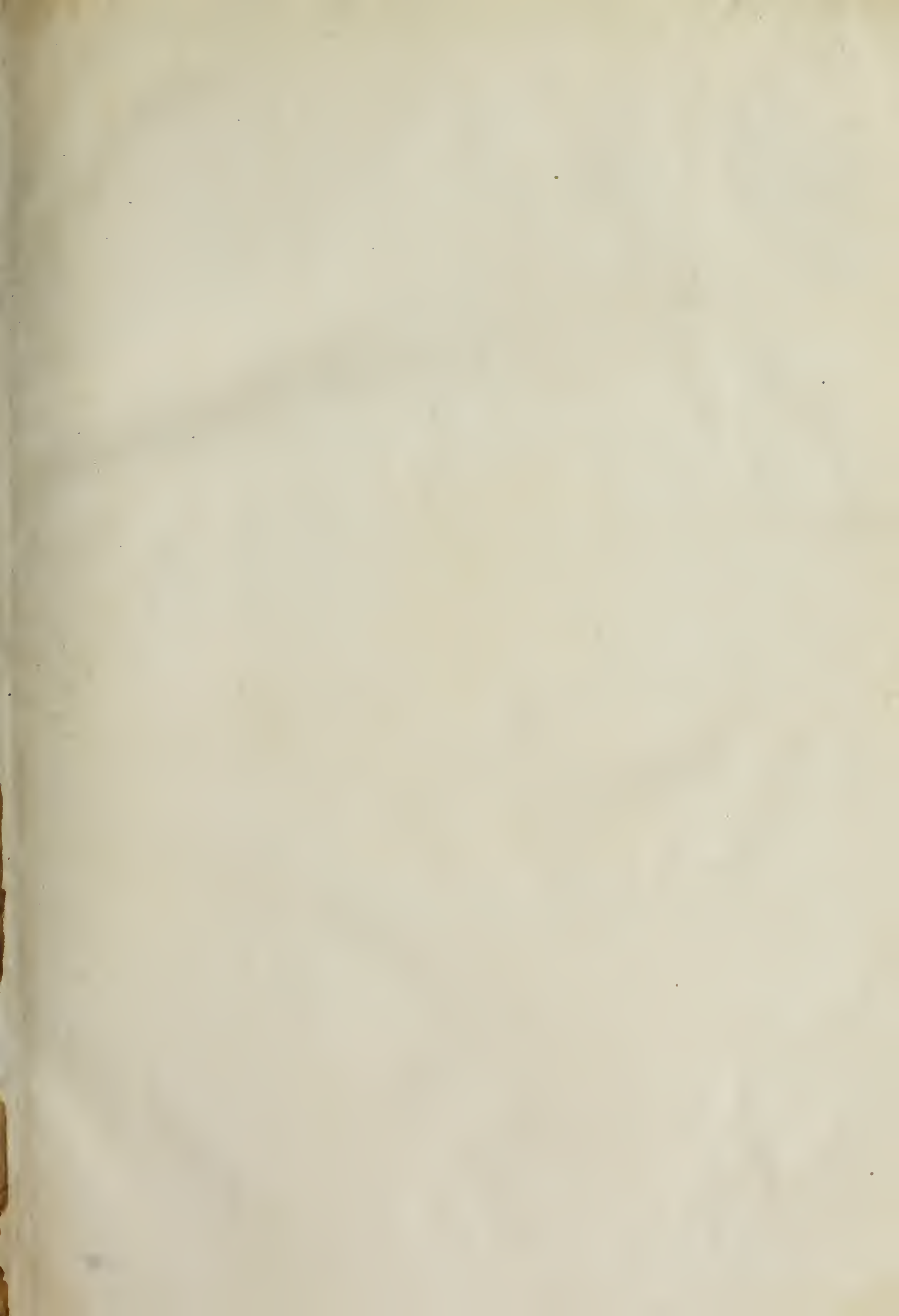




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PRINCESS'S THEATRE.—Having, on the occasion of his first essay [*Athen.* No. 1055], credited Signor Schira with power to improve, we were disappointed at finding his second opera, 'The Orphan of Geneva,' inferior to his 'Mina.' The new work contains little or no melody, as distinguished from phrases in bars which are every one's property,—no advance in its orchestral treatment;—and the only piece possessing a certain individuality is the effective unaccompanied *morceau* in the first *finale*, which, though very difficult, was well executed. In truth, the production is one to have been passed over in silence had not the audience resolved otherwise. More brilliantly received a new 'Barbiere' could not have been. So long as—and wherever—such welcomes are possible to such music, there is no chance for English—or for any—opera. Trash cannot be accepted as though it were treasure, without harm all round: and such pain as our open protest may give to Signor Schira is chargeable on his friends and the public,—not on any ill-will of ours. Of the *libretto*—an arrangement of an old melo-drama, 'Thérèse,' happily laid aside for many years past—we decline speaking. Miss Pyne sang with great steadiness, finish, and volubility. Her voice more than once sounded tired;—but how can it be otherwise after having sung six nights a week for four months? The other principal vocalists were Mr. Allen, Mr. Weiss, and Mr. Latter. The last gentleman articulates so clearly as to make it worth his while to nourish his limited voice with a view to *buffo* occupation. Let us hope that he or any one else thus "plotting" comicality may find better occupation than the *aria* with which Mr. Wynn favoured us,—in which *Cremorne* familiarities were set to *fade* Italian phrases. Yet this, too, got its rapturous encore.

May 4, 1850

The Late Signor Schira.

(*London Musical Standard.*)

Readers will be sorry to learn that Signor Francesco Schira died at his London residence on Monday night. He had only recently returned from Milan, where he had completed a new comic opera. Signor Schira was born at Malta in 1815, and was educated at the Milan Conservatory. In 1842 he came to London, here teaching many artists of eminence. He was successively conductor of the English opera season at the Princess', under Maddox; at Drury Lane (in 1844), under Bunn, and at Covent Garden. Under his direction many of the operas of Balfe, Wallace, G. A. Macfarren and others were produced. For the Princess' Theatre, he wrote "Mina," in 1845, and "Theresa," in 1850, which were performed with Miss Lonisa Pyne in the chief parts. In 1843 his opera, "Niccolo di Lapi," was produced at Her Majesty's, with Titieni and Mme. Trebelli in the leading parts. His cantata, "The Lord of Burleigh," founded on Tennyson's poem, by Mr. Desmond Ryan, was written for the Birmingham Festival of 1873.

The lamented composer and teacher was a man of rare musical gifts. His devotion to teaching naturally led to his neglect of composition; this is, alas! a common story to tell of musical men. His rare faculty for impassioned melody; his admirable sense of proportion yet bold use of form; his intimate acquaintance with the voice, knowledge of the orchestral effects, and generally sound judgment as a writer, would, had he given more time to musical composition, produced results which could only have been anticipated by those who knew his exceptional talents. As a teacher of singing Signor Schira had long held an honored position in England, and his many pupils and many admiring friends will not forget him now. He lives here only by the memory of his works, and in the tender regard of those who claimed his friendship and recognized his great talents.

E. H. TURNER.

THERÈSE

THE ORPHAN OF GENEVA,

AN

Opera

Written by

CHARLES JEFFERYS.

The Music by

F. SCHIRA.

Composer of

"MINA"

Not Sta. Hall.

Price 2/-

LONDON,

C. JEFFERYS, 21, SOHO SQUARE.

C

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Aug 14, 1894

OVERTURE TO "THE ORPHAN OF GENEVA."

Composed by F. SCHIRA.

ALLEGRO
con
SPIRITO.

8va.

ff

Ped.

8va.

Ped.

8va.

ff

Moderato.

f Ped. * *pp* *f* Ped. * *pp* *pp*

Oboe.

Andante.

pp

Ped.

*

Overture "Thérèse"

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (grace notes) and dynamic markings including *p* and *pi-cres.* The bass staff provides harmonic support. A *rall.* marking is present at the end of the system.

Second system of musical notation. The treble staff includes a *dim.* marking. The bass staff features a *pp* marking and a *Ped.* instruction. A double bar line with a repeat sign is at the end of the system.

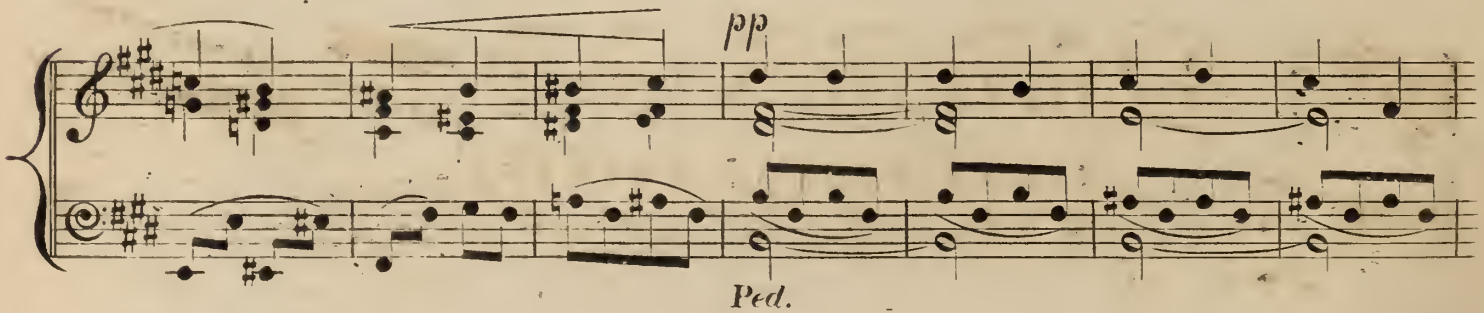
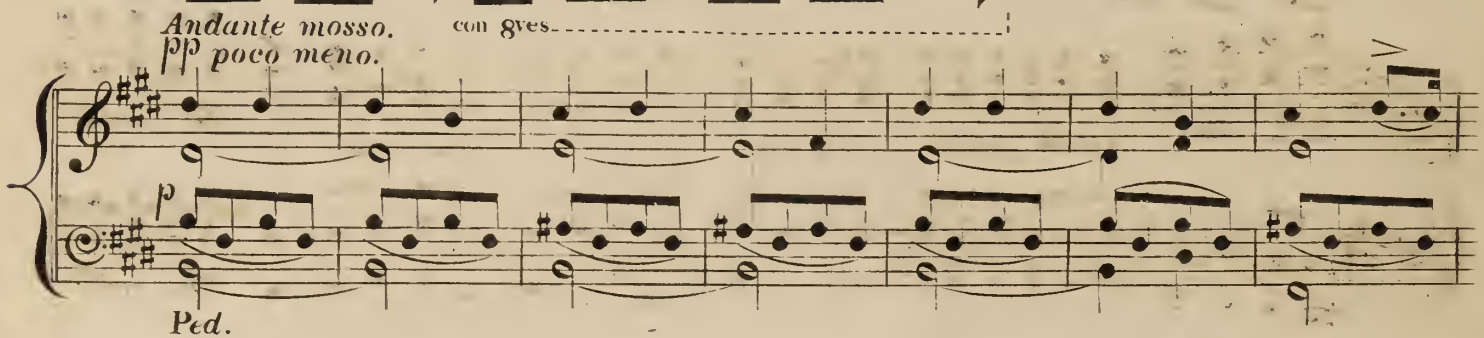
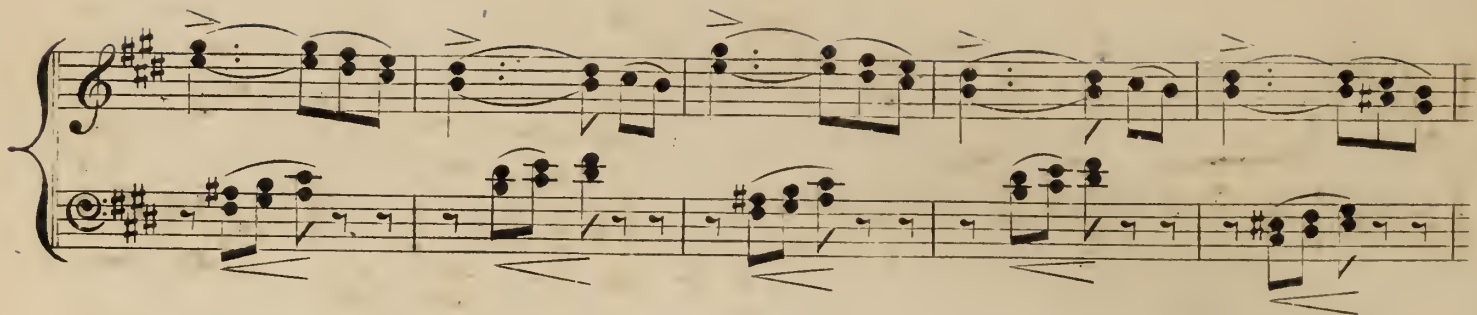
Third system of musical notation, marked *Allegro. sotto voce.* The treble staff has a *pp* marking. The bass staff includes a *pp sotto voce.* marking.

Fourth system of musical notation, continuing the *Allegro. sotto voce.* tempo. The treble staff has a *p* marking.

Fifth system of musical notation, continuing the *Allegro. sotto voce.* tempo. The treble staff has a *p* marking.

Sixth system of musical notation, concluding the piece. The treble staff has a *cres.* marking. The bass staff has a *f* marking. The system ends with a *dim.* marking.

The musical score consists of six systems of grand staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first staff of the first system has a forte (*f*) dynamic marking. The second system includes a *8va.* marking above the first staff, indicating an octave transposition. The third system also features a *8va.* marking and includes a fortissimo (*ff*) dynamic marking and a *Ped.* (pedal) instruction. The fourth system begins with a fortissimo (*ff*) dynamic marking. The fifth and sixth systems continue the piece with various musical notations, including notes, rests, and dynamic markings. The piece concludes with a final chord in the sixth system.



ritenuto. *più animato.* *cres: a poco a*

pp

poco *cres.* *ff* *Ped.*

ff *Ped.*

ff *ff* *Ped.*

Overture 'Therese'

1^{mo} tempo.

8

8^{va} *h*

ff

f

ff

f

ff

p

p

cres.

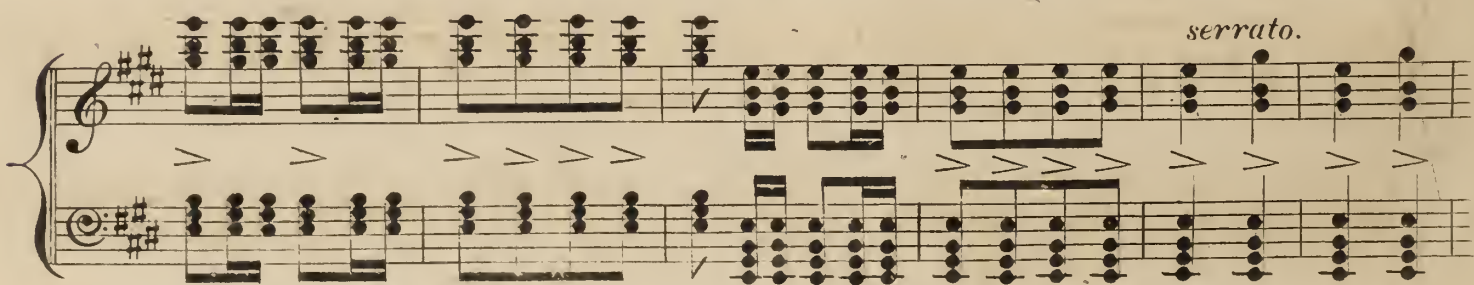
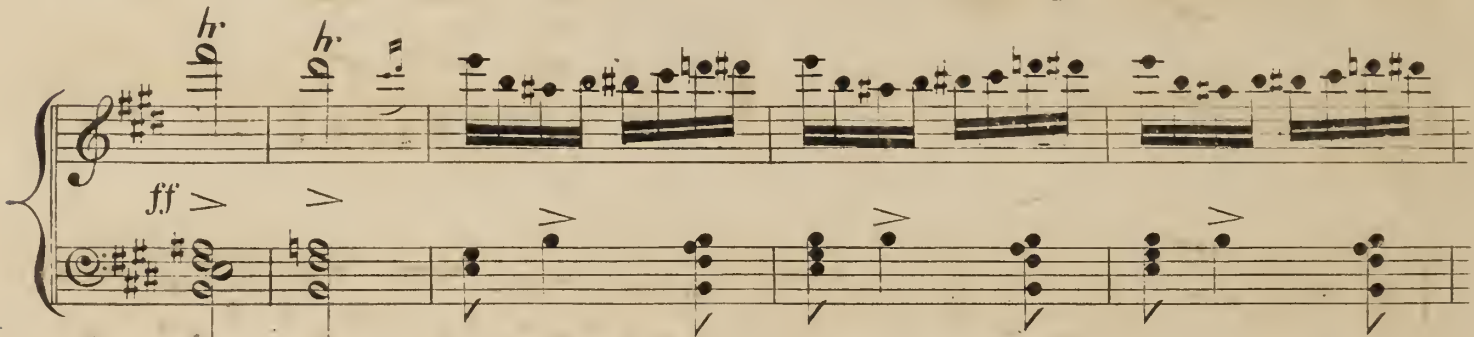
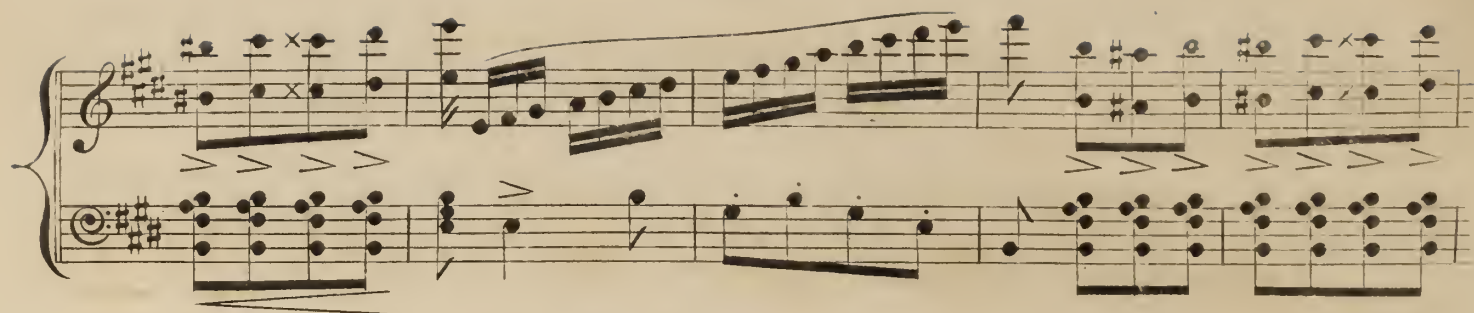
p cres.
Ped.

Maestoso. *pesanti.*
ff *8va bassa*
Ped.

pp *

pesanti.
ff *8va bassa*
Ped.

tenute. *ff* *Allegro con spirito.*



F. SCHIRA.

Written by CHARLES JEFFERYS. F. SCHIRA.

Allegro non troppo.

PIANO
FORTE.

The image shows a musical score for two parts: Piano and Forte. The Piano part is written on a treble clef staff in 8/8 time, featuring a melody with various note values and rests, including a prominent eighth-note pattern. The Forte part is written on a bass clef staff in 8/8 time, featuring a bass line with various note values and rests, including a prominent eighth-note pattern. The tempo is marked 'Allegro non troppo.' and the key signature is one flat (B-flat). The score is written by Charles Jefferys and F. Schira.

PIANO

FORTE.

f

J

A

legato.

1

sotto voce

pp

cre8:

A

PICARD.

Great news, my friends, great news!

f

my friends, great news! great news! I've letters here; one for my-

f *p*

-self, and one for Mari-ette: To-day the Countess and the Count re-----

turn:— And I've a letter for the Notary! The Notary?

CHORUS.

PICARD. LEVINE

What think ye now, my friends, what think ye now? The Count will

wed, perhaps, with Mari-ette. It may be so! but mark me, mark me

ff *colla parte.*

well! I say, great news! great news!

in tempo. *f* *f* *f*

I say, no more! no more! I'd give the

f *p* **LEVINE.**

world to see young Mari-ette Un--to the Count u--nited: Un-

p

to the Count united— She so fair! And he so good, so

p

(To female Chorus.)

good:— Long life and happiness Un to the Bride and

ff

Bridegroom:— happy pair!.....

PICARD.

happy pair! happy pair!.....

CHORUS. happy pair!.....

CHORUS. happy pair!.....

f

happy pair!.....

ff

Moderato.

CHORUS OF FEMALES.

sotto voce.

O! happy day! O! happy pair!

PIANO

dim: *pp*

O! happy day! O! happy pair!

FORTE.

pp

leggero.

That joy that joy may bless their union, The heartfelt wish, the fervent pray'r

That joy may bless their union, The heartfelt wish, the fervent pray'r

pp

We breathe in sweet com_mu_nion. O! happy day!

We breathe in sweet com_mu_nion. O! happy day! O!

p

O! happy pair! O! happy pair! *dim:*
 happy pair! O! happy, happy day! O! happy day! yes,
 O! happy day! O! happy pair! That joy that joy may bless their u-nion,
 O! happy day! O! happy pair! That joy may bless their u-nion,
 The heartfelt wish, the fervent, fervent pray'r We breathe com-mu-
 The heartfelt wish, the fervent, fervent pray'r in sweet com-mu-

Musical notation includes treble and bass staves for voices and piano accompaniment. Dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), and *dim:* (diminuendo). The key signature is one flat (B-flat).

f 3 *>* 3 *>* 3 *>* 3

_nion. Happy, hap-py, happy day! Happy pair! may joy soon bless their

_nion. Happy, hap-py, happy day! Happy pair! may joy soon bless their

ppp 3 *sotto voce.* 3 3 3 3

union. O! hap-py, happy day! yes may joy soon bless their u_nion.

union. O! hap-py, happy day! yes may joy soon bless their u_nion.

pp

p *cres.* *sempre.* 3 3 3 3 3 3 3 3 *>* *>* *>*

O! happy day, happy day, happy day, happy pair, happy pair, happy pair!

O! happy day, happy day, happy day, happy pair, happy pair, happy pair!

p *cres:* *f* *ff*

P.d: *f* *>*

LEVINE. *Allegro.* *f* > O! happy day!

PICARD. O! happy day!

CHORUS. O! happy day! O! happy day! O! happy day! O! happy day!

PIANO *Allegro.* *f* *ff* *ova* O! happy day! O! happy day!

FORTE.

f > O! happy pair!

O! happy pair!

day! O! happy pair! O! happy pair!

day! O! happy pair! O! happy pair!

day! O! happy pair! O! happy pair!

ff *p* *pp* *cres:*

Opening Chorus, "Therise".

LEVINE coi 1^{mi} Tenori del Coro.*ff*

Love be their

PICARD coi 1^{mi} Bassi del Coro.

Love be their

cres:

Love be their

*ff**Ped.*

loadstar, Truth be their guide! yes, yes, truth be their guide; Health to the

loadstar, Truth be their guide! yes, yes, truth be their guide; Health to the

loadstar, Truth be their guide! yes, yes, truth be their guide; Health to the

ff

Bridegroom, Joy to the Bride. Joy! joy! joy to the Bride!

Bridegroom, Joy to the Bride. Joy! joy! joy to the Bride! Health,

Bridegroom, Joy to the Bride. Joy! joy! joy to the Bride!

ff

Opening Chorus. 'Therese'.

Health... to the Bride---groom, Joy.... to the Bride, to the Bride!

Health..... to the Bride!..... Health and

Health... to the Bride---groom, Joy.... to the Bride, to the Bride!

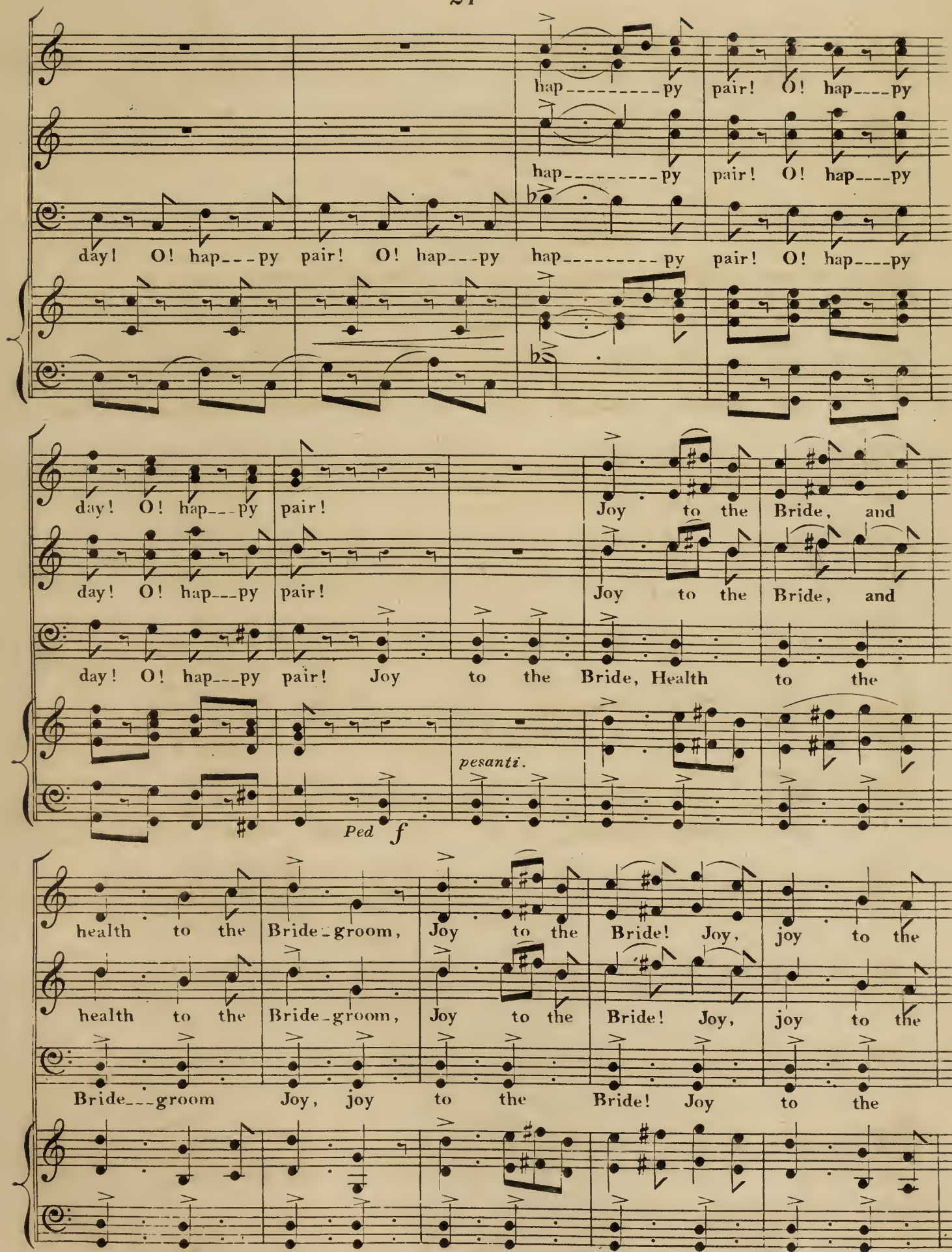
Truth... be their guide, be their guide! Joy.... to the Bride!

Joy..... to the Bride!.....

Truth... be their guide, be their guide! Joy.... to the Bride! O! hap---py

day! O! hap---py pair! O! hap---py hap-----py day! O! hap---py

day! O! hap---py pair! O! hap---py hap-----py day! O! hap---py



day! O! hap---py pair! O! hap---py hap-----py pair! O! hap---py

day! O! hap---py pair! Joy to the Bride, and

day! O! hap---py pair! Joy to the Bride, and

day! O! hap---py pair! Joy to the Bride, Health to the

pesanti.
Ped f

health to the Bride-groom, Joy to the Bride! Joy, joy to the

health to the Bride-groom, Joy to the Bride! Joy, joy to the

Bride-groom Joy, joy to the Bride! Joy to the

*dim:**p*

Bride!..... Health, health,

Bride!..... Health, health,

Bride!..... Health, health,

joy, joy to the Bride-groom, Joy, joy, joy, joy

joy, joy to the Bride-groom, Joy, joy, joy, joy

joy, joy to the Bride-groom, Joy, joy, joy, joy

to the Bride! Hap-py, hap-py day! hap-py, hap-py day! hap-py, hap-py day!

to the Bride! Happy, hap-py day! *gva* hap-py, hap-py day!

Happy, hap--py pair! Happy, hap--py day! happy, hap--py pair!

pair! Happy, hap--py day! happy, hap--py pair! Happy, hap--py

pair! *gva* Happy, hap--py day! happy, hap--py pair! Happy, hap--py *loco*

f

f Happy, hap--py day! happy, hap--py pair! Happy, hap--py

day! happy, hap--py pair! Happy, hap--py

day! *gva* happy, hap--py pair! *gva* Happy, hap--py

day! hap--py hap--py pair!..... hap--py

day! hap--py hap--py pair!..... hap--py

day! hap--py hap--py pair!..... hap--py

ff

very fast

Allegro molto.

ff

24

pair! Health, health to the Bridegroom, Joy, joy to the Bride! Health,

pair! Health, health to the Bridegroom, Joy, joy to the Bride! Health

Allegro molto.

health. to the Bridegroom, Joy, joy to the Bride! Joy..... to the
health to the Bridegroom, Joy, joy to the Bride! Joy..... to the
health to the Bridegroom, Joy, joy to the Bride! Joy..... to the

Bride! Joy..... to the Bride! Joy..... to the
Bride! Joy..... to the Bride! Joy..... to the
Bride! Joy..... to the Bride! Joy..... to the

Opening Chorus. 'Therese?'

fff

to the
ova

The musical score is arranged in three systems. The first system features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts begin with the lyrics "Bride!" and are marked with a forte (*ff*) dynamic. The piano accompaniment also starts with a forte (*ff*) dynamic and includes a pedaling instruction (*Ped.*). The second system continues the vocal and piano parts, with a *dim.* (diminuendo) marking in the piano part. The third system shows the piano part continuing with *pp* (pianissimo) dynamics and a *morendo.* (morendo) instruction. The final system concludes with a forte (*ff*) dynamic marking.

ff *Bride!*.....
ff *Bride!*.....
ff *Bride!*.....
Ped.
dim.
p
p
pp *pp* *morendo.*
ppp *pp*
pp *ff* *ff*

THIS MUST BE THE MANSION.

RECITATIVE AND SONG.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

(Enter Carwin stealthily examining the grounds and looking

ADAGIO.

The first system of music is marked 'ADAGIO.' and begins with a piano (pp) dynamic. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The music features several triplet markings (indicated by a '3' over a group of notes) and a melodic line in the treble staff.

cautiously around, he enters through the gate of the iron railing.)

The second system continues the musical piece. It includes a forte (f) dynamic marking and more triplet markings. The melodic line in the treble staff is more active, with various note values and rests.

tremolo.

The third system features a tremolo marking, indicating rapid repetition of notes. The music is written for two staves, with a key signature of one flat and a common time signature.

The fourth system includes a tremolo marking, a diminuendo (dim.) marking, a piano (pp) dynamic, and a rallentando (rall.) marking. The music is written for two staves, with a key signature of one flat and a common time signature.

CARWIN.

This must be the mansion of the Countess de Morville:—

The fifth system features a forte (f) dynamic marking and a triplet marking. The music is written for two staves, with a key signature of one flat and a common time signature.

This must be the mansion. Recit.

pp

What, if this Ma...ri...ette should really be The...rese? Protected by the

Countess, and affianced to her son! No matter, There...se, or Ma...ri...

...ette, by neither name shalt thou elude me longer. The Count may woo and win her

allegro.

love; in vain: Come what come may her *hand* shall yet be mine!

All? f

This must be the mansion. Recit.

SHE SHALL BE MINE.

S O N G .

MAESTOSO.

The piano introduction is in D major, 2/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is marked *f* (forte) and *p* (piano). It features a series of chords and melodic lines in both hands, with a *sotto voce* (softly) marking at the end.

CARWIN.

1. She shall be mine! she shall be mine! Tho' now by clouds o'er-
thro' our princely halls. And fix her ardent

The vocal melody is in D major, 2/4 time. It begins with a treble clef and a key signature of two sharps. The piano accompaniment is in the same key and time, with a *p* (piano) marking. The lyrics are written below the vocal line.

cast, 'Mid proud domains her heart shall be. . . . For-get-ful of the
gaze On many a thing be-lov'd by her In Child-hood's hap-py

The vocal melody continues in D major, 2/4 time. It features a *f* (forte) marking. The piano accompaniment is in the same key and time, with a *f* (forte) marking. The lyrics are written below the vocal line.

past for-get-ful of the past. To
days in Childhood's hap-py days Her

The vocal melody continues in D major, 2/4 time. It features a *sotto voce* (softly) marking. The piano accompaniment is in the same key and time, with a *p* (piano) marking. The lyrics are written below the vocal line.

bear an honour'd name, Therese, In lordly home he
star shall rise with daz...zling light, Where meaner beau...ties

thine, But I must share thy raptures too, . . She must, she shall be
shine; But I must share her raptures too, . . She must, she shall be

incalzando.

incalzando.

p cres.

f

mine! she must she shall be mine.
mine! she must she shall be mine.

sotto voce rall:

tenuto.

rall: colla voce. pp rall.

f

1st time. 2nd Verse. 2nd time.

sotto voce.

I'll lead her

rall: pesanti.

p legato.

f

Ped.

RECITATIVE AND AIR.

CARWIN AND PICARD.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

4

ALLEGRO.

Recit. PICARD. CARWIN. PICARD. (aside.)

A stranger? Good day, Friend! (Friend! well, that's familiar!)

in tempo.

CARWIN. PICARD.

Sir, whom seek you here? You are of the Chateau? Yes, I'm proud to

CARWIN.

say, Been Steward there full two and thirty years! The faithful servant of an honour'd House, Unto whose

A Stanger!

31
PICARD.
(aside.)

(to Carwin.)

Mistress, I would homage pay. (The Countess' Friend!) I crave your

The musical score for Picard's first entry is written on a grand staff with two staves. The key signature is one sharp (F#). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "Mistress, I would homage pay. (The Countess' Friend!) I crave your". There is a piano (p) dynamic marking in the piano part.

pardon, Sir! (Dear me! I never saw his face before!) The Countess and her

The musical score for Picard's second entry is written on a grand staff with two staves. The key signature is one sharp (F#). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "pardon, Sir! (Dear me! I never saw his face before!) The Countess and her". There is a forte (f) dynamic marking in the piano part.

Son, to-day, re-turn:— But Maamselle Mariette will, Mariette! I've heard, sir, of this

The musical score for Carwin's first entry is written on a grand staff with two staves. The key signature changes to one flat (Bb). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "Son, to-day, re-turn:— But Maamselle Mariette will, Mariette! I've heard, sir, of this". There is a forte (f) dynamic marking in the piano part.

Lady is she young? Last Lammas day, the maid was just Nineteen! Nineteen on Lammas

The musical score for Picard's second entry and Carwin's second entry is written on a grand staff with two staves. The key signature is one flat (Bb). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "Lady is she young? Last Lammas day, the maid was just Nineteen! Nineteen on Lammas". There is a forte (f) dynamic marking in the piano part.

day:— it is Therese! It must be she! Strange questions these, but

The musical score for Picard's third entry is written on a grand staff with two staves. The key signature is one flat (Bb). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "day:— it is Therese! It must be she! Strange questions these, but". There is a piano (p) dynamic marking in the piano part.

A Stranger!

CARWIN.
(eagerly.)

he Is doubtless known to Mari_ette!

Tell me! what know'st thou of this Maiden's

Allegro. f

PICARD. (aside.)

his_tory? By tel ling what I know,— I may learn more!

B A L L A D

ANDANTINO.

PICARD. *dolce.*

In sor_ow she came to our Pas_sor's

In sorrow she came.

door,—The good man but saw that the Maid was poor; “O

Pi...ty,” she cried, in an art.....less tone, “An Or...phan am

I,— in the world, a...lone!” “Ah! weep not, poor girl,” the good

Pas.....tor said, While his tears fell fast on the Maid...en’s head, “Be

In sorrow she came.

hope...ful in sor...row, that joy that joy may come, And guide thee at

last to a happy, happy home! But did this Pastor ask not

whence she came, And why, toil worn and troubled, she thus

sought a stranger's pity? *dolce.*

A Stranger.

ritenuto.

dim.

tenuta.

CARWIN.

f

p

f

p

cres.

dim.

p

2nd VERSE.

He look'd in her face, and he fan.....cied there Truth

beam'd thro' the clouds of her dark des...pair; He question'd her

not, for *he* knew no wile, And judg'd from his own heart, *hers* free from

guile: That night to the Countess he brought the

In sorrow she came.

Maid, And nev...er has kind_ness been more re.....paid: Be...

...lov'd by us all, may she never ne_v_er roam, But find here, for

ever, a happy, happy home!

In sorrow she came.

Recit. CARWIN. (half aside.) PICARD.

ALLEGRO. It is The-rese! it must be she! Be she! What mean you,

Sir? O nothing; nothing, Friend, accept my thanks! I'll call Miss Mari...

(going.) CARWIN. PICARD. (still going.) CARWIN. PICARD. CARWIN. (exit.)

ette: no! no! Whom shall I say? It matters not— But, Sir, I may return!

PICARD.

He, may re...

...turn! A most mysterious gentleman!

(Enter Fontaine.) FONTAINE.

Adagio. Ha! most welcome, rev'rend Sir! Thanks, good Picard! Is Mariette

Allegro. PICARD. *Recit.*

here? my presence she re...quests. Good news! I said, good news! it must be

in tempo.

so! The Par...son and the Nota...ry! good news! I must pro...

(exit.)

...vide my wedding suit! *Moderato.*

Recit. FONTAINE.

Poor Mariette, some fears disturb her still!

in tempo.

(looking at a letter.)

"She needs my counsel ere the Count returns?" She comes!

Allegretto.

(Enter Therese looking around cautiously and then running eagerly to Fontaine and kneeling.)

*cres.**Ped.*

Recit THERESE.

My Father! by that sacred name I yet have call'd you:—

Andante.

ne...ver more than now Did I need counsel from so true a

FONTAINE.

THERESE.

(giving letter to Fontaine.)

friend. Speak on, my child! hide not thy griefs from me: Ah, Sir!

(reproachfully.)

THERESE.

(embarrassed.)

FONTAINE.

I fear your anger! Mariette! I pray your pardon! Good

(Fontaine looks at letter.)

An...gels guide me!

tremolo.

pp

FONTAINE. handing the letter back to Therese smilingly

Is this a cause for tears? Cheer up, my

child! To me the Count de Morville's love was known:— The Countess, by con..

..senting to this match. Pays fitting homage to thy virtues.

Allegro. ff

THERESE. (with great emotion.)

Ah!

rall un poco.

p

pp

A POOR UNFRIENDED OUTCAST.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ANDANTE ESPRESSIVO.

p *dolce e con anima.* *Ped.*

dolce. THERESE. *pp*

1. A poor unfriend...ed out...cast, I
2. The mem...ry of your kind...ness Must

dim. *p* *p*

trembling met thy sight; A keen...er pang now thrills me Than
o...ther thoughts sub...due, For tears of joy re...mind me How

*

A poor unfriended outcast.

This ballad may be had in the key of F.

più animato.

ought I felt that night:— Yet could you rend my
much I owe to you:— For...give ah, yes for....

più animato.

tenuto. dim. 1^{mo} tempo

bo...som, And lay each secret bare; You'd see, through all my
...give me, If, yielding to des...pair; My bo...som throb with

pp

f *Ped.*

tenuto. 3 a piacere.

sor.....row, all my sorrow, A pure heart a pure heart beating
sad.....ness throb with sadness A pure heart a pure heart still is

pp *colla voce.*

(Therese appears in great sorrow.)

there.
there.

p

Ped.

A poor unfriended minstrel

(with surprise)
FONTAINE.

Good Ma-ri-ette, unfold this mystery!

Moderato. ff

THERESE, (hurriedly and with great

An Orphan girl, the love adopted

tremolo.

pp

(agitation.)

child Of childless mo-ther, in Ge-ne-va dwelt:

High

rank, unbounded wealth, unbounded wealth that mother own'd:—

She

died, and to her foster-child bequeath'd her rich pos_sessions:— she, un_hap-py

girl, of foul misdoing' was ac_cus'd— the Will, 'twas said, was forg'd! In conscious

in_nocence unquail'd she met the charge:— her Ad_vo_cate, her self ap_pointed

Counsel, Carwin, brib'd By him install'd as Heir, basely betray'd The Orphan

child and there confess'd her guilt! A tale of horror! Why this story

FF Ped. *sotto voce.*

THERESE.

now? Condemn'd to die,— this Carwin, as she thought, Re...

...lented, and conniv'd at her e--scape: The villain follow'd her, insulted her, with odious

offers of his hate-ful hand: The dou-ble Trai-tor still re-tain'd the

incalzando.

FONTA: (excited) THER: *parlato.* FONTA: #

pow'r To prove my right.—Your right, Mari-ette? Yes, in me be-hold. Mariette, my

child! The...rese! the law-made Felon, Poor The.rese! adagio.

All^o vivo. *adagio.*

Ped.

All^o vivo.

Ped.

Allegro.
Post horn.

FONTAINE.

Be firm, my child! The Count and Countess come! Be calm, com-

lento. *Andante.*

--posed; And all may yet be well. Sign you this Contract; and when ev'ning

in tempo.

Andante. *pp*

falls I'll speak with you a-gain: till then, fare-well.

pp

(he raises her and leaves the Stage.)

dim sempre.

leg: *rall.* *pp*

C H O R U S .

Music by F. SCHIRA.

ALLEGRO
MODERATO.

sotto voce. *pp* *cres.* *p*

cres. a poco. *cres.* *f*

ff *Ped.* *Ped.*

C H O R U S .

Wel... come! Happy and

Wel... come! Happy and

Wel... come! Happy and

8va

Chorus. Schira.

Happy and light shall our song be to
light shall our song be to day
light shall our song be to day

day For the joy of our
For the joy of our hearts shall be heard in our lay
For the joy of our hearts shall be heard in our lay

hearts shall be heard in our lay: shall be heard in our
For the joy of our hearts..... shall be
For the joy of our hearts..... shall be

Chorus. Schira.

staccato.

lay.

heard in our lay.

heard in our lay.

Sing! sing!

Sing! sing!

Sing! sing!

f *p*

sing! till the e_chos the e_chos a_bove Give voice to the

sing! till the e_chos the e_chos a_bove Give voice to the

sing! till the e_chos the e_chos a_bove Give voice to the

p

wel.....come, the wel_come, the wel_come of love.

wel.....come, the wel_come, the wel_come of love.

wel.....come, the wel_come, the wel_come of love.

Chorus. Schira.

come welcome home Give voice, give voice
 come wel... come home Give voice, give voice
 of love wel...
 come welcome home wel... come of love
 come welcome home wel... come of love hap-py
 come of love
 hap-py shall our song be to day happy
 hap-py shall our song be to day happy
 hap-py shall our song be to day happy

shall our song be to day hap...py, hap...py be our
 hap...py shall our song be to day hap...py, hap...py be our
 shall our song be to day yes, be our

staccato.
 song to day Sing! Sing! sing! till the
 song to day Sing! Sing! sing! till the
 song to day Sing! Sing! sing! till the

e_chos, the e_chos a_bove Give voice to the wel.....come, the
 e_chos, the e_chos a_bove Give voice to the wel.....come, the
 e_chos, the e_chos a_bove Give voice to the wel.....come, the
p

53
un poco più animato.

wellcome, the wellcome of love Sing! sing! till the e...chos a...

wellcome, the wellcome of love Sing! sing! till the e...chos a...

wellcome, the wellcome of love Sing! sing! till the e...chos a...

f

...bove Give voice, give voice to the wel...come

...bove Give voice, give voice to the wel...come

...bove Give voice, give voice to the wel...come

ff
8va

wel...come of love the wel...come of love the

wel...come of love the wel...come of love the

wel...come of love the wel...come of love the

Chorus, Schira.

wel... come of love the wel... come of love the

wel... come of love the wel... come of love the

wel... come of love the wel... come of love the

wel... come of love

wel... come of love

wel... come of love

fff

ff

f

Chorus. Schira.

Recit: COUNT. THERESE.

Dear Ma-ri-ette! A welcome home, my friend!

lento. *p*

(kneeling to the Countess.) COUNTESS.

My benefactress, and protectress; here, Behold me at thy feet! Nay, rise, my

p

COUNT. THERESE.

Child! Dear Ma-ri-ette, these tears re-proach me! No! Ah! no! my

lento. *p*

COUNT. *rall.* *colla voce.*

kind, my good and generous friend. With heart—felt joy I greet thee!

AH! WHAT JOY TO HEAR.

AIR AND QUARTETT.

Words by CHARLES JEFFERYS.

Music by F. SCHIRA.

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'LARGHETTO.' and the dynamics include 'COUNT. pp dolce.', 'p', 'cres.', 'dim.', and 'pp'. The lyrics are: 'Ah! what joy to hear From the lips I love, Words of wel... come sweet as thine; Words now doubly dear, Since to me they prove, All, all I hop'd for'.

COUNT. *pp dolce.*
 LARGHETTO. Ah! what joy to hear
 From the lips I love, Words of wel... come
 sweet as thine; Words now doubly dear,
 Since to me they prove, All, all I hop'd for

Ah! what joy to hear.

Another Edition in C.

shall be, shall be mine All

dolce. I hop'd for shall be mine.

dim. *pp*

THERESE. *sotto voce.* Joy is but a dream, but a

COUNTESS. Joy a lone should beam On thy

COUNT. Joy a lone should beam On her

PICARD. Joy a lone should beam On her

PIANO
FORTE.

Ah! what joy to hear.

dream So soon it fades a way:—
 bri dal day; Smile as thou art wont, And
 bri dal day; Smiles, hap py smiles
 Hope too is fleet ing as the flow'rs of May.
 chase these tears, chase these tears a way.
 now should chase her tears a way.
 Ah! what joy to hear.

f *p* *pp* *rall.* *colla voce.*

The musical score is written for a voice and piano. It consists of several systems of staves. The vocal part is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are: "dream So soon it fades a way:—", "bri dal day; Smile as thou art wont, And", "bri dal day; Smiles, hap py smiles", "Hope too is fleet ing as the flow'rs of May.", "chase these tears, chase these tears a way.", "now should chase her tears a way.", and "Ah! what joy to hear." The dynamic markings are *f* (forte), *p* (piano), *pp* (pianissimo), *rall.* (rallentando), and *colla voce.* (colla voce).

COUNT.
dolce

In thy gentle eyes Tho' a teardrop gleams,

Joy unclouded soon will shine:

dim. ppp

All thy heart can prize; In thy brightest dreams

All thou canst hope for, All, shall be thine

Ah! what joy to hear.

sotto voce.
would Hope were

dolce.
Joy shall be

All thou can'st hope for shall be thine.

joy may be

dim. p

mine could I for get the

thine Joy shall be thine, joy be

All thou can'st hope for shall yet be

thine joy may be thine: be

p

Ah! what joy to hear.

Past! Joy is a dream Too bright, too

thine; And in its bright ness thou shalt for

thine: yes! all thou can'st hope for

thine, joy may be thine: joy may be

bright to last

-- get the *dim. pp lunga.* past

. . . shall yet be thine!

thine, be thine!

Ah! what joy to hear.

dim. pp morenda. f

Ped. pp

COUNTRESS.

Recit:

Moderato.

Enough, my child! up_on this happy

PIANO
FORTE.

f

day Re_ceive a Mo_ther's bles_sing.

(Enter Notary)

Moderato.

(to the Notary.)

Welcome,

(to the Count.)

Sir.

The contract with thine own lov'd Ma_ri -

1 2

- ette

Maestoso. *f* *Segue Finale.*

FINALE.

THERESE. (starting but in a subdued voice)

O heav'n Carwin here

Maestoso.

PIANO FORTE.

CARWIN. Ah, not that name - not that name in mercy

Carwin and The_rese

mer - - - cy

Then be mine! yes, be mine!

p

(Fontaine enters on the opposite side) (screaming with anguish)

Ah! my

or worse than death a - waits thee

(she falls into Fontaine's arms)

fa - - ther, save, O save me!

COUNTESS.

What mys - te - ry is

ff

COUNT. (assisting Fontaine in supporting Therese)

CHORUS.

this?

Ma-ri-ette!

my

What mys-te-ry is this?

What mys-te-ry is this?

What mys-te-ry is this?

life! my Ma-ri-ette!

FONTAINE.

A - - - las!

(Therese rushes towards Carwin)
and throws herself at his feet.

a piacere.

(approaching Carwin)

Ah, no! ah,

What seek you here, sir,

COUNT.

my Mari_ette

CARWIN.

not Mari_ette! but -

p

colla parte.

à piacere. (kneeling at the feet of Carwin)

no!

I will obey you! *ALLEGRO.*

8va

ff ALLEGRO.

a tempo.

colla voce

a tempo.

LENTO. p

ff

Ped.

pp

sotto voce. dim.

pp

SESTETTE AND CHORUS. 'THERESE'.

F. SCHIRA.

Andante Sostenuuto.

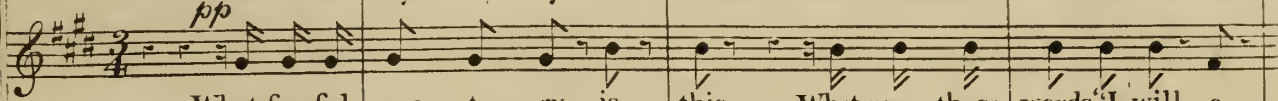
pp sotto voce.

sempre crescendo.

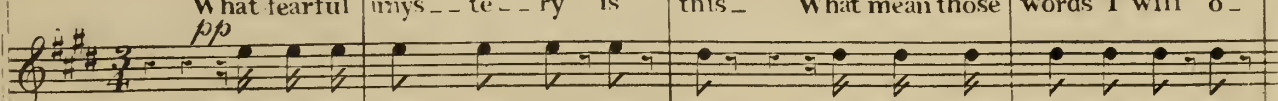
THERESE.



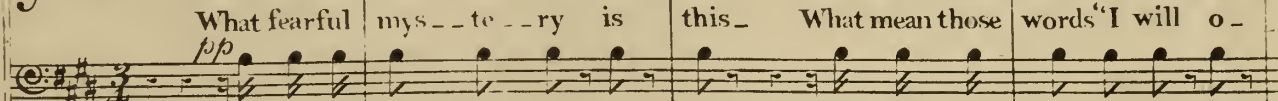
COUNTESS.



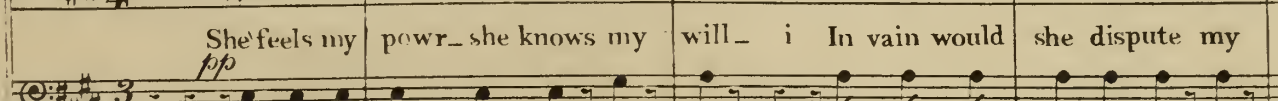
COUNT.



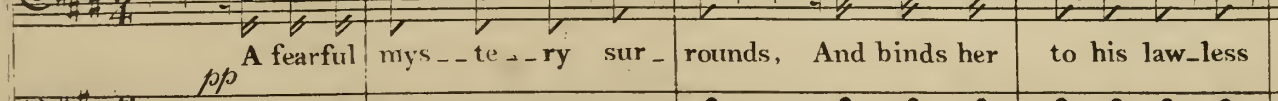
CARWIN.



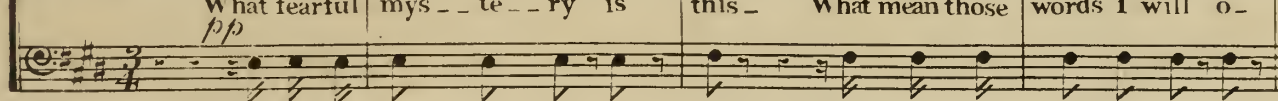
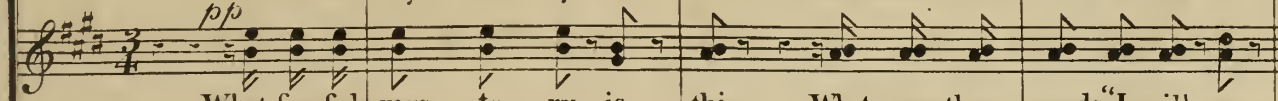
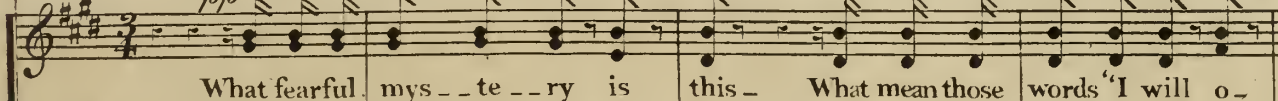
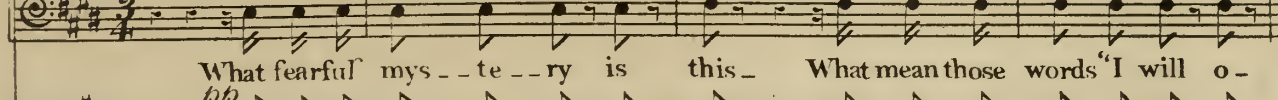
FONTAINE.



PICARD.



CHORUS.



What fearful mys-te-ry is this- What mean those words "I will o-

sway: Appall'd I stand, affrighted shrink, Yet his com-mands I must o-bey...
 -bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his
 -bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his
 sway: Appall'd she stands, affrighted shrinks, Yet my com-mands she must o-bey, she must o-bey
 sway: Appall'd she stands, affrighted shrinks, Yet his com-mands she must o-bey, she must o-bey
 -bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his
 -bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his
 -bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his
 -bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

..... I must o-bey!

sway, his sway. What fearful mys-te-ry is this_ What mean those

sway, his sway. What fearful mys-te-ry is this_ What mean those

bey, o-bey. She feels my pow'r she knows my will In vain would

_bey, o-bey. A fearful mys-te-ry sur-rounds, And binds her

sway, his sway. What fearful mys-te-ry is this_ What mean those

sway, his sway. What fearful mys-te-ry is this_ What mean those

sway, his sway. What fearful mys-te-ry is this_ What mean those

sway, his sway. What fearful mys-te-ry is this_ What mean those

sotto voce. Ah! And binds me to.... his law-less sway, his law-less

words 'I will o-bey'? Ah! Appall'd she stands! affrighted

words 'I will o-bey'? Ah! Appall'd she stands! affrighted shrinks, And yet she

she dispute my sway: No! Ap-pall'd she

to his law-less sway: Ah! Appall'd she stands! affrighted shrinks, Yet his commands

words 'I will o-bey'? Ah! Ap-pall'd she stands! af--

words 'I will o-bey'? Ah! Ap-pall'd she stands, af-frighted shrinks, And yet she

words 'I will o-bey'? Ah! Appall'd she stands, af-frighted shrinks, And yet she

69

p *cres.* *p* *3* *3*

sway:— Ap pall'd I stand— affrighted shrink, Yet his commands, his com—

shrinks, And yet she yields unto his

yields un—to his sway. And yet she yields unto his sway, un—to his

stands, affrighted shrinks, Yet my com— mands she must o—

she must o—bey, Yet his commands she must obey, she must o—bey, o—

—frigh—ted shrinks, And yet she yields un—to his

—pall'd she stands! af—

yields un—to his sway. Appall'd she stands, affrighted shrinks, affrigh—ted, af—

yields un—to his sway. Appall'd she stands, affrighted shrinks, affrigh—ted, af—

ff *vibrate.* *p* *3* *3* *vibrate.* *p* *hr* *hr* *hr*

—mands I must o—bey Yet his com—mands I must o—bey, must o—

sway. And yet she yields un—to his sway. And yet she yields un—to his sway, his

sway. And yet she yields un—to his sway. And yet she yields un—to his sway, his

—bey! Yet my commands she must, she must o—bey! Yet my commands she must o—

—bey. Yet his commands she must o—bey. Yet his commands she must o—

sway. And yet she yields un—to his sway. And yet she yields un—to his

—frigh—ted shrinks, And yet she yields un—to his sway. And yet she yields un—to his

—frigh—ted shrinks, And yet she yields un—to his sway. And yet she yields un—to his

—frigh—ted shrinks, And yet she yields un—to his sway. And yet she yields un—to his

vibrate. *vibrate.*

incalzando un poco. **70** *dim:* *1^{mo} tempo.* *pp* *incalzando p cres*

_bey, Yet his com_mands I must o---bey, I must o---bey, his com-
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 _bey! Yet my com_mands she must o---bey! she must o---bey! Yet my
 _bey, Yet his com_mands she must o---bey, she must o---bey, Yet his
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 sway, And yet *incalzando cres:* *ff* *pp* *pp* *incalzando e*
 sway, And yet she yields un---to his sway, un---to his sway, And yet

f *pp* *1^{mo} tempo* *sotto voce*

_mands, his com_mands I must, I must o---bey.
 she yields un---to his sway, un---to his sway:
 she yields un---to his sway, un---to his sway: *vibrate.*
 com_mands she must o---bey, she must o---bey! Yet my com_mands she
 com_mands she must o---bey, she must o---bey.
 she yields un---to his sway, un---to his sway:
 she yields un---to his sway, un---to his sway:
 she yields un---to his sway, un---to his sway: *vibrate.*
 she yields un---to his sway, un---to his sway: And yet, and yet she
rinforzando. *f* *pp* *f*

ff I must o--- bey.
ff un-to his sway.
ff un-to his sway. *sotto voce.* *dim: e rall.*
 must o_bey, she must, she must o--- bey! Yet my commands she must o_bey, she must o---
ff she must o--- bey.
ff

ff un-to his sway.
ff un-to his sway.
ff un-to his sway.
 yields unto his sway, un---to his sway.

Largo. *pp* *sotto voce.* *rall:* *ppp*
 I must o--- bey.....
pp an---to his sway.....
pp un---to his sway.....
p *pp* _bey! she must o--- bey!.....
pp she must o--- bey.....
pp un---to his sway.....
pp un---to his sway.....
pp un---to his sway.....
Largo. *sotto voce.* *ppp*
 un---to his sway.....

CARWIX.

Allegro giusto.

Come, then

PIANO
FORTE.*f*

COUNT. (interposing passionately)

She shall not

And I will keep my word a - way a - way !

p

hence! no! (handing a paper from his breast to the Countess)

CARWIX.

Then all is over: — Read, — unmask the profligate!

(Countess looks at the paper.)

COUNTLESS. (gives the paper to the Count.)

O horror! wretched girl, away!

COUNT.

ah,

(looking at the paper)

no!

This is some demon plot

pp

pp

DUET.
"I'LL NOT BELIEVE."

Words by CHARLES JEFFÈRY.

Music composed by F. SCHIRA.

4

ANDANTE MOSSO ED AGITATO.

COUNT. *I'll not believe that guile can dwell Within so fair a*

PIANO *shrine; That Truth has left so bright a throne, As that pure brow, that brow of*

FORTE. *thine. Tho' all the world 'gainst thee u_nite; Tho'*

Art may weave round thee its spells its treach'rous

"I'll not believe"- Schira.

spells, - Tho' Art may weave a-round thee,

still I'll not be - lieve. I'll not be -

- lieve. Its treach'rous spells tho' art may weave, I'll not believe! I'll not be -

- lieve! no! no! no! no! I'll not be - lieve. I'll not be -

LENTO *a piacere:* *rall:*
dimin: *pp* *colla voce.*

"I'll not believe" Schira."

*meno mosso.**Dolce.*

I'll not de - ceive thy trusting heart, Our

- lieve.

sotto voce assai.

pp *Ped:*

tend'rest ties are o'er, Our tend' - - rest ties are

f *Dim:* *pp*

o'er: Our ties are o'er: Time must re - store my injur'd

pp *pp/p* *Dim:*

fame, my fame, ah. > my fame, Tho'

f *Dim:*

"I'll not believe"-Schira.

Dim:

I..... may be no more, may be no

pp

animandosi. incalzando sempre.

more. By all the world despis'd, re - vild: If

animandosi. incabrando.

rall: Dim: pp Dolcissimo.

thou wilt still be - - - lieve That

con abbandono.

pp 1mo tempo.

Dolce.

I am, what I am in truth I'll not deceive. I'll not de -

I'll not believe that guile can dwell that guile can

pp

Ped:

"I'll not believe" Schira.

- ceive that I am what I am, what I am, I - am in
dwell Within so fair a shrine so fair a

pp *sotto voce.* *p*
truth I'll not de - ceive thy trus - ting heart, Our tend' - rest
shrine I'll not be - lieve that guile can dwell Within so

pp *sotto voce* *p* *sotto voce.*
ties Our tend'rest ties are o'er, are o'er I'll not de -
fair Within so fair a shrine a shrine I'll not be -

pp

"I'll not believe" - Schira.

p/p

- ceive thy trus - - - ting heart Our tend' - - rest

- lieve that guile can dwell With - in so

Dim: *Recit:* *Declamato.*

ties Our tend'rest ties are o'er, are o'er. I'll not de

fair With - in so fair so fair a shrine.

tremolo.

Pausa. 1^o tempo. *ff*

- ceive. no. I'll not de - ceive. I'll not de -

Ma - ri - ette. I'll not be -

"I'll not believe" Schira.

fortissimo.

- ceive thy trusting heart Our tend'rest ties are o'er are

- lieve that guile can dwell Within so fair so fair a

ff *fortissimo.*

Ped:

vibrate.

LENTO. *sotto voce.*

- o'er I'll not de-ceive I'll not de-ceive *pp* I'll not de - -

shrine I'll not be-lieve I'll not be - lieve I'll not be - -

LENTO.

ff *colla voce. ppp*

ppp

ff

- ceive

ff

mo tempo. - lieve

ff *Pesanti.*

Ped: *ff* *8^{va} basso*

"I'll not believe" Schira.

Allegro giusto.

THERESE. *ff* I am The_

COUNT. Art thou The_rese?

Allegro giusto.

PIANO FORTE. *ff*

piacere

_rese, but I am in_no_cent!

a tempo.

colla voce. *ff*

(Carwin slowly and malignantly approaching -
Therese and taking her hand which she passively yields)

CARWIN.

Therese, — the art_less Or_phan of Ge_neve! This

p

lit - - tle hand pos - - sess'd a won - drous skill: — The Forger's

cres:

cres:

crime must have due punishment

FONTAINE. (indignantly to Carwin.)

Unmanly knave to taunt a woman

p

(turning to all)

thus! My life up - ont, she is not guilty! Whence, and

(to Carwin)

p

p

(to Fontaine)

Ah! my friend, 'tis
wherefore came you hither?

Car - - win !
O bit - ter day!

she is not

my friend !
O bitter day! remove her from my

guil - - ty!

f

Ah! ...

sight! ...

Ah! ...

Ah! ...

ff

Ped: *ff*

ff

ff

CHORUS.

ALLEGRO ALLA BREVE.

A - way vile traitress!

A - way vile traitress hence away

f

a - way - - - - - vile traitress hence a - way - - - - - a -
 hence, away! vile traitress! hence, a - way! a -
 vile traitress! hence, a - way! a -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The piano part features a series of chords and a triplet in the left hand, marked with a forte 'f' dynamic.

- way!
 - way! And hide - - - - -
 - way, And hide - - - - - thy guil - ty form from day.

The second system continues the musical score. It features the same three-staff structure. The vocal lines continue with lyrics, and the piano accompaniment provides harmonic support. The piano part includes a triplet in the left hand and a fermata over a note in the right hand.

O
 I'll
 She
 I'll
 O

And hide thy guilty form from day from day Let
 thy guilty form from day And hide thy guilty form from day Let
 And hide thy guilty form from day Let

bit...ter day! O rue...ful hour! Thou must es...cape this Sy...ren's
 not be...lieve the bit...ter taunt; Vile Mons...ter! from my sight, a...
 feels my pow'r she knows my will In vain would she dis...pute my
 not be...lieve the bit...ter taunt; Vile Mons...ter! from my sight, a...
 bit...ter day! O rue...ful hour! Thou must es...cape this Sy...ren's

mur...ky night a lone be...hold The Vic...tim fall'n
 mur...ky night a lone be...hold The Vic...tim fall'n
 mur...ky night a lone be...hold The Vic...tim fall'n

pow'r Hence forth in vain her spells she'll weave; My
 vaunt! Go, heartless fiend: go, get thee hence: My
 sway Ap-pall'd she stands af-fright-ed shrinks Yet
 vaunt! Go, heartless fiend: go, get thee hence: My
 pow'r Hence forth in vain her spells she'll weave; Ah!
 the Slave of Gold! Let mur-ky night a lone be-hold The
 the Slave of Gold! Let mur-ky night a lone be-hold The
 the Slave of Gold! Let mur-ky night a lone be-hold The
 By all the world des-
 son! my son! these horrors leave these horrors leave. my son!
 life up-on her in-no-cence her in-no-cence! Monster! monster
 my com-mands she must o-bey she must o-bey she feels my pow'r
 life up-on her in-no-cence her in-no-cence! Ill not be-lieve the bit-ter
 would he now these horrors leave these horrors leave. O bit-ter day! O rue-ful
 Vic-tim fall'n the Slave of Gold! the Slave of Gold a-
 Vic-tim fall'n the Slave of Gold! Slave of Gold! a-way
 Vic-tim fall'n the Slave of Gold! the Slave of Gold! away. the Slave of

...pis'd re...vild If thou, if thou wilt still
 my son! my son! my son! these hor...
 from my sight, a...vaunt! a...vaunt! vile Mons...
 she knows my will my will she feels my will yes
 taunt; Vile Monster! from my sight, a...vaunt! vile Monster!
 hour! He must es...cape this Syren's pow'r this Syren's
 way a...way a...way a...way a...way
 the Slave of Gold! a...way a...way vile trait'ress
 Gold! a...way a...way vile vile trait'ress vile trait'ress
 be...lieve That I am, what I am in
 rors leave. My
 ter go. I'll not be...lieve... the bit...ter taunt; Vile
 she knows my will she feels my pow'r She knows my
 a...vaunt! a...vaunt! I'll not be...lieve the bit...ter
 this Syren's pow'r O bit ter day! O rue...ful
 hence a...way trait'...ress
 a...way a...way trait'...ress
 a...way a...way trait'...ress

truth, I'll not de...ceive

son! ah! my son!

Monster! from my sight, from my sight, a...vaunt!

will, Appall'd she stands af...-

taunt; Vile Monster! from my sight, a...vaunt Go, heartless fiend: go,

hour! He must es...cape this Syren's pow'r Henceforth in vain her

vile traitress hence a...way a...way And

vile traitress hence a...way a...way And

a...way a...way And

stringendo.

My son! these hor...rors leave Henceforth in

My life up...on her in...no...cense go, heartlee

...fright...ed shrinks Yet my com...mands o...bey she feels my

get thee hence: My life up...on her in...no...cense go, heartless

spells she'll weave Ah would he now these hor...rors leave Henceforth in

hide thy guil...ty thy guil...ty form from day Let mur...ky

hide thy guil...ty thy guil...ty form from day Let mur...ky

hide thy guil...ty thy guil...ty form from day Let mur...ky

ff

Ped. stringendo.

I'll not de...ceive I'll not de...ceive Ah! no, no,

vain her spells she'll weave my son, my son these hor_ror leave

fiend Go get thee hence my life up_on her in_no_cence

pow'r she knows my will yet my com_mands she must o_bey

fiend Go get thee hence my life up_on her in_no_cence

vain her spells she'll weave ah would he now these horrors leave

night a_lone be_hold the vic_tin fall'n the Slave of Gold

night a_lone be_hold the vic_tin fall'n the Slave of Gold

night a_lone be_hold the vic_tin fall'n the Slave of Gold

no! ah!

Ah!

Monster! go!

yet my com_mands she must o_bey she

go heartless fiend; go, get thee hence go

Ah would he now these hor_rors leave these

traitress! vile!

the Slave of Gold the Slave of Gold vile

the Slave of Gold the Slave of Gold vile

ff

go, go heartless fiend
 must obey, obey
 get thee hence go
 horrors, horrors leave
 traitress hence away, away, away, away, away, away
 traitress hence away
 I'll not deceive! I'll not deceive! I'll not
 Thou must escape this Siren's pow'r this Siren's
 My life upon her innocence her innocence
 Yet my commands she must obey she must
 My life upon her innocence her innocence
 He must escape this Siren's pow'r this Siren's
 vile traitress hence away, away, away, away, away, away
 way vile traitress hence away, away, away, away, away, away
 vile traitress hence away, away, away, away, away, away

Musical score for a dramatic scene, featuring vocal and piano parts. The score includes lyrics and musical notation for multiple staves. The lyrics are:

go, go heartless fiend
 must obey, obey
 get thee hence go
 horrors, horrors leave
 traitress hence away, away, away, away, away, away
 traitress hence away
 I'll not deceive! I'll not deceive! I'll not
 Thou must escape this Siren's pow'r this Siren's
 My life upon her innocence her innocence
 Yet my commands she must obey she must
 My life upon her innocence her innocence
 He must escape this Siren's pow'r this Siren's
 vile traitress hence away, away, away, away, away, away
 way vile traitress hence away, away, away, away, away, away
 vile traitress hence away, away, away, away, away, away

de...ceive!

ren's pow'r O bit...ter, bit...ter day my son! my son! these

no...cence Go heart...less, heart...less fiend my life up...on her

o...bey In...vain would she dis...pute, dis...pute my sway, dis...

no...cence Go heart...less, heart...less fiend my life up...on her

ren's pow'r O bit...ter, bit...ter day! ah would h now these

a...way The Slave, the Slave of Gold a...way a...way hence

a...way The Slave, the Slave of Gold a...way, a...way hence

a...way The Slave, the Slave of Gold a...way, a...way hence

ff *stringendo.*

hor...rors leave O bit...ter, bit...ter day! my son! my

in...no...cence Go heart...less, heart...less fiend my life up...

pute my sway In vain would she dis...pute, dis...pute my

in...no...cence Go heart...less, heart...less fiend my life up...

hor...rors leave O bit...ter, bit...ter day ah would

hence a...way The Slave, the Slave of Gold a...way, a...

hence a...way The Slave, the Slave of Gold a...way, a...

hence a...way The Slave, the Slave of Gold a...way, a...

*Andante.**supplichevole. a mezza voce.**dim.*

I'll not de...ceive! I'll not de...ceive! ah! no! no! I'll

son these hor...rors leave.

...on her in...no...cence.

sway, dis...pute my sway.

...on her in...no...cence.

now these hor...rors leave.

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

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

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

*Andante.**pp**ff*
**pp*(fainting in Fontaine's arms) *Vivace.*

not de...

Ah! ... my son! my son!

Go! ... vile Mons-ter! from

Yes! ... yet my com...mands

Go! ... vile Mons-ter! from

Ah! ... ah! would he now

Vile ... a...way, a...way

Vile ... a...way, a...way

Vile ... a...way, a...way

*morendo.**vall.**ff*

Ped.

these hor... rors leave

my sight a... vaunt

she must o... bey

my sight a... vaunt

these hor... rors leave

the Slave of Gold!

the Slave of Gold!

the Slave of Gold!

ff *seroce.* *lunga.*

OPENING CHORUS.

"A TOAST—A TOAST"

ALLEGRO.

The piano accompaniment for the opening chorus consists of four systems of grand staves. The first system is marked 'ALLEGRO.' and begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody in the right hand and a bass line in the left hand. The melody starts with a rest, followed by a series of eighth and sixteenth notes. The first system ends with a 'Ped.' (pedal) marking. The subsequent three systems continue the melody and bass line, with various musical notations including slurs, accents, and dynamic markings like 'f'.

CHORUS.

The chorus section includes vocal parts and piano accompaniment. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The vocal part has the lyrics 'A toast, a toast, my friends, a toast!' and 'Bravo! say, what shall it be.' The piano part has a 'Solo.' marking. The second system continues the vocal melody and piano accompaniment, with various musical notations including slurs, accents, and dynamic markings like 'f' and 'hr'.

ALL.
A right, good, jovial fellow

SOLO.
A health unto our worthy host: A right, good, jovial fellow

he!

SOLO.
he! Fill your cups with mountain wine - Friend, your hand; I give you

p leggere.

SOLO.
Stay!

mine:— Health and long life to Le...vine—

gva.

now, follow, and be steady Take the toast from me:—

All ready? One and all, in moun-tain

wine, Pledge the cup to good Le-ave: Hip! hip!

SOLO.

Stay! stay! A

sad mis-take; when to the host you quaff

Pray don't forget, don't forget to drink his better half!

p leg.

NANNETTE. (who is bustling about.)

It's getting late! I'm all in such a fidget—

eres.

p

A nother cup now fill

ALL.

A no ther cup now fill to good Dame

f Ped.

>

to good Dame Bridget! a_n_o_t_h_e_r cup

Bridget! a_n_o_t_h_e_r cup now

now fill fill to good Dame Bridget! a_n_o_t_h_e_r

fill fill to good Dame Bridget! a_n_o_t_h_e_r cup

cup fill, fill, hur...rah! hur...rah!

fill, fill, Hip! hip! hur...rah! Hip! hip! hur...rah!

ff *SOLO.* *ff* *ALL.* *SOLO.* *ALL.* *f* *ff*

3/4 *3/4* *3/4* *3/4*

1 The flocks are in the fold, The herds are gone to rest, are gone to
 2 The cheer-ful song the song And dance shall pass the hours shall pass the

1 The flocks are in the fold, The herds are gone to rest, are gone to

rest, to rest; And las-ses gos-sip now With lads they love the best they love the
 hours a-way Till slumber sweet till slum-ber sweet a-gain Pre-pare us for the

rest, to rest; And las-ses gos-sip now With lads they love the best they love the

best: day. The Day was made was made for toil, The night for mirth for mirth and
 No i-dle cares no i-dle cares. Disturb the pastimes of the

best: The Day . . . was made was made for toil, The night . . . for mirth for mirth and
 No cares . . . no i-dle cares disturb, disturb . . . the pastimes of the

glee, free. Come, girls, and foot it feat-ly then . . For mer-ry men are

glee, Come, girls. . . . and foot it feat-ly then . . For mer-ry men are

we The Day was made for toil, the night for

we The Day was made for toil was made for toil, the night for

mirth and glee, for mirth and glee and glee; Come girls and foot it

mirth and glee, for mirth and glee and glee; Come girls and foot it

f *dim.* *pp* *sotto voce.* *pp*

feat...ly then . . . for mer...ry men, mer...ry men, mer...ry men are

feat...ly *f* then . . . for mer...ry men, mer...ry men, mer...ry men are

pp *come* *pp* *cres.* *come* *cres.* *ff* *come.*

we! mer...ry men are we! mer...ry men are we!

pp we! mer...ry men are we! mer...ry men are we!

ff *come* *tutti.*

mer...ry men are we! hur...rah!

SOLO. *SOLO.*

mer...ry men are we! Hip! hip! hur...rah! Hip! hip! hur...

f *f*

Ped. *Ped.*

ff *SOLO.* *hur...rah!* *ff*

...rah! Hip! hip! hur...rah!

f *ff*

Ped. *Ped.*

AIR DE BALLET

"ORPHAN OF GENEVA"

TYROLIENNE.

Moderato.

PIANO-FORTE.

f *p*

Ped: *

p

Ped: *pp*

B

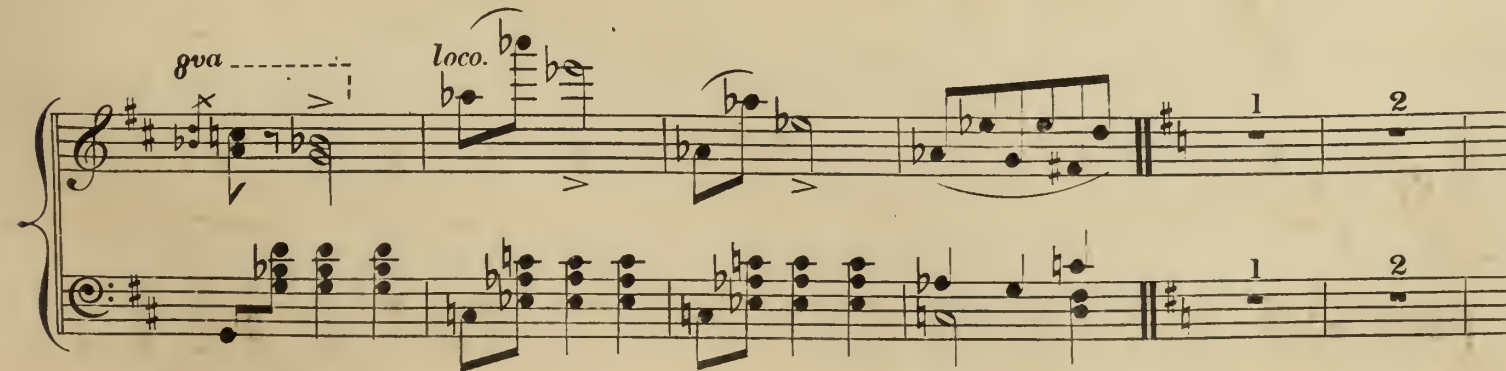
First system of musical notation. The treble staff features a melodic line with slurs and accidentals, marked *Legato.* and *p*. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff continues the melodic development with slurs and accidentals. The bass staff features chords and single notes.

Third system of musical notation. The treble staff shows a more active melodic line with slurs and accidentals. The bass staff continues with harmonic accompaniment.

Fourth system of musical notation. The treble staff includes first and second endings, marked *1st* and *2nd*, with dynamics *f* and *p*. The bass staff features a steady accompaniment of chords.

Fifth system of musical notation. The treble staff includes triplets, marked with a '3' and a slur, and dynamics *f* and *p*. The bass staff continues with a steady accompaniment of chords.



D

p

Ped:

f

Ped:

f

p

f

f

Sotto voce.

pp

pp

pp

Ped:

f

p

f

p

Morendo

pp

ff

Ped:

FINE.

You're not a Conductor

ALL IS FOR THE BEST.

RECITATIVE AND SONG.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ADAGIO.

Recit: *con tristezza.*

Lonely! wretched! Ah, wretched! would I could lay me

All is for the best.

Another edition may be had in the key of C.

down, And sleep to wake no more!— If Innocence Thus suffer, Ah! what must the guilty

ANDANTE SOSTENUTO.

feel? sotto voce.

ppp tremolo.

Ped.

2nd Verse. 2nd time omit these two bars.

con sentimento.

It My young days are o'er.. is not Want af..

...sha...dow'd With deep'ning clouds of care, I strive to read the..
frights me, It is not Toil I fear: Give me my fame (un..

All is for the best.

f *dim.*

fu...ture, And see but sor...row there: Yet tho' mine eyes are
sul...lied, And I will shed no tear. In days of cheer...ful

or *rall.*
breast...
rest...
rall.

weep...ing And trou...bles rack my breast, I'll think, with hopeful
la...bour, And nights of peace...ful rest, I'll feel, what...e'er be...

spi...rit, That "all is for the best" that "all is for the
..fall me, That "all is for the best" that "all is for the

leg. *colla voce.*

Ped.

best."
best." *tremolo.* *rall.*

Ped.

All is for the best.

Levine
She's made up for that
Kathleen

SHE WAS ONCE SO DEMURE.

F. SCHIRA.

LEVINE.

PIANO

FORTE.

2

a piacere.

Moderato.

She was once so demure, That she never made re-

-ply,

For when I talk'd of love, She would simper and would

sigh,

Ah!...

ah!...

she would sigh,

Ah!...

ah!...

she would

sigh, With her eyes looking down, And her head half turn'd a side

gva

She was once so demure.

Ped.

Here's a treasure, thought I, O this girl must be my Bride! *gva*

Ped.

Yes, this girl, this girl must be my Bride! *p*

So the question I popp'd, But it seem'd to give her pain, I was *gva f*

young, I was bold, So the question popp'd a gain: I was young, *gva f*

f Ped.

She was once so demure.

a piacere.

I was bold, So the question, so the question popp'd a - gain — And she

look'd up, just so, What she meant I could but guess; For she

p

(A Lady voice.) (A Lady voice.)

breath'd a lit - tle 'no?' Which I thought would stand for 'yes?'

All^o Mod^{to}

Next week my love and I got married, How the church bells then did chime,

p

She was once so demure.

yes we got married, How the church-bells then did chime *gva* But

ah! her tongue which long had tar-ried, long, which long had tarried, Gallop'd

off to make up for lost time— Gallop'd off to make up for lost time— It tattled—it

parlato. a piacere.
prattled—it wiggled—it waggled— It tattled—it prattled—it wiggled—it waggled— *gva*

She was once so demure.

And day by day grew long and longer And of this I feel

sure The more work they en_dure Tongues never wear out but grow stronger Grow

stron_ger Tongues ne_ver wear out but grow stronger yes grow

ff *Ped.*

stronger Tongues never wear out but grow stron_ger.

p

She was once so demure.

p

And day by day her tongue grew longer And of this of this I feel sure The

p

more work they en_dure Tongues never wear out wear out but grow stronger_ It tattled_ it

gva

p *cres:*

prattled_ it wiggled_ it waggled_ And ev__ry day seem'd to grow

cres:

Ped:

lon _ _ _ _ ger _ seem'd to grow longer_ It tattled_ it

f *f* *p*

She was once so demure.

prattled - it wiggled - it waggled - And ev'ry day seem'd to grow lon -

cres: *f*

- ger, seem'd to grow longer. Her tongue her tongue which'till now had long

f *p* *cres: a poco.*

tarried, Gallop'd off, gallop'd off to make up for lost time, Gallop'd off, yes, gallop'd

cres: *f*

off, yes to make up for lost time.....

ff *Ped:*

She was once so demure.

for peace and quietness sake

RECITATIVE & DUET.

CARWIN AND THERESE.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ANDANTE
SOSTENUTO.

pp tremolo.

sotto voce.

Recit. CARWIN.

Shes here, alone: I'll force her to consent—

pp trem: in tempo.

affrettando. (he watches)

Therese and fortune shall be mine, or else, Her death must prove my safety!

affrettando.

Hear me.

THERESE (is seen at the writing desk; she reads what she has written)

Andante.

Believe me in no cent, and I shall die With heartfelt prayers and

pp *cres.*

Recit. CARWIN.

blessings on my lips. *dim.* The light still burns all here is

sf *pp*

(he stumbles on the steps) *THERESE* (alarmed) (she listens) *lento.*

still, What's that? what's that? *Adagio.* 'Twas but the rustling of the

Allegro. *f* *pp*

(she writes again, and then reads)

wind! ah, me! *Andante.* *trem:* Tell him I was not false, that Mari

lento. *pp* *pp*

ette, Or poor Therese, which name it matters not, was most un--happy-- yet was

cres. *dim.*

Hear me.

Recit. CARWIN.

(he ascends the steps)

innocent.

Ah, yes! I will assume the Pastor's voice.

Moderato.

quietly and knocks at the door.)

THERESE.

O heav'n protect me! who-

Recit.

CARWIN.

THERESE.

who knocks. 'Tis I, good Mariette, your friend, Fontaine. My father, O welcome.

Allegro, trem:

(Carwin descends the steps)

CARWIN.

THER: (descending)

(seizing her hand)

CAR: THER:

Ha! she comes!

O thanks! Be silent. You

affrettando.

(crouching and shrinking from him)

CAR:

THER:

here!

O heav'n!

Be silent! be silent!

You here.

*ff Allegro.**f*

Ho! me.

CARWIN.

MODERATO. Hear me, nor tremble:— One path a lone is there to

The first system of the musical score for Carwin. The vocal line is in a single staff with a treble clef, key signature of two flats (B-flat and E-flat), and common time. The lyrics are "Hear me, nor tremble:— One path a lone is there to". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and common time. It features a series of chords and arpeggiated figures. Dynamics include piano (*p*) and crescendo (*cres.*).

safety. Hear me, nor tremble; I am thy guide: On nup-----tial

The second system of the musical score for Carwin. The vocal line continues with the lyrics "safety. Hear me, nor tremble; I am thy guide: On nup-----tial". The piano accompaniment continues with similar chordal and arpeggiated textures. Dynamics include piano (*p*) and crescendo (*cres.*).

rites to morrow's sun must shine, Carwin, the bridegroom, and Therese, the

The third system of the musical score for Carwin. The vocal line continues with the lyrics "rites to morrow's sun must shine, Carwin, the bridegroom, and Therese, the". The piano accompaniment continues with similar chordal and arpeggiated textures. Dynamics include piano (*p*) and crescendo (*cres.*).

THERESE. CARWIN.

bride! Never! Beware! Thou knowest not my pow'r. Thou canst but kill me!

The fourth system of the musical score, featuring Therese's vocal line. The vocal line is in a single staff with a treble clef, key signature of two flats, and common time. The lyrics are "bride! Never! Beware! Thou knowest not my pow'r. Thou canst but kill me!". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and common time. It features a series of chords and arpeggiated figures. Dynamics include forte (*f*) and crescendo (*cres.*).

Hear me.

CARWIN.

kill me! Yes! yes! the Felon's name Is worse to thee than

ff

THERESE.

a piacere.

death. O aw-ful hour! O aw-ful hour! ANDANTE CANTABILE.

colla voce.

p p

CARWIN.

sotto voce.

Of gentle birth, and honour'd name, With boundless

wealth pos-...sess'd,— Nay, more! with an un-tar-nish'd fame Shalt

Hear me.

thou a_gain be bless'd, Shalt thou a_gain be bless'd:— I'll
 prove thy pa_rentage, The...rese..... No Orphan — child wert
 thou; no, no, no, Orphan-child wert thou:— But I must first
 in ho_ly fane Re_cieve thy brid-al vow, ah! re_cieve thy bridal

a piacere. *in tempo.*

Hear me.

stesso movimento.(eagerly.)
THERESE.(aside, joyfully.)
CARWIN.

vow.

My mother then (She relents!) Thy mother was the Marchi^{ss} de

Ligny,— thy father, Count de Belmour; a deadly feud between the families caus'd

them to conceal their union:— in one month af^rter, he died upon the field ofbat^{tle};—

you, the "adopted Orphan of Geneva," are the offspring of that unhappy

*ff**Ped.*

Hear me.

THER: CAR: *a piacere.* THER:

marriage. Great heav'n! I will prove it; I, *only*, have the pow'r! Monster!

Allegro.

ff in tempo. *colla voce. p.* *f*

a piacere. (2)

tenthousand-fold you've nerv'd me! *1^{mo} tempo.* I knew not of my noble birth,

p *p*

I sigh'd and sorrow'd much:— yes, I sigh'd and sorrow'd much:—

3 *3*

con forza.

Yet then I scorn'd your proffer'd hand And trembled at its touch, and trem...

Hear me.

die *Poco più mosso.*
2nd time.

bled at its touch. But now, such horror thrills my

die *sotto voce.*
2nd time.

Hope will not yet desert my heart:—

heart— Your power I still, I still de...fy.....

Her taunts I still, I still de...fy— Tho' she re...

poco più animato.

... Than wed with you, ah! ten thousand times The fe...

incalzando il tempo.

...fuse, a thousand times, She'll rather wed than die! than die! Tho' she re...

lon's death: I'd die ten thousand times the felon's death I'd

fuse a thousand times, Shell rather wed than die. Shell rather wed than

colla voce.

lento.

die! the felon's death I'd die! I'd die! the felon's

die! Shell rather wed than die, than die!

1^{mo} tempo.

f affrettando.

death I'd die! I'd die!

sotto voce.

Shell rather wed than die! than die!

affrettando. ff

ff

Hear me.

THERESE.

Leave me, miscreant, leave me, at Justice' voice Soon shalt thou quail:-

CAR:

(Pulls knife from his bosom.)

THERESE. (with terror.)

to-morrow— To-morrow! Thou shalt be in thy grave! Hold! hold! in

CAR:

(he is about to stab her.)

(falling on her knees in terror.)

THERESE.

mercy! Swear then to be silent, or — *Agitato.*

I swear!

*ff**pp Moderato.*

(She falls into stupor and her eyes are vacantly gazing upward—Carwin hides the knife in his bosom and exit.)

*perdendosi.**dim.**rall.**pppp*

Hear me.

well - well - for peace and quietude -

125

FINALE TO THE SECOND ACT.

COUNTESS. *ANDANTINO.* Charles, my son! what still de -

PIANO *p*

FORTE. *p legato.*

jected? Summon your reason, and your fortitude: - Had she

COUNT. been, what we once believ'd her, - Ah! Mother! were she still prov'd innocent?

COUNTESS. COUNT. COUNTESS. It is impossible! The good Fontaine, he still defends her: - The tri -

COUNT. *COUNTESS.*

—bunals! remember the tri_bunals. Human judges, they might err? Hear me,

Charles! I swear, by all I love — By all I hope for — that with my con —

COUNT. *COUNTESS.*

_sent, she never shall be thine! If she be innocent? Death before

COUNT.
(pointing to the attendants at back.)

infamy! But if innocent? Respect thyself— no more of this detested

BRIDGET.

(reappearing on the top of steps.)

(to the Count)
PICARD.(to Picard)
COUSS.

union! My Lady —

all is ready,

Your pistols, Sir, No,

ALLEGRETTO.

PICARD.

no, Pi-card

return them to the carriage. Yes, my Lady, but the Count—

(The Countess looks sternly.)

(he takes the pistols back)

Yes! my Lady, I o-bey, I o-bey.

COUNTESS.

(to the Count who assumes cheerfulness.)

(to Bridget)

(they go into the

Good night, my son!

I am ready.

dim: sempre.

chamber - the Count also slowly proceeds to his apartment.)

LEFINE.

Let us go

(he shews the servants into the farm and follows them.)

in.

morendo.

flash of lightning.

*ppp**pp*

LEFINE. as he enters

"There's something like a storm coming now."

Recit:

127

COUNT.

(takes up the letter)

All^o vivo.

All^o vivo.

What do I see? 'tis written by Therese.

a tempo.

Recit:

A let-ter to the Countess... un-finish'd, too!

in tempo.

She must be here! would I could hear her say once more, "I'm

in - - no - cent" —

my heart de - nies her guilt.

(Bridget is seen returning from the Countess' chamber - the Count stands aside -)

Allegretto.

pp

Bridget descends the steps = Levine reenters from the farm =)

Levine meets Bridget and points significantly to the house.

LEVINE.

Poor girl she heard my Lady's

BRIDGET.

words, "No more of this de - test - ed union!"

pp

Recit: (at top of stairs.)

COUNT.

BRID:

COUNT.

BRIDGET.

Bridget, Ho!

Levine, I'm a ruined woman!

The Count?

LEVINE.

Ho!

Tis the Count!

Allegro.

(he descends) COUNT. *affrettando.* (pointing to the letter)

Is Ma-ri-ette

p tremolo.

Allegro.

BRIDGET. LEVINE.

here? I implore ye, tell me! n - o y - e - s

ff incalzando. *a piacere.*

All^o mosso.

LEVINE. (calls gently)

Miss Mari-ette, — Miss Mari —

pp *p*

(Bridget & Levine enter the Farm.)

- ette.

Cres: *Cres:* *f*

(Enter Therese.) **THERESE.** **COUNT.**

O heav'ns! the Count! Be not a -

ff *8va*

a piacere. *in tempo.*

-larm'd, My own, my own, my dear-est! Turn not from

8va *All? animato.* *p*

me those love - ly eyes, Nor stand in wild a -

- maze in wild a - maze; I still be - - -

- lieve still be - lieve thee innocent, My own, my

Cres:
lov'd, my own, my lov'd The - rese! my own, my

THERESE.

O bles - sed words! of
lov'd, my own, my lov'd The - rese! Turn not from me

that dark deed (Were I this hour to die.).....
 , those love-ly eyes, Nor stand in

..... this hour to die - The babe up - - on its
 wild a - - maze ; I still be lieve thee

mo - - - ther's breast - Is not more pure, more
 be - lieve thee innocent, my own, my own,

pure than I, is not is not - - - more
my lov'd, my lov'd The - rese!

pure than I, than I. *a piacere.*
My own The -

f
ff Ped:

colla voce.

a piacere.
- rese! my lov'd! my dear - est!

ff

*Andante amoroso.**sotto voce.*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. They contain whole notes and rests. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 9/8. It features a melodic line in the right hand with various ornaments and a supporting bass line. Dynamics include *p* (piano) and *pp* (pianissimo). A pedaling instruction "Ped: *pp*" is present at the end of the system.

To
By

The second system continues the musical score. The vocal staves contain the lyrics: "see my name, and spot-less fame By all by all the world con -" on the first line and "all the world, thy spot-less fame Shall yet stand forth con -" on the second line. The piano accompaniment continues with similar melodic and harmonic patterns.

see my name, and spot-less fame By all by all the world con -
all the world, thy spot-less fame Shall yet stand forth con -

The third system continues the musical score. The vocal staves contain the lyrics: "-fess'd, For this I live, - For this I pray, - And in this" on the first line and "-fess'd, For this I live, - For this I hope, And in this" on the second line. The piano accompaniment continues with similar melodic and harmonic patterns.

-fess'd, For this I live, - For this I pray, - And in this
-fess'd, For this I live, - For this I hope, And in this

hope am bless'd, am bless'd. To see my name and
 faith am bless'd, am bless'd. By all the world thy

sotto voce.
2nd time.
2nd time.
colla voce. *pp* *tremolo.*
 Ped: *pp*
2nd time.

spot-less fame By all the world, the world confess'd, For this I
 spot-less fame Shall yet stand forth, stand forth confess'd, For this I live,

rinforzando.
p *f*

live, ah! for this I pray, And in this
 for this I hope, And in this faith am

cres: sempre

*Dim:**sotto voce.**pp*

hope am bless'd, in this hope in this hope am
bless'd am bless'd, in this faith, in this faith am

f *Dim:* *pp* *pp*

sotto voce.

bless'd. For this I live, for.... this I.....
bless'd. For this I live, for.... this I.....

Ped: *pp*

pp

pray, I pray, For this I pray, And in this
hope, I hope, For this I hope, And in this

hope am. bless'd, am bless'd

faith am. bless'd, am bless'd.

rall: tenuto.

rall:

Ped: *pp*

Allegro con moto **THERESE.**

The villain

rall: pp

p

p

Carwin, my ac - cu - ser, he could prove my

in - nocence: He hath the deeds which shew me heiress of a no - ble

COUNT.

name:— He offers rank and wealth; but, he would wed— With thee!

I read it all, Therese, with thee! I'll track the

villain, wrest from him the proofs, And shew thee as thou

THERESE.

art:— My Mother's arms.— Thy Mother! ah! that

COUNT. PICARD. (calling) THERESE. (alarmed)

oath — My own Therese! Master! Master! I would not for the world be

Cres:

COUNT. THERESE. PICARD. (calling)

seen — We shall meet a gain? Thy Mo - ther's oath! Master!

Cres:

THERESE. COUNT. a piacere. *rall:*

Master! Farewell! farewell! Not yet, not yet, not yet.

ff

Allegro Moderato.

Breathe not — — — that word, Dear — — — est

HARP. *p*

..... on thy truth re-ly-ing, Both time and fate de-

Fare-well,..... fare-

-fy-ing, One ray of hope I'll not re-sign.

-well! sad, ah!..... sad of heart I leave thee; Of

me tho'..... Fate be-reave thee, My heart's gra-ti-tude is

thine. Ah, no! I must a -

Yet stay! awhile ah, stay! ah!

- way: — Fare — — — well. my..... gra — — — ti —

stay! say not fare_well; one..... ray..... of

- tude, gra — — — ti - tude is thine for e — — — ver

hope I'll..... not re - sign, my dear — — — est

Tho' sad of heart I leave thee, My heart's gra-ti-tude is
Still on thy Truth re-ly-ing, In life in death thou shalt be

p

thine. Fare - - - well! fare - well!
mine.

ff

Ped:

in life,..... in death I'm
fare - well, farewell! in life in death I'm thine! I am

thine! Fare - - well! fare - - -

thine! Fare - - well! fare - - -

f

The first system of the musical score. It consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts sing the lyrics "thine! Fare - - well! fare - - -". The piano accompaniment features a series of triplet chords in the right hand and a more active line in the left hand. The key signature is one sharp (F#).

(exit Therese.)

- well!

- well!

ff

The second system of the musical score. It continues the vocal and piano parts. The vocal parts sing "- well!". The piano accompaniment continues with triplet figures. Above the first vocal staff, the instruction "(exit Therese.)" is written. The piano part is marked with a forte-forte (*ff*) dynamic.

The third system of the musical score, which contains only the piano accompaniment. It continues the triplet figures in the right hand and the active line in the left hand. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Recit: PICARD. (approaching to Count) COUNT.

Hush! - gently, sir, I've seen - Seen whom?

p

The fourth system of the musical score. It features two vocal staves and a piano accompaniment. The vocal parts are in a recitative style, with the lyrics "Hush! - gently, sir, I've seen - Seen whom?". The piano accompaniment is sparse, with a few chords in the right hand and a simple line in the left hand. The piano part is marked with a piano (*p*) dynamic.

RECIT:

114

PICARD.

COUNT.

PICARD.

COUNT.

That devil, you saw at the Chateau; Carwin? Yes! 'twas he: My

PICARD.

COUNT.

pistols! good Picard, my pistols! They're in the carriage, sir! Follow me: be

(Exeunt)

silent.

Moderato.

pp

perdendosi.

Andante mosso.

(re-enter Carwin stealthily from the back R.H.)

sotto voce.

cres: a poco

p

CARWIN. Recit: sotto voce.

dim:

f

Recit:

in tempo.

Andante con moto.

p

Recit:

All?

p

The door, the door is open — no es_ cape — she

Presto.

All^o Moderato.

(Enters the Pavilion.) (the Count and Picard re-enter at the back with Pistols and appear

dies

to be searching for some one.)

cres a poco a poco.

pp

pp

(a flash of lightning strike the

ff
Ped: *ff*

Pavilion and sets it on fire.)

(Carwin is seen in the gallery he escapes
by the window and exultingly cries

I'm safe - I'm safe —

ff

(he disappears; great alarm)

(Reenter Therese from the Farm)
she rushes up the Pavilion steps.**THERESE.**

the dead can tell no tales!

The chamber

ff

every body enters in confusion.

LEIT'NE.

burns. my be nefactress lost! Help! help! It was the lightning!

marcate.

ff

ff

THERESE.

COUNT.

BRIDGET.

O heav'n my Mother! Save the Countess! save the Countess!

LEIT'NE.

Save the Countess! save the Countess!

PICARD.

Save the Countess! save the Countess!

Save the Countess! save the Countess!

Save the Countess! save the Countess!

Save the Countess! save the Countess!

CHORUS.

ff

ff

ff

Ped:

Therese reentering at top of stairs with a knife.

BRIDGET.

Count rushes up with two or three attendants.

THERESE.

*con forza.**ff*

THERESE.

COUNT.

Tis too late—she's murdered!

O heav'n!

'Twas I...

LEINE.

O heav'n!

PICARD.

O heav'n!

O heav'n!

O heav'n!

O heav'n!

O heav'n!

ff

Ped:

BRIDGET.

(she stands in stupor)

'Twas I...

O horrid

deed

O night of woe.

LEINE.

O horrid

deed

O night of woe.

PICARD.

O horrid

deed

O night of woe.

O horrid

deed

O night of woe.

O horrid

deed

O night of woe.

O horrid

deed

O night of woe.

Ped:

*ff**ff**ff**ff**ff**ff**ff*

p *cres* *ff* *Ped:* *ff*

ff

tenuto. *ff* *ff*

END OF THE 2nd ACT.

The musical score is written for piano on a grand staff with five systems. The first system begins with a piano (*p*) dynamic and a crescendo (*cres*) marking, followed by a fortissimo (*ff*) dynamic and a pedaling instruction (*Ped:*). The second system continues with fortissimo (*ff*) dynamics and includes accent marks (>) over several measures. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The score concludes with the text 'END OF THE 2nd ACT.'

THIRD ACT.

"THERESE."

F. SCHIRA.

PIANO
FORTE.

Ped.

f

pp

leg:

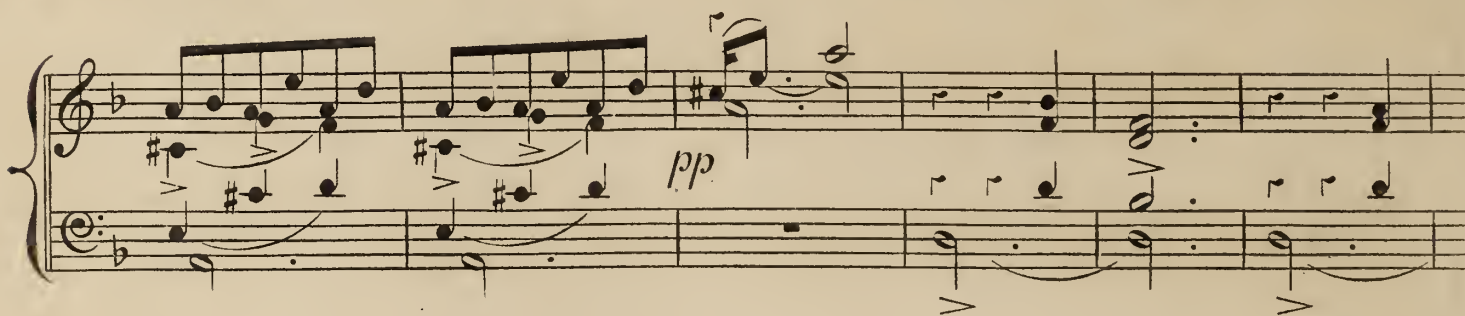
p

leg:

pp



First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The music is in 2/4 time, with a key signature of one flat (B-flat). The right hand plays a series of eighth-note chords, while the left hand plays a bass line with eighth notes. A dynamic marking of *p* (piano) is present at the end of the system.



Second system of musical notation, continuing the piece. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic support with eighth notes. A dynamic marking of *pp* (pianissimo) is present in the middle of the system.



Third system of musical notation, showing a continuation of the musical themes. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is present in the middle of the system.



Fourth system of musical notation, featuring a melodic line in the right hand with eighth notes and chords, and a bass line in the left hand with eighth notes. Dynamic markings of *f* (forte) and *pp* (pianissimo) are present in the system.



Fifth system of musical notation, showing a continuation of the musical themes. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes. Dynamic markings of *pp* (pianissimo) are present in the system.



Sixth system of musical notation, concluding the page. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes. Dynamic markings of *pp* (pianissimo) and *ppp* (pianissimissimo) are present. The system ends with the instruction *Segue Dialogo.* and a double bar line.

He calls her Therese -
with her hands

After Dialogue.

{ The Count is seen in the court yard slowly leading Therese -
Fontaine points and calls Bridget's attention thereto. }

setto voce.

FONTAINE.

Adagio.

Be silent - good Dame

PIANO

FORTE.

tremolo.

pp

pp

Bridget.

pp

cello:

COUNT.

Therese! Therese!

RECIT:

THERESE. (Vacantly.)

O speak to me, Therese! 'Twas I, 'twas

I, O fearful night! I clutch'd the murd'rous knife! Appall'd I

heard, the shriek, the groan— I

COUNT.

rose, and fled for life!.... The Countess lives — to

affretta. *All^o* *f* *Ped.*

THERESE.

in tempo.

bless thee yet Therese! Thy Mother's Oath! and she is dead —

Andante. *All^o* *in tempo.* *p*

dim: rall:

Twas I, twas I, ah yes! twas I — that should have

colla voce.

died!

poco più. *pp* *Ped.*

Segue Song
COUNT.

COUNT.

PIANO

FORTE.

*Andante. dolce.**p**dolce.*(1.) Un -
(2.) So

happy Maid! her reason wan-ders, All hope-less, joyless, she ap-pears, Up-
young, so fair, and yet so blighted, Poor flow'r, may Time thy bloom re-store; The

on the Past she sad-ly ponders, And thinks of Grief too deep for tears: O
vows we to each other plighted, Shall then be plighted, love, once more: Yes!

-tection from the bru - tal hands Of these As - -

p

MAGISTRATE.

-sassins - Silence! silence! I com -

CHORUS.

Hear him! ha! ha! ha! ha! ha! ha!

Hear him! ha! ha! ha! ha! ha! ha!

Hear him! ha! ha! ha! ha! ha! ha!

p

COUNT. **CARWIN.** (haughtily)

- mand ye, silence. - silence! Your name? I an - swer but the

p

MAGISTRATE. *CARWIN.* *COUNT. (eagerly.)* *MAGISTRATE.*

Magistrate. To me, then. Carwin. Late an advocate? A Genevese?

CARWIN. *MAGISTRATE.*

Yes — why these questions, Sir? An Orphan

CARWIN. (aside)

girl has here been found — her name, — (The dead can tell no

MAGISTRATE. *COUNT.*

tales.) Nay, listen, Sir; — What know you of this girl? He —

CARRIN. (pointedly to the Count)

(to the Magistrate)

he_sitates! O poor re_venge, Sir Count! That Orphan

girl, _all fe_lon as she was _ was still be _ lov'd: _ He

the Count scornfully)
sought to wed this paragon: but I, To save a no_ble house the foul dis _

_grace, Made known her crime: she fled from punishment

COUNT. COUNTESS.

And by her own hand died: How know you this? A -

f *>*

f

MAGISTRATE.

- maze - ment! Si - lence!

CHORUS.

Monster. Monster.

Monster. Monster.

Monster. Monster.

p *p* *>* *p*

CARWIN. (to the Count)

I command. Silence! What mean you, Sir?

p *p* *>* *p*

C. IRWIN.

I murder'd not The_ re-se. Her own hand did the

(Therese appears at the door.)
deed. O hor - ror! does the

CHORUS.
Be_ hold she comes!
Be_ hold she comes!
Be_ hold she comes!

ff
ff Ped:

grave give up its dead? O save me! O

(in his agony he tears open his coat
from which several papers fall.)

178

(Count picks up a paper.)

save me!

CHORUS.

It is too late!

It is too late!

It is too late!

It is too late!

Carwin falls.

It is too late!

It is too late!

COUNT.

The will — the will —

Therese is

in_nocent!

No Orphan —

— Child! but Coun — tess de Belmour.

The musical score consists of 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 has lyrics: "— Child! but Coun — tess de Belmour." The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

CHORUS.

CHORUS OVER THE BODY OF CARWIN — Which they remove from the Stage.)

Unhappy wretch!

Unhappy wretch!

Unhappy wretch!

pp *cres:*

pp Ped:

f *pp* *pp*

The chorus section features three vocal parts (soprano, alto, and tenor) and a piano accompaniment. The vocal parts enter with the lyrics "Unhappy wretch!" and repeat it. The piano accompaniment is marked *pp* (pianissimo) and includes a *cres:* (crescendo) marking. The section concludes with a *f* (forte) chord in the piano and *pp* (pianissimo) markings in the vocal parts.

THE GUARDIAN ANGEL.

sotto voce assai e legato.

THERESE. Guardian An_gel thou hast sav'd me Made the

COUNTESS. Guardian An_gel thou hast sav'd her Made the

BRIDGET. Guardian An_gel thou hast sav'd her Made the

COUNT. Guardian An_gel thou hast sav'd her Made the

LEVINE. Guardian An_gel thou hast sav'd her Made the

FONTAINE. Guardian An_gel thou hast sav'd her Made the

PICARD. Guardian An_gel thou hast sav'd her Made the

CHORUS. Guardian An_gel thou hast sav'd her Made the

CHORUS. Guardian An_gel thou hast sav'd her Made the

CHORUS. Guardian An_gel thou hast sav'd her Made the

PIANO FORTE. *sotto voce.* Guardian An_gel thou hast sav'd her Made the

tremolo.

pp

Ped:

[illegible]

[illegible]

After Prayer.

(Countess giving her hand to Therese.)

COUNTRESS. *Thy pardon child; for_*

COUNT.

CHORUS.

PIANO *Moderato.*

FORTE.

(She joins the hands of Count and Therese.)

give me and be happy.

O joy unbounded The_

f E__ver thus may vir_tue

f E__ver thus may vir_tue

colla voce. All^o E__ver thus may vir_tue

in tempo. ff

re-se my own The-re-se!

tri-umph! E-ver, E-ver thus may

tri-umph! E-ver, E-ver thus may

tri-umph! E-ver, E-ver thus may

vir-tue triumph! Health to the Bridegroom, Joy to the Bride!

vir-tue triumph! Health to the Bridegroom, Joy to the Bride!

vir-tue triumph! Health to the Bridegroom, Joy to the Bride!

ff

THERESE. (she takes Fontaine's hand.)

a piacere.

Father! said I not, how tru...ly, 'All is for the best.'

The first system of the musical score is in 3/4 time and the key of D major. It consists of a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "Father! said I not, how tru...ly, 'All is for the best.'" and is marked *a piacere.* The piano accompaniment includes a grand staff (treble and bass clef) and a single bass clef staff. The tempo is marked *Mod^{to}* and the performance instruction *colla voce.* is present. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

Tempo di Polacca.

The second system of the musical score is in 3/4 time and the key of D major. It features a piano accompaniment with a grand staff (treble and bass clef) and a single bass clef staff. The tempo is marked *Tempo di Polacca.* The dynamics include *p* (piano), *cres:* (crescendo), *f* (forte), and *ff* (fortissimo). The performance instruction *Ped.* (Pedal) is present.

Brillante.

The third system of the musical score is in 3/4 time and the key of D major. It features a piano accompaniment with a grand staff (treble and bass clef) and a single bass clef staff. The tempo is marked *Brillante.* The dynamics include *p* (piano). The performance instruction *Ped.* (Pedal) is present. The lyrics "Ah, yes! twas with pro -" are written below the piano part.

con slancio.

phet...ic pow'r..... Those words con_sold my breast,

Still may I feel in grief or joy,..... All is for the

best.' As from a fear_ful dream I wake,..... The

clouds are fled, the phan_toms gone; And Hope clad in its

leggiere. *ritenuto.* *h.*

bright-est garb..... Breathes now of joy a---lone.

colla voce.

con slancio. *dim.*

Ah, yes! 'twas with pro-phet-ic pow'r..... Those words con-

-sold my breast, Still may I feel in joy..... or...

grief, All is for the best Ah!.... in..... joy or.....

colla voce.

leggero.

grief,.. joy..... or grief,.. joy..... or grief, All..... is.....

a piacere.

for the..... best, for..... the

Più Animato.

best. All is for the best. All is

ff Health to the Bride - - - groom! And health to the

ff Health to the Bride - - - groom! And health to the

Health to the Bride - - - groom! And health to the

ff *Più Animato.*

Ped.

for the best. All..... is..... for..... the

Bride! to the Bride! Ho--nour and glo--ry, peace, long-life, and

Bride! to the Bride! Ho--nour and glo--ry, peace, long-life, and

Bride! to the Bride! Ho--nour and glo--ry, peace, long-life, and

best.....

joy!.....

joy!.....

joy!.....

ff

Ped *p*

End of the Opera.



