOT SING HERE.

Bright as the morning, See the young
 Bright as the morning, See the beau - ti - ful
 Bright as the morning, See the young
 See the

f *hr*

BRIDESMAIDS.

See the
 bride, Ev' - ry fair fea - ture a - dorn - ing
 bride, Ev' - ry fair fea - ture a - dorn - ing
 bride,
 bride,

fp *p*

bride Blush - es

Blush - es

Blush - es with smiles are al - lied.... Blush - es

Blush - es with smiles are al - lied.... Blush - es

Blush - es

Blush - es

Molto Andante PAULINE.

are with smiles al - - - lied.... The clouds of

are with smiles al - - - lied....

are with smiles al - - - lied....

are with smiles al - - - lied....

are with smiles al - - - lied....

are with smiles al - - - lied....

Molto Andante.

P. *mf*
 sor- row drift a - way, Joy's rosy sun- light gilds the scene, And Heav'n be-

P. *mf*
 - stows its smiles to day on faith- ful Claude and his Pau-

P. *mf*
 - line..... The clouds of sor- row drift a - way, Joy's
 MME D. *mf*
 CLAUDE. The clouds of sor- row drift a - way, Joy's
 MONS D. *mf*
 The clouds of sor- row drift a - way, Joy's

mf

Cres

Po ro - sy sunlight gilds the scene, And Heav'n bestows its smiles to -

MME D. ro - sy sunlight gilds the scene, And Heav'n bestows its smiles to -

C. ro - sy sunlight gilds the scene, And Heav'n be -

MOPS D. ro - sy sunlight gilds the scene, And Heav'n bestows its smiles to

CHORUS.

P. day On faith-ful Claude and his Pau - line,

MME D. day On faith-ful Claude and fair Pau - line....

C. stows its smile on Claude and fair Pau - line,

MOPS D. day On faith-ful Claude and fair Pau - line.... SOP:

CHO: The clouds of

TENOR. *ff*

P. *ff*
 MME D. *ff*
 C. *ff*
 MENS D. *ff*
 OHO: *ff*

Heav'n be_stows its smiles, Heav'n be_stows its
 Heav'n be_stows its smiles, Heav'n be_stows its
 Heav'n be_stows its smiles, Heav'n be_stows its
 Heav'n be_stows its smiles, Heav'n be_stows its
 sor - - row drift a - way, Joy's ro - sy sun - - light gilds the

P.
 MME D.
 C.
 MENS D.
 OHO:

smiles, be - - stows its smiles
 smiles, Heav'n bestows its smiles, be_stows its
 smiles, be - - stows its smiles, be_stows its
 smiles, Heav'n bestows its smiles, be_stows its
 scene, *ff* Heav'n bestows its smiles on faith_ful

P. *rit.*
 its smiles on Claude and Pau -

MUS
 D. smiles on faith - ful Claude and Pau -

C. smiles on Claude, on Claude..... and Pau -

MONS
 D. smiles on faith - ful Claude and Pau -

CHO:
 Claude on faith - ful Claude..... and Pau -

rit. *gva*

P. - line.

MUS
 D. - line.

C. - line.

MONS
 D. - line.

CHO:
 - line.

gva