

ESTRELLA;

AN ORIGINAL COMIC OPERA

In Three Acts.

WRITTEN BY

WALTER PARKE,

Joint Author of "Les Manneaux Noirs."

COMPOSED BY

LUSCOMBE SEARELLE.

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ESTRELLA.

To his dear mother, Mrs. HARRIETT PULLMAN SEARELLE, '1 The Cust, New Zealand, this work is affectionately dedicated by her son, LUSCOMBE SEARELLE, London, June 6, 1882.

CAST OF CHARACTERS.

COUNT POMPOSO DI VESUVIO...	<i>A Venetian General, betrothed to Estrella</i>
PHYLLOXERA.....	<i>An Impoverished Vine Grower, Father of Estrella</i>
THE DOGE OF VENICE.....	<i>A Model of Justice and Dignity</i>
SIGNOR LORENZO.....	<i>A Young Advocate, in love with Estrella</i>
GIOVANNI TOMMASO.....	<i>Major Domo to the Count</i>
TARTARELLA.....	<i>Mother to Estrella, a strong-minded woman</i>
BRIGETTA.....	<i>Companion to Estrella, in love with the Count</i>
ESTRELLA.....	<i>Betrothed to the Count, but in love with Lorenzo</i>
VIOLETTA.....	
HENRIETTA.....	
NOTARY.....	

Chorus of Peasants, Soldiers, Wedding Guests, Moorish Pirates, Lawyers, &c.

Scene—VENICE.

Period—RENAISSANCE.

ARGUMENT.

ACT I.

ESTRELLA, the Daughter of PHYLLOXERA, an impoverished vine-grower, is in love with LORENZO, a young advocate, but compelled by her parents to marry LORENZO's kinsman, COUNT POMPOSO DI VESUVIO, whose wealth and position render him a more eligible match. The Count, however, has some doubts of his bride's affection for him, and he resolves to test it by disappearing the day after the wedding, and returning in disguise, making it appear that he has been kidnapped by Barbary Corsairs, and then killed, or sold into slavery. He confides this scheme to his *Major Domo*, but it is overheard by BRIGETTA, companion to ESTRELLA. BRIGETTA reveals the plot to LORENZO, who, desperate at losing his lady love, determines to forestall it by having his rival seized at once. In this he is assisted by several of his friends, who disguise themselves as Moorish pirates, and carry off the Count immediately after the marriage ceremony.

ACT II.

We now find ESTRELLA as Countess, living with her parents in the Palace of COUNT DI VESUVIO, whose sudden disappearance has caused great excitement. LORENZO's friends, the sham Algerines, have delivered the bridegroom into the hands of real pirates, and by this time no one knows what has become of him. ESTRELLA, though relieved by the absence of an uncongenial spouse, is anxious as to his fate, and distressed at her own uncertain and equivocal position. In the midst of this, the Count, who is not only alive, but has purchased his release, carries out his original

plan by returning, disguised as a Hebrew money lender. ESTRELLA does not recognize him, and to test her affection he gives her a touching account of his own death. As he is supposed to be old and poor, he enters her service in a "confidential capacity," but is employed in menial offices, and altogether treated as of no consideration. LORENZO and ESTRELLA's parents look down upon him, and make themselves at home in his house in a manner that naturally arouses his indignation. BRIGETTA, who has penetrated his disguise, is the only person who sympathizes with him. His anger reaches a climax when he sees LORENZO formally betrothed to ESTRELLA. The COUNT thereupon declares himself, to the general consternation, and the DOGE is called upon to decide the claims of the rivals.

ACT III.

The DOGE and Council assemble to try the case of the COUNT DI VESUVIO, who demands his bride and property. But it appears that, by the law of Venice, any one who has given himself out to be deceased, is thereby dead in law, and thence it is argued that the Count can no longer be recognized as a living man. Estrella, assisted by Lorenzo, pleads, on the ground of this legal fiction, to be released from the marriage contract, while Brigetta undertakes to be counsel on the Count's side. It is at length decided that Count Pomposo, although dead in law, shall be recognized and restored to his position, on condition of his relinquishing his claim to Estrella; matters are thus satisfactorily arranged, and all ends happily.

Produced at the Prince's Theatre, Manchester, England, under the management of Mr. John Hollingshead, May 14, 1883.

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ESTRELLA,

OVERTURE.

Written by WALTER PARKE.

Composed by LUSCOMBE SEARELLE.

Allo. vivo.

The musical score consists of five staves of music, each with a treble clef and a bass clef. The first staff starts with a forte dynamic (f) and a piano dynamic (p). The second staff begins with a forte dynamic (f), followed by fz and f dynamics. The third staff starts with a piano dynamic (p). The fourth staff features a mix of eighth and sixteenth-note patterns. The fifth staff concludes with a dynamic instruction: *p cres. poco a poco.*

Musical score page 4, measures 1-4. The music is in common time, key signature of one sharp (F#). The piano part consists of eighth-note chords in the right hand and sixteenth-note chords in the left hand. The vocal part has eighth-note chords. Dynamics include *f*, *f*, and *f*.

Musical score page 4, measures 5-8. The piano part continues with eighth-note chords in the right hand and sixteenth-note chords in the left hand. The vocal part has eighth-note chords. A dynamic marking *fz p* appears in measure 8.

Musical score page 4, measures 9-12. The piano part features eighth-note chords in the right hand and sixteenth-note chords in the left hand. The vocal part has eighth-note chords.

Musical score page 4, measures 13-16. The piano part continues with eighth-note chords in the right hand and sixteenth-note chords in the left hand. The vocal part has eighth-note chords.

Musical score page 4, measures 17-20. The piano part features eighth-note chords in the right hand and sixteenth-note chords in the left hand. The vocal part has eighth-note chords. The dynamic *f* is indicated in measure 17, and *f* is indicated in measure 19.

Musical score page 5, measures 1-5. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, C major (no sharps or flats). Measure 1 starts with a forte dynamic (f) in common time. Measure 2 begins with a dynamic of *f*, followed by a measure with a dynamic of *p*. Measures 3-5 show eighth-note patterns. Measure 5 ends with a key change to $\frac{2}{4}$ time.

Musical score page 5, measures 6-10. The tempo is marked *Vivace.* The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 6 starts with a dynamic of *p*.

Musical score page 5, measures 11-15. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns.

Musical score page 5, measures 16-20. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 17 features a dynamic of *f* and a measure of *p*.

Musical score page 5, measures 21-25. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 25 ends with a dynamic of *p cres.*

Musical score page 5, measures 26-30. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 28 begins with a dynamic of *f*.

8va

Tempo di Valse.

f

cres.

This section starts with a forte dynamic (f) in G major. The bass line consists of sustained notes and simple chords. The treble line features eighth-note chords. A crescendo (cres.) is indicated at the end of the section, leading into the next section.

f

2
4

The dynamic shifts to forte (f). The bass line becomes more active with eighth-note patterns. The treble line continues with eighth-note chords. The key signature changes to E major (two sharps) at the end of the section.

Vivo.

p

f

The tempo is marked as *Vivo.*. The bass line features eighth-note chords. The treble line has eighth-note patterns. The dynamic is piano (p) followed by forte (f). The key signature changes to D major (one sharp) at the end of the section.

The bass line consists of eighth-note chords. The treble line has eighth-note patterns. The key signature changes to C major (no sharps or flats) at the end of the section.

cres.

The bass line features eighth-note chords. The treble line has eighth-note patterns. The dynamic is crescendo (cres.) at the end of the section.

A musical score for piano, consisting of five staves of music. The music is in common time and includes various dynamics and performance instructions.

- Staff 1:** Treble clef. Measures 1-7. Dynamics: **f**, **v**. Measure 7 ends with a fermata over the bass staff.
- Staff 2:** Bass clef. Measures 1-7. Measures 1-6 show eighth-note chords. Measure 7 shows eighth-note chords with a fermata over the bass staff.
- Staff 3:** Treble clef. Measures 1-7. Measure 1: eighth-note chords. Measures 2-3: sixteenth-note patterns. Measures 4-7: eighth-note chords.
- Staff 4:** Bass clef. Measures 1-7. Measures 1-6: eighth-note chords. Measure 7: eighth-note chords.
- Staff 5:** Treble clef. Measures 1-7. Measures 1-6: eighth-note chords. Measure 7: eighth-note chords.

Performance instructions and dynamics:

- poco lento.**出现在第三乐句的开始。
- rall.**出现在第五乐句的第4-5小节之间。
- a tempo.**出现在第五乐句的第1小节。
- f**出现在第一、第二、第四和第五乐句的某些小节中。
- v**出现在第一乐句的第7小节。
- p**出现在第三乐句的第1小节。

Musical score page 9, measures 1-6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes from one flat to one sharp. Measures 1-6 show various patterns of eighth and sixteenth notes, with some slurs and grace notes.

Musical score page 9, measures 7-12. The tempo is marked "rall." in measure 7. The key signature changes back to one flat. Measures 8-12 show eighth-note patterns with slurs. Measure 12 ends with a dynamic instruction "ff Allegro."

Musical score page 9, measures 13-18. The key signature changes to one sharp. Measures 13-18 show eighth-note patterns with slurs, similar to the earlier sections.

Musical score page 9, measures 19-24. The key signature changes to one sharp. Measures 19-24 show eighth-note patterns with slurs. Measure 24 ends with a dynamic instruction "Cornet Solo."

Musical score page 9, measures 25-30. The key signature changes to one sharp. Measures 25-30 show eighth-note patterns with slurs. The tempo is marked "Andantino."

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 1: Treble staff has eighth notes (B, C, D, E), bass staff has eighth notes (D, E, F, G). Measure 2: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 3: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Measure 4: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 5: Treble staff has eighth notes (B, C, D, E), bass staff has eighth notes (D, E, F, G).

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 6: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 7: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Measure 8: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 9: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 10: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G).

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 11: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Measure 12: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 13: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Measure 14: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 15: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Dynamic: *f*.

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 16: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 17: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Measure 18: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 19: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 20: Treble staff has eighth note (E), bass staff has eighth notes (D, E, F, G). Dynamics: *p*, *cres.*, *e accel.*

Musical score for piano, two staves. Key signature: A major (three sharps). Measure 21: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 22: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 23: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 24: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Measure 25: Treble staff has eighth-note pairs (B, C), bass staff has eighth notes (D, E, F, G). Dynamic: *ff*.

Vivo.

p

8va.....

ACT I.

FAR O'ER THE MOON-TIPPED SEA.

No. I. OPENING CHORUS. (Barcarolle.)

Allegro non troppo.

Musical score for the opening chorus in 6/8 time, key of G major. The score consists of two staves: treble and bass. The treble staff has a dynamic of pp. The music features eighth-note chords and eighth-note patterns.

CURTAIN RISES.

Musical score for the curtain rising, continuing in 6/8 time and G major. It shows a continuation of the eighth-note patterns from the previous section.

CHORUS OF PAGES, GIRLS, &c. (*Off stage. Gradually crescendo.*)

SOPRANO.

Musical score for the Chorus of Pages, Girls, &c., featuring three voices: Soprano, Contralto, and Bass. The Soprano and Contralto sing in unison with lyrics, while the Bass provides harmonic support below. The vocal parts are marked with ppp dynamics.

Far o'er the moon - tipp'd sea,..... We come, we come to thee..... Fal-

CONTRALTO.

la, la, la, Fal, la, la, We sing right mer - ri - ly.

Love is up - on the wind,..... Let pleas - ure be un - con - fined,..... Fal,

la,..... la, la, la, fal, la, What mat - ter if he be blind, fal - la.....

cres.

..... fal la, la, la, la, la, fal, la,..... la, la, la, la, la, la, fal la, la,

cres.

fal, la, la, la,
la, fal, la, la, la, la,..... We bring..... a message of love to

p

thee, fal la, la, la,..... We sing our sweet - est mel - o - dy, fa, la, la,

la. Love is a - wake to - night, and smiles..... in the pale moon light, Fa,

> rall. > > >

la, la, la, la, Fal, la, la, fal, la, la, la, fal, la, la, la, la, la,

molto rall.

la..... Fal, la, la, la, la, la..... Fa, la, la, la, la, la,

SOPRANO.

la..... la, la *Allegretto.*

Soprano part (treble clef, key signature of one sharp) starts with a sustained note followed by eighth notes. The tempo is Allegretto.

Contralto part (treble clef, key signature of one sharp) follows with eighth notes.

Tenor part (bass clef, key signature of one sharp) enters with eighth notes, dynamic *p*.

Bass part (bass clef, key signature of one sharp) provides harmonic support.

Chorus of Gondoliers (off stage) is indicated by the text "(CHORUS OF GONDOLIERS, &c. off stage.)" above the tenor line.

The lyrics "The moon is shin - ing bright, The eve - ning" are written below the tenor line.

Dynamic *pp* is marked at the beginning of the vocal entries.

Continuation of the musical score:

Three measures of silence follow the vocal entries.

The vocal parts re-enter with eighth-note patterns.

The lyrics "star, Tra, la, la, Is beaming with a smile on us a - far, tra, la, la, With" are written below the tenor line.

Harmonic support continues from the bass part.

measured time we row, As o'er the waves we go, And nought is at the helm our joy to

cres. poco a poco.

mar; Our song is ech - o'd far a - cross the deep, tra, la, la, And

cres. poco a poco.

wakes the drow - sy sea - bird from his sleep, tra, la, la, As on our hap - py way we

sing our roun - de - lay, And watch the mer - ry fish - es as they leap, tra, la, tra, la,

la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la,

la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la,

We come, we come, we come,
tra la la tra la la, tra la la tra la

Enter CHORUS, MALE AND FEMALE.

come.
la.

f

16 8 Far o'er the moon - tipp'd sea,..... We

16 8 The moon is shining bright, the ev'ning star, tra la la, Is

f

come, we come, to thee,..... Fal fal lal la, fal

shin-ing with a smile on us a - far, tra la la, As o'er the waves we go, In

lal lal la, we sing, right mer - ri - ly,
 measured time we row, and nought is at the helm our joy to mar, Our

Love is up - on the wind,..... Let pleas - ure be un - con -
 song is ech - o'd far a - cross the deep, tra la la, And wakes the drow -sy sea - gull from his
f

- fined, Fal la la la la, Fal la, What
 sleep tra la la As on our hap - py way, We sing our roun - de - lay, And

mat - ter if he be blind, Fal la, fal la la la la
 watch the mer - ry fish - es as they leap, tra la la tra la la, tra la la, tra la

la, Fal la..... la la la la la fal lal lal
 leap, tra la la, tra la la, tra la la tra la la, tra la la tra la

la, fal lal lal la, fal
 la, tra la la

f Tempo di valse. (CHORUS AND DANCE.)

Sheet music for the Chorus and Dance section. The score consists of four staves. The top three staves are soprano voices, and the bottom staff is bass. The key signature is G major (one sharp). The time signature changes between common time (indicated by 'C') and 3/4 time (indicated by '3'). The vocal parts sing in unison, repeating the lyrics "la, Hie! Hie! The mer - ry hours fly, For joy is a - la, Hie! Hie! The mer - ry hours fly, For joy is a - la, Hie! Hie! The mer - ry hours fly, For joy is a -". The vocal parts end with a fermata. The piano accompaniment begins with a forte dynamic (f) in 3/4 time, followed by a series of chords.

Sheet music for the Wedding Bells section. The score consists of four staves. The top three staves are soprano voices, and the bottom staff is bass. The key signature is G major (one sharp). The time signature changes between common time (indicated by 'C') and 3/4 time (indicated by '3'). The vocal parts sing in unison, repeating the lyrics "- broad to - night,..... Sing, sing, The wed - ding bells - broad to - night,..... Sing, sing, The wed - ding bells - broad to - night,..... Sing, sing, The wed - ding bells". The vocal parts end with a fermata. The piano accompaniment features sustained chords throughout the section.

ring, And fill ev - 'ry heart, ev - 'ry heart with de - light,..... Dance,

ring, And fill ev - 'ry heart, ev - 'ry heart with de - light,..... Dance,

ring, And fill ev - 'ry heart, ev - 'ry heart with de - light,..... Dance,

{

f

dance, Our pleas - ure en - hance, and hon - or the love - ly bride,.....

dance, Our pleas - ure en - hance, and hon - or the love - ly bride,.....

dance, Our pleas - ure en - hance, and hon - or the love - ly bride,.....

{

... The wa - ters are gleam - ing, of bliss she is dream - ing, For Cu - pid is
 The wa - ters are gleam - ing, of bliss she is dream - ing, For Cu - pid is
 ... The wa -ters are gleam - ing, of bliss she is dream - ing, For Cu - pid is

by... her side,... Tra la la, tra la la, tra la la, tra la,
 by.... her side,... Tra la la, tra la la, tra la la,
 by.... her side,... ...

p

la, The pleas - ures of love, are sent from a - bove, Tra la
 tra la la, The pleas - ures of love, are sent from a - bove,
 f For the pleas - ures of love, are sent from a - bove,
 f

sforza

la, tra la la, tra la la, tra la la, and kiss - es are
 tra la la, tra la la, tra la la, tra la la, and kiss - es are
 and kiss - es are

giv'n as a fore - taste of heav'n; Tra la la, tra la la, tra la la,
 giv'n as a fore - taste of heav'n; Tra la la, tra la la, tra la la,
 giv'n as a fore - taste of heav'n;

8va

{
 p

la, The pleas - ures of love, are sent from a - bove, Tra la
 tra la la, The pleas - ures of love, are sent from a - bove, Tra la
 For the pleas - ures of love, are sent from a - bove, Tra la

8va

{
 f

la, Tra la la, tra la la la la la, And kiss - es are giv'n as a fore-taste of
 la, Tra la la, tra la la la la la, And kiss - es are giv'n as a fore-taste of
 la, Tra la la, tra la la la la la, And kiss - es are giv'n as a fore-taste of

8va-----

heav'n, as a fore - taste of heav - en, a fore - - -
 heav'n, as a fore - taste of heav - en, a fore - - -
 heav'n, as a fore - taste of heav - en, a fore - - -

f

taste..... of..... heav'n.
 taste..... of..... heav'n.
 taste..... of..... heav'n.

A musical score consisting of four staves. The top three staves are in common time and have a key signature of one sharp. The fourth staff (piano) is in common time and has a key signature of one sharp. The vocal parts (Treble, Alto, Bass) are mostly silent, indicated by horizontal dashes. The piano part features a continuous eighth-note bass line and occasional chords. Measure numbers 1 through 10 are present above the staves.

THANKS, FRIENDS.

No. 2a. RECIT. COUNT.

Enter COUNT VESUVIO. (Chorus cheer as he enters.)

COUNT. *Recit.*

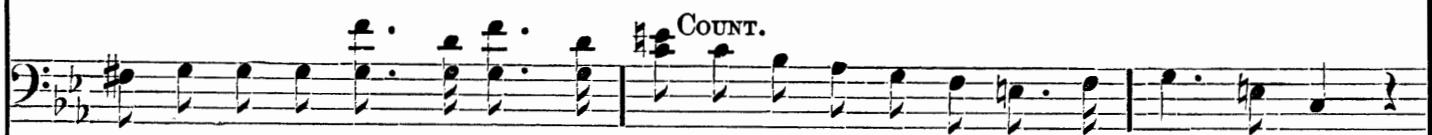
(aside.)

Thanks, friends, for this, your com - pa - ny. I wish They

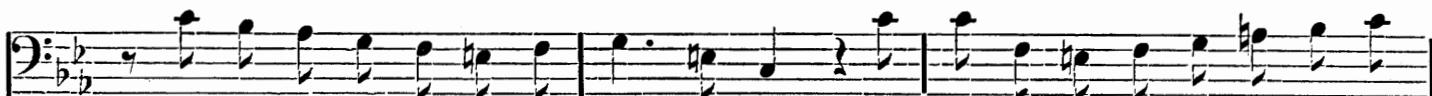
all were drown'd and swallow'd by the fish! Confound their presence! but they come, they say To



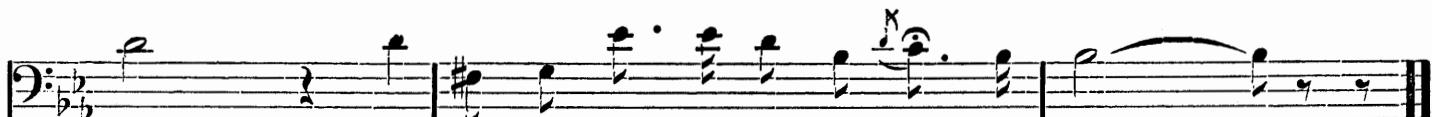
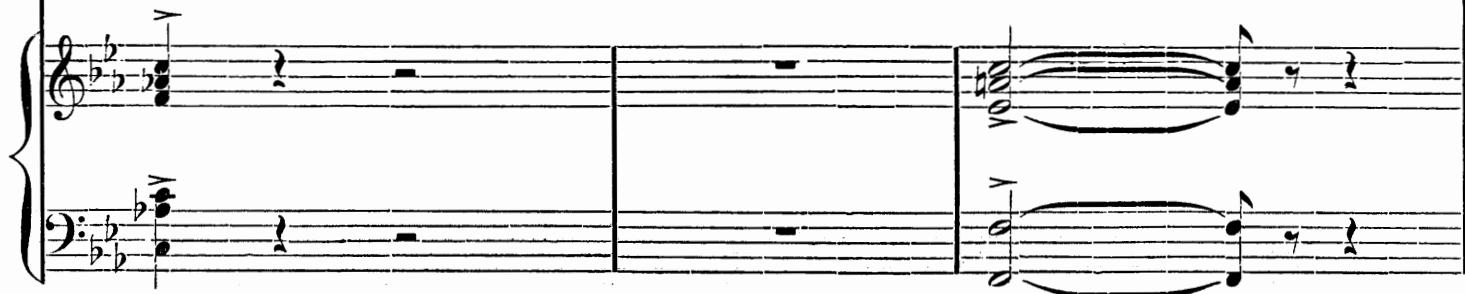
(CHORUS.) Hur - rah, hur-rah, hur - rah!



see me wed, (Hur - rah, hur-rah, hur - rah !) To - night the fair Es - trel - la will be mine,



The daughter of a til - ler of the vine; For I, the proud-est no - ble in the



land, Have of - fer'd her my rich - es, heart and hand.....



I AM A MILITARY MAN.

No. 2b.

Allegro non troppo.

I am a mil - i - ta - ry man, I've fought in man - y a
 clime, In vic - t'ry's march I've led the van, Been wound - ed ev - 'ry time; ...
 Skir - mish warm, siege and storm, Dead - ly breach and hope for - lorn, Fire and smoke,
 Shot and stroke, All war's hard - ship I have borne,..... I have borne.....



I come, I come, To sound of fife and drum, The beauty of the town to wed; Re-



mem - ber, pray, It is my wed-ding day, And soon I shall be mar - ri - ed.



CHORUS.



We come, we come, with sound of fife and drum, The beauty of the town to



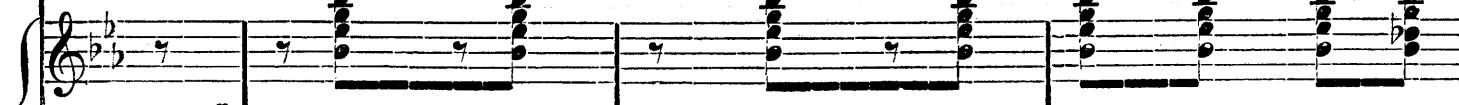
We come, we come, with sound of fife and drum, The beauty of the town to



We come, we come, with sound of fife and drum, The beauty of the town to



We come, we come, with sound of fife and drum, The beauty of the town to



We come, we come, with sound of fife and drum, The beauty of the town to



wed, see him

wed, see him
TENOR & BASS.

wed, see him
COUNT.

wed, And all the hun - gry peas-ants from the vil - lag - es a - round, Have come, have

mar - - ri - ed.

mar - - ri - ed.

mar - - ri - ed.
CHO. COUNT.

come to see me mar-ri - ed. For laurels green my temples wreath, All won when close to



death,... And on the field I free - ly breathe, Where oth - ers lose their breath;....



Burst-ing shells, Howls and yells, Bul - lets round me fly like hail ; Can - nons roar,



Blood and gore, Still I nev - er, nev - er quail,..... nev - er quail.....



I come, I come, To sound of fife and drum, The beau-ty of the town to wed ; Re-

- mem - ber, pray, It is my wed-ding day, And soon I shall be mar - ri - ed.

CHORUS.

We come, we come, with sound of fife and drum, The beau-ty of the town to

We come, we come, with sound of fife and drum, The beau-ty of the town to

We come, we come, with sound of fife and drum, The beau-ty of the town to

f

wed, see him

wed, see him
TENOR & BASS.

wed, see him
COUNT.

wed, And all the hun - gry peas-ants from the vil - lag - es a - round, Have come to

mar - - - ri - ed.....

mar - - - ri - ed.....

mar - - - ri - ed.....

see, have come to see me mar - ri - ed.....

Dialogue between COUNT DE VESUVIO, the MAJOR DOMO, and the father and mother of ESTRELLA concerning the approaching marriage of the COUNT with the said ESTRELLA. He expresses a doubt of her affection for him, which the mother (though knowing she does not love him,) pooh poohs. She asks everybody into the house to take refreshments, and execute to No. 2. C. with the exception of the COUNT and MAJOR DOMO.

WE COME, WE COME.

No. 2c.

CHORUS FOR EXIT.

Allo.

f

We come, we come with sound of fife and drum, The

f

We come, we come with sound of fife and drum, The

beau - ty of the town to wed. Re - mem - ber, pray, it

beau - ty of the town to wed. Re - mem - ber, pray, it

f

f

f

f

is his wed - ding day, and soon he will be mar - ri - ed. We

is his wed - ding day, and soon he will be mar - ri - ed. We

come, we come, with sound of fife and drum, The beau - ty of the town to

come, we come, with sound of fife and drum, The beau - ty of the town to

wed, see him

TENOR & BASS.

wed, see him

COUNT.

wed. And all the hun - gry peas - ants from the vil - la - ges a - round, Have come to

mar - - - ri - ed.....

mar - - - ri - ed.....

see, have come to see me mar - ri - ed.....

8va

The COUNT takes the MAJOR DOMO into his confidence, and tells him that to test the affection of ESTRELLA for him, he has made arrangements with the Captain of a band of Algerines to invade his palace the day after the marriage and carry him off before the face of his bride, pretending to sell him into slavery. The next day he will return, disguised, and watches her, and judge of her affection by seeing how she bears her bereavement. They go off stage to mature their plans. After they are gone LORENZO the COUNT's cousin whom ESTRELLA loves, comes on and serenades her under her window.

THIS IS THE PLACE.

No .3a.

RECIT. Lorenzo.

(LORENZO singing outside)

Tra la la la

p Allegretto.

tra..... (enter.) la la la la.

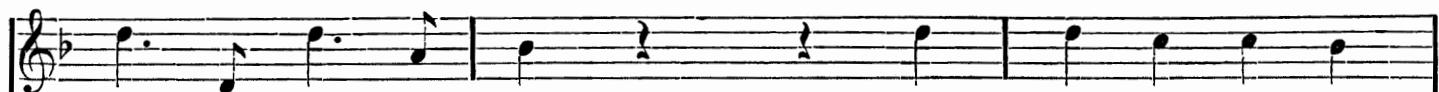
LORENZO. (Recit.)

This is the place, 'Tis here my dar - ling dwells, That is her win - dow there;

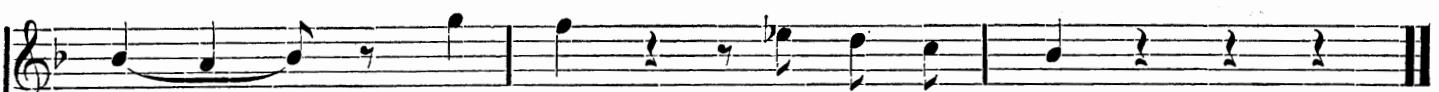
p



That light her pres-ence tells, Es - trel - la, dar - ling love, Lo -



- ren - zo waits with - out, Im - pa - tient for the



kiss..... What can she be a - bout !

SWEET HEART.

No. 3b.

SONG. Lorenzo.

Words by the Composer.

Allegro.

There is

one dwells within is the dear - est to me, She's as bright as the stars a -

- bove her ; I am here, I am here to be near - est to thee ; It is
 I, It is I, thy lov - er, I am wait - ing and watching, O
 come, come my love, For the stars tears of dew are weeping, And the

poco lento.
 moon gleameth bright in the heav'n s a - bove, As I wait, my lone vig - - il
p poco lento.

a tempo.
a tempo.

ad lib.

keep - - ing, my lone vig - - - ils keep - - - ing;..... Then

f

come, for this heart is ach - ing, my love, Nev - - er a - gain to

f

part,..... Come, come, come,..... come, come,

cres.

come,..... O come, my heart is breaking, my love, For thee, for thee, sweet

cres. *colla voce.*

- heart.

For the

mists on the wa - ter are ris - ing, my own, Like the ghosts of the dead, long a -
go; And my spir - it is sad, as I wait here a - lone, And

hear the blue waves ebb and flow; For the an - geis of love far in
 {
 }
 heav'n are a - sleep, And the ros - es have gone to rest; And the
 {
 }
poco lento.
 moon leaves a pathway of gold o'er the deep, As she hies to the dis - tant
 {
 }
poco lento.
a tempo.
 west, The dis - - tant west; Then
 {
 }
ad lib.

come, for this heart is ach - ing, my love, Nev - - er a - gain to
 part,..... Come, come, come,..... come, come,
 come,..... O come, this soul is break - ing, my love,.... For
 thee, for thee,... sweet - heart.

BRIGETTA, ESTRELLA's companion, comes on and informs him of the approaching marriage of ESTRELLA with the COUNT. He is thunderstruck. BRIGETTA also tells him of the COUNT'S plan to be carried off, which she has overheard the MAJOR DOMO and him discussing. He makes BRIGETTA swear not to say a word of this to ESTRELLA, and they both leave the stage. Enter ESTRELLA very woebegone at the thought of her marriage with the COUNT.

O CRUEL STARS.

No. 4a.

RECIT AND SONG. Estrella.

Moderato.



ESTRELLA. (Recit.) *p*

O cru - el stars, how can you smile to - night, And

Horn.

p

I, and I so sad?..... To think that I must mar - ry such a



fright, It is too bad! It is too bad! When
f8 *f8*

I am his, I'll plague him soon to death, And lead, and lead him such a life, He'll
v

cadenza ad lib.

rue the day that ev - er he drew breath, Or I be - came his wife.
fz *f8*

REALLY, 'TIS TOO BAD.

No. 4b.

SONG. Estrella.

Andantino.ESTRELLA. *p*

(Sobs.)

I am a ver - y, ver - y wretched maid, As

you can see, I'm sure; I have a sweet - heart, And I'm much a - fraid, I

(Sobs.)

ne'er shall see him more; For Oh, Oh, Oh, it is my hate - ful wedding night, The ver - y

time of all I should be blithe and gay. But they are going to make me mar - ry;

(Sobs.)

such a fright, A - lack and well - a - day, A - lack and well - a -

day. Oh, dear, Oh,.... dear, To drive a poor girl mad,

Really is too bad. Oh, dear, Oh, dear, And no one near my heart to cheer.

In one short hour I'll be a wed - ded wife, I'm

sure my heart will break, But I'll treat him so, And lead him such a life; A

vix - en I will make; But Oh, Oh, Oh, I ne'er shall see my love a - gain; He will not

dare to come to me, when I am wed, Though they have forced me to it, I can-

- not ex - plain. I wish that I were dead, I wish that I were

dead. Oh, dear, Oh,... dear, To drive a poor girl mad,

p

(Sobs.)

Really is too bad. Oh, dear, Oh, dear, And no one near my heart to cheer.

LORENZO comes in, and, stealing behind ESTRELLA, puts his hand over her eyes.

HOW DARE YOU, SIR!

No. 5.

DUO. Estrella and Lorenzo.

Enter LORENZO.

ESTRELLA.

LORENZO.

Lo - ren - zo!

It is

Allo. con fuoco.

(kisses her.)

ESTRELLA.

LORENZO.

I!

How dare you, sir!

A - gain, I'll try.

ESTRELLA.

LORENZO.

Why come you here at such a time as this? I

ESTRELLA.

come to see, my love and take this kiss,... Nay! nay! all love, 'tween

LORENZO.

you and me is o'er.... A - way, a - way! I can - not see thee more. What

ESTRELLA.

mean you?
My Fa ther would not be de - nied..... One hour, and I am

LORENZO.

ESTRELLA.

Count Ru - pert - o's bride. His bride, Es-trel - la, This can ne'er be true,.... I

RECIT.

wed him but I love none else but you. I

hate him, but my moth-er swears that I, If I re - fuse, shall in a con - vent

lie. And tho' my heart is sad, you can't de - ny,..... Tis

LORENZO.

best to be a coun - tess, So, good-bye. False girl, is this the,

ESTRELLA.

this the love you plight - ed ? If you lov'd me, you ought to be de - light - ed.

LORENZO.

ESTRELLA.

Trai - tress ! Tho' all my hope in life is gone, Oh, go a - way, And

LORENZO.

leave me here a - lone. Yes, I leave thee. Yes,... for - e'er....

LORENZO.
Tempo di Valse.

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The vocal part begins with a dotted half note followed by eighth notes. The piano accompaniment features sustained chords in the bass line. The lyrics are as follows:

But as the years roll'd on,... and rank, and
L.H.
wealth sur - round thee, Then thou wilt think of
one, And ev - 'ry thought shall wound..... thee.
Soon wilt thou know full well, The an - guish and the

The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The vocal line has several melodic phrases with varying rhythms and dynamics. The piano part provides harmonic support with sustained notes and chords.

sor - - row, With none..... near thy woe to tell, No

com - fort with the mor - - row, No com - fort with the mor -

ESTRELLA.

- row.
Ah, could he see my heart,... And know how

it is break - - ing, Know - - ing that we must

part, For - e'er.... his love... for - sak - - - ing.

Nay! nay! it may not be, My die of life is

cast,..... No more to live for thee, The

dream of love is past,..... The dream of love is past,...

.... is past,..... The dream of love is past,
f False one, I leave.... thee,.... False

{
f
bz.

is past,..... The dream of love is past, The
f False, false,

f

dream of love,..... The dream of love, is
 one, I leave..... I leave, I leave thee,

bz.

past, is past, The dream of love is past,
 False one, I leave.... thee, ... False

is past, The dream of love is past, Yes, the
 one, I leave.... thee.... False one, I

dream is past, yes, the dream is
 leave thee, False one, I leave thee, Fare-

past,..... The dream is past,..... Fare
 - well,..... Fare - well, Fare - well,..... Fare
 well,..... Fare well, Fare - well, Fare - well,..... Fare
 well,..... Fare well,..... Fare well,..... Fare well,
 dim e rall. ppp

Impassioned scene between ESTRELLA and LORENZO, in which she tells him that the only way to save her father from bankruptcy, is her marriage with the COUNT; and she must do so to save her parents. She bids LORENZO farewell for ever, and goes into the house. LORENZO does not know what to do; when he remembers what BRIGETTA has told him about the COUNT's disappearance the day after the wedding. An idea strikes him, and he determines to have the COUNT carried off immediately. He hears his friends approaching, and determines to get them to disguise themselves as Algerines to carry him off.

TO THE PIRATE BOLD.

No. 6.

LORENZO AND MALE CHORUS.

Laugh of Male Chorus outside.

Allo con fuoco.

LORENZO. *p*

Listen!

listen!

The

Allo. con fuoco.

p

ver - y men to work my will.

They come,

they come.

Be

(Laugh outside.)

still, my heart, be still.

Enter Male Chorus, laughing, all slightly elevated with wine.

p

My friends, to me give

CHORUS.

LORENZO.

ear. We hear, we hear, we hear. Are you my friends, in-

CHORUS.

deed. We're yours, if us you need.

This section contains four staves of musical notation. The top two staves are soprano voices, and the bottom two are bass voices. The bass staves are grouped by a brace. The music consists of eighth and sixteenth note patterns. Measure 1 ends with a fermata over the bass staff. Measure 2 begins with a forte dynamic. Measure 3 starts with a piano dynamic (p). Measure 4 concludes with a forte dynamic.

LORENZO.

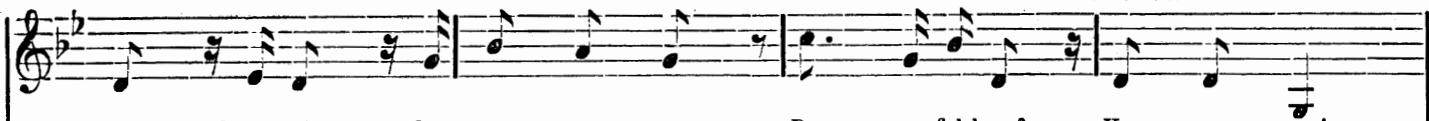
The Count, my ri - val, I have sworn,

This section contains four staves of musical notation. The top two staves are soprano voices, and the bottom two are bass voices. The bass staves are grouped by a brace. The music consists of eighth and sixteenth note patterns. Measure 1 ends with a fermata over the bass staff. Measure 2 begins with a forte dynamic. Measure 3 starts with a piano dynamic (p). Measure 4 concludes with a forte dynamic.

Nev - er shall his bride poss - ess From her side he must be torn,

This section contains four staves of musical notation. The top two staves are soprano voices, and the bottom two are bass voices. The bass staves are grouped by a brace. The music consists of eighth and sixteenth note patterns. Measure 1 ends with a fermata over the bass staff. Measure 2 begins with a forte dynamic. Measure 3 starts with a piano dynamic (p). Measure 4 concludes with a forte dynamic.

CHORUS.



Ere there's time for one ca - ress. Do you fol-low? Yes, yes, yes!

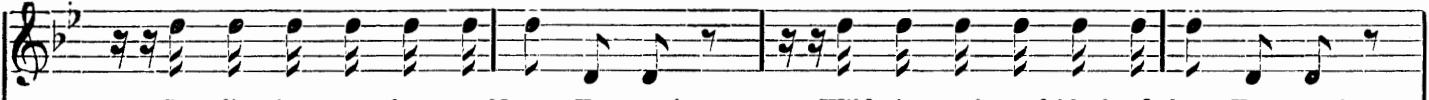


LORENZO.

CHORUS.

LORENZO.

CHORUS.



Go, disguise yourselves as Moors. Yes, yes!

Wild in garb, and black of hue. Yes, yes!



Seize him at his pal - ace doors; Bear him o'er the o - cean blue.



CHORUS.

LORENZO.

You a - gree? We do, we do. Take him to the pi - rate chief.

We do, we do.

You may take the whole re - ward; I will soothe his wi - dow's grief,

For her dear de - part - ed Lord. You a - gree? With one ac - cord.

With one ac - cord.

CHORUS.

LORENZO.

CHORUS.

LORENZO.

CHORUS.

In the pi - rate-yes - sel's hold. Yes, yes !

Vain his ef - forts to be free. Yes, yes !

Yes, yes !

Yes, yes !

*8va**pp**8va**pp*

LORENZO.

In Con - stan - ti - no - ple sold; Just as good as dead he'll be.

CHORUS.

You per - ceive?

We see, we see.

LORENZO. (*Recit.*)

Haste, haste a - way!

The

We see, we see.

You per - ceive?

We see, we see.

time flies on a - pace. Nev - er re - veal it, By all your hopes of grace.

LORENZO.

You swear it?

Vivace.

CHORUS. LORENZO. CHORUS.

We do, we do. A - way, then. Our vengeance he will quick - ly

p

Come, haste

a - way.

CHORUS.

LORENZO.

sue. We go, we go, As Moors of darksome hue.
 sue. We go, we go, As Moors of darksome hue.

pp Allegro imperioso.

As a pirate bold, You will us be-hold, And your en - e - my will soon be on the

pp

Allegro.

pp

sea; Nev-er more to come, To his bri-dal home, He is bound for Tur-kye as a slave to

be. Nev-er to re-turn, He will quickly learn All the joys and hap - pi - ness of sla - ve-

- ry. With his soldiers' ire, and his vengeance dire, We can laugh to scorn his pluck and bra - ve-

- ry. Hush, hush,

bush, hush, hush. We swear, we swear This deed, this deed to dare. Hush,

hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush. We

swear, we swear This deed to dare. As a pi - rate bold, You will

as be - hold, And your en - e - my will soon be on the sea, Nev - er

more to come To his bri - dal home. He is bound for Tur - key as a slave to

be; Nev - er to re - turn. He will quickly learn All the

joys of hap - pi - ness and slav - e - ry. With his soldier's ire, And his

Exit LORENZO & CHORUS.

Enter ESTRELLA, who wishes to see LORENZO once more before her marriage separates them forever. She finds he has gone. The COUNT enters, and tries to make love to her, when she treats him very cavalierly. She hears the bridesmaids approaching, and retires into the house.

HYMEN, EV'RY BLESSING SEND.

No. 7.

ENSEMBLE.

Tempo di marcia.

(Enter FEMALE CHORUS)

This section shows the piano part and the vocal parts for soprano and contralto. The piano part consists of two staves in common time, A major (F# minor), with various chords and bass notes. The vocal parts are in soprano and contralto voices, also in common time, A major (F# minor). The vocal line begins with "Hymen, ev' ry bless ing send," followed by "Bright ly shines the".

SOPRANO.

Hy - men, ev' - ry bless - ing send, Bright - ly shines the
CONTRALTO.

This section continues the piano-vocal score. The piano part remains the same. The vocal parts continue with "gold en ring, Type of love that hath no end," followed by a repeat sign.

This section concludes the piano-vocal score. The piano part consists of two staves in common time, A major (F# minor), with various chords and bass notes. The vocal parts are in soprano and contralto voices, also in common time, A major (F# minor). The vocal line continues from the previous section, ending with "gold en ring, Type of love that hath no end," followed by a repeat sign.

A musical score for two voices and piano. The top staff is for the soprano voice, starting with a treble clef, a key signature of three sharps, and common time. The lyrics are: "Po - ets, all your prais - es sing, Hy - men, ev' - ry bless - ing send;". The bottom staff is for the piano, with a bass clef, a key signature of one sharp, and common time. The piano part includes a bass line and harmonic support.

A musical score for three voices and piano. The top voice part is in soprano C major, the middle voice part is in alto G major, and the bottom voice part is in bass F major. The piano part provides harmonic support. The lyrics "Bright - ly shines the gold - en ring,..... Type of love that" are written below the vocal parts.

hath no end.
 Po - ets, all your prais - es sing.

 {

 }

TENOR. (*Enter Male Chorus.*)

Tenor part (Clef: G, Key: C major) and Bass part (Clef: F, Key: C major). The vocal parts are accompanied by a piano or organ bass line.

See,..... the wed-ding bells are ring - ing, Joy,..... and mar-ried bliss all bring - ing;

BASS.

Health..... and hap - pi - ness to groom and bride. May..... sweet peace and

Piano/organ bass line (Clef: F, Key: C major).

love with them a - bide. See,..... the wed-ding bells are ring - ing,

Piano/organ bass line (Clef: F, Key: C major).

Joy,..... and mar - ried bliss all bring - ing; Health..... and hap - pi -
- ness to groom and bride,

Love..... with them a - bide!
Hail, sweet Es - trel - la, clad in bri - dal vir - gin white;

(Enter ESTRELLA, BRIGETTA, TARTARELLA, PHYLLOXERA and MAJOR DOMO.)

SOPRANO & CONTRALTO.

Joy to the hap - py wed - ding
Tenor & Bass.

that takes place to-night. Hail ! hail ! Es - trel - la, Hail ! hail ! Es - trel - la,
 that takes place to-night. Hail ! hail ! Es - trel - la, Hail ! hail ! Es - trel - la,
 that takes place to-night. Hail ! hail ! Es - trel - la, Hail ! hail ! Es - trel - la,

p ESTRELLA.

Hail ! hail ! Es - trel - la, clad in vir - gin white. Thanks, thanks, and if I seem a
 Hail ! hail ! Es - trel - la, clad in vir - gin white.
 Hail ! hail ! Es - trel - la, clad in vir - gin white.

joy-less bride; 'Tis not that friendship is to me de-nied, Your sym-pa-thy I have as

maid or wife; And grate-ful shall I be through-out my life. They've

lac'd me up so tight it makes me cry, And that is why a tear is

in my eye. My shoes are pinch-ing, too, Would I were dead! I

crying.

CHORUS.

don't mean that. Oh Lor! my head,... my head! Her

(Enter DOGE.)

DOGE.

head,... her... head! Who

Valse.

MOTHER. DOGE.

gives the bride a - way? I do. Stay, ma - dame, stay,...

TARTARELLA.

... The fa - ther ought to do it. Your judg - ment, I pooh,

pooh it, Husband and wife are one. By me it

PHYL.

should be done. My wi - - wi - ife is ri - - - i -

(Slaps him on back.) BRIGETTA.

- ight, Now pl - - e - ease don't fi - fight. She must be

ESTRELLA.

hap - py, tho' she does not look it. Mam - ma,..... my robe's too tight, so please un-

COUNT.

DOGE.

-hook it. Come on, old par - ty, quick and tie the knot. The

ff CHORUS.

Joy to the
Joy to the
ff CHORUS.

DOGE.

knot! What knot? Oh, I had quite for - got. Joy to the

ff

bride, the hap - py bride, Be no joy to her de -
 bride, the hap - py bride, Be no joy to her de -
 bride, the hap - py bride, Be no joy to her de -

-nied..... May her nup - tials mer - ry be, With song and
 -nied..... May her nup - tials mer - ry be, With song and
 -nied..... May her nup - tials mer - ry be, With song and

f

min - strel - sy, With song and min - - strel -

min - strel - sy, With song and min - - strel -

min - strel - sy, With song and min - - strel -

f

- sy,..... With song and min - strel - sy,..... With

- sy,..... With song and min - strel - sy,..... With

- sy,..... With song and min - strel - sy,..... With

f

Musical score for piano and voice, page 90. The score consists of five staves. The top three staves are vocal parts, each with lyrics: "song..... and min - - - - - strel - sy.....". The bottom two staves are for the piano, showing harmonic progression. The vocal parts have eighth-note patterns, while the piano parts show chords and bass notes.

Continuation of the musical score from page 90. The vocal parts now consist of dotted half notes. The piano parts continue to provide harmonic support, with the right hand playing chords and the left hand providing bass lines.

The DOGE marries the COUNT and ESTRELLA with great ceremony ; to the grief of ESTRELLA and the joy of the COUNT and her mother.

NOW, ALL WHO WOULD MARRY.

No. 8.

SONG AND CHORUS. Doge.

Vivace.

Now then,

all who would mar-ry, come lis - ten to me, And so pause, ere you al - ter your

lot; For there's no two au - thor - i - ties ev - er a - gree, If 'tis

best to be mar - ried or not, For if free and un - fet - tered, you

long for the chain, And if mar - ried, you wish you were sin - gle a - gain; And so

mar - ried or sin - gle, you're sure to com - plain, So now what are we bound to be -
rall.

- lieve? Tell me now, what are we bound to be - lieve?

ff Marziale. CHORUS.

lis - ten well, you lov - ing, hap - py pairs, And rev - er - ence.... the ru - ler of this

f

lis - ten well, you lov - ing, hap - py pairs, And rev - er - ence ... the ru - ler of this

great and hap - py land ... And guard a - gainst the oft re-cur - ring snares that e'er be-

great and hap - py land.... And guard a - gainst the oft re-cur - ring shares that e'er be-

p DOGE.

p DOGE.

- set.... the wan-der - er..... on Love's sun - ny strand. So now

- set.... the wan-der - er..... on Love's sun - ny strand.

pause and re - flect, ere you rush on your fate, For there's dan - ger in wed - ding in

A musical score for two voices. The top voice uses a treble clef and the bottom voice uses a bass clef. Both voices are in common time. Each measure begins with a half note followed by a quarter note. The notes are grouped by vertical bar lines.

haste. And tho' some say 'tis al - ways the hap - pi - est state, I think

A musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a continuous quarter-note pattern. The music is in common time and has a key signature of one flat.

that is a mat - ter of taste. Now who hap - pi - ly mar - ries, does

wise - ly and well, And if luck - y 'tis heav - en, if not, 'tis a sell; And so

which is the bet - ter, no mor - tal can tell, But as Ham - let would say, "there's the

rall.

rub," As poor old Ham - let would say, "there's the rub."

ff Marziale.

Lis - ten well, you hap - py, lov - ing pairs, And rev - er - ence.... the ru - ler of this



Lis - ten well, you hap - py, lov - ing pairs, And rev - er - ence ... the ru - ler of this



great and hap - py land ... And guard a - gainst the oft re- cur - ring snares that e'er be



great and hap - py land.... And guard a - gainst the oft re- cur - ring snares that e'er be



rall.

JOY TO THE BRIDE.

No. 9.

FINALE, ACT I.

Allo. non troppo.

DOGE.

(They do so.)

And now join hands!

Vivo.

I now pronounce, I now pronounce, I now pronounce you man and wife!

Vivo. f

Joy to the bride, the hap - py bride, Be no bliss to her de - nied,

Joy to the bride, the hap - py bride, Be no bliss to her de - nied;

8va.....

f

May her nup - tials mer - ry be, Bless'd by song and min - strel - sy.

May her nup - tials mer - ry be, Bless'd by song and min - strel - sy.

f

Joy to the bride, the hap - py bride, Joy to the bride, the hap - py bride, Hur-

Joy to the bride, the hap - py bride, Joy to the bride, the hap - py bride, Hur-

f

rah, hur - rah, hur - rah, hur - rah.....

rah, hur - rah, hur - rah, hur - rah.....

rah, hurrah, hur - rah, hurrah, hur - rah, hur - rah.....

f

I AM HIS WIFE.

Continuation Finale to Act I.

Andantino.

ESTRELLA.

Clar.

Horns.

Bassoon.

Piano (piano keys shown)

I am his

TART. to PHYLL.

Allegro.

COUNT.

wife; his wife! the thought! At last, the fish is caught! And

p Allegro.

now, my friends, I wish you all good-night; Go quick - ly home, And

Piano (piano keys shown)

ESTRELLA.

mind you don't get tight. 0 moth - er dear, Don't

rall. a tempo.

leave me here a lone ! I dare not stay.... with him when thou art gone.

CHORUS. *p*

Good - night,.... good - night, good - night!

Good-night, good - night, good - night.

Good-night, good - night, good - night.

Good - night,.... good - night, good - night!

THE TIME HATH COME.

No. 9a. SEPTET AND CHORUS.

ESTRELLA. *Andantino.*

The time hath come, and none is near..... To
BRIGETTA.
 May ev - 'ry sweet ca - res Your brid - al cham - ber
TARTARELLA.
 May ev - 'ry sweet ca - res Your brid - al cham - ber
PHYLL.
 May ev - 'ry sweet ca - res Your brid - al cham - ber
MAJOR DOMO.
 May ev - 'ry sweet ca - res Your brid - al cham - ber
DOGE.
 May ev - 'ry sweet ca - res Your brid - al cham - ber
COUNT.
 The time hath come no more to fear..... Oh !
Sop. & ALTO.
TENOR.
BASS.

help and suc - cor me; And oh, my heart is full of fear, His

bless! May all be hap - pi - ness! Good night, good

bless! May all be hap - pi - ness! Good night, good

bless! May all be hap - pi - ness! Good night, good

bless! May all be hap - pi - ness! Good night, good

joy! oh, ec - sta - cy! My heart no long - er full of

pp

Good night, good

pp

Good night, good

pp

wife,..... his wife, to be..... his wife, to be..... his wife to

night, Good night, good night, good night,

night, good night, good night, good night,

night, good night, good night, good

night, good night, good night, good

night, good night, good night, good

fear, my wife to be,..... my wife to be,..... my wife to be,.....

night, good - night, good night, good

night, good - night, good night, good

dim.

be, his wife to be,.... his.... wife.... to ... be.

Good night, good night, good night, good night.

Good night, good night, good night, good night.

..... My wife to be,.... my.... wife.... to be.

night, good night, good night, good night.

night, good night, good night, good night.

dim.

SEIZE HIM! 'TIS HE!

No. 9b.

ENSEMBLE.

ESTRELLA and COUNT prepare to exit into house.

Andante.

Piano part: Treble clef, 3/4 time, B-flat major. Dynamics: *pp*. Bass part: 3/4 time, B-flat major.

Piano part: Treble clef, 3/4 time, B-flat major. Dynamics: *rall.*. Bass part: 3/4 time, B-flat major.

Enter LORENZO and SHAM ALGERINES.

f Vivace.

Piano part: Treble clef, C major. Bass part: C major.

LORENZO.

(They seize the COUNT.)

Seize him!

'Tis he!

'Tis he!

Piano part: Treble clef, 3/4 time, B-flat major. Bass part: 3/4 time, B-flat major.

SOPRANOS & CONTRALTOS.



Hor - ror! O hor - ror! It is the pi - rates! It is the pi - rates!

TENORS & BASSES.

PIRATES.



See, see the no - ble sol - dier bold, Ha, ha, ha, Soon within our ves - sel's hold;



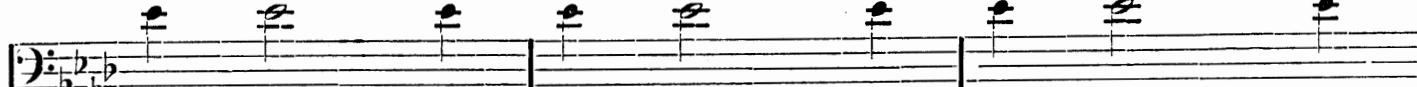
Hor - ror! O hor - ror! It is the pi - rates! It is the pi - - rates!



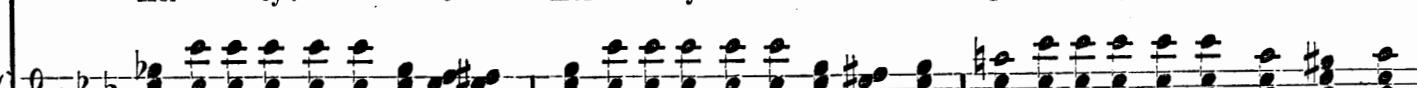
All hope of mercy is in vain, He ne'er will see his love - ly bride a - gain.



COUNT.



Mer - - ey! O mer - - ey! Have pi - - ty on



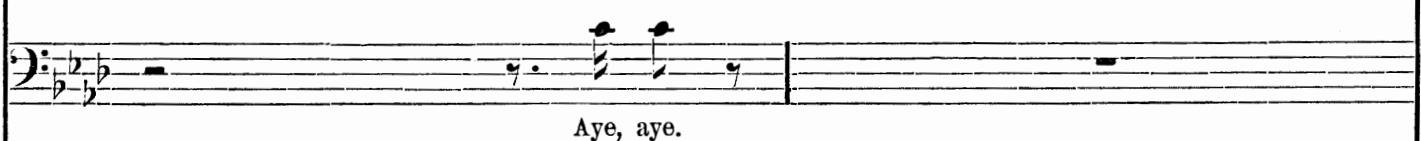
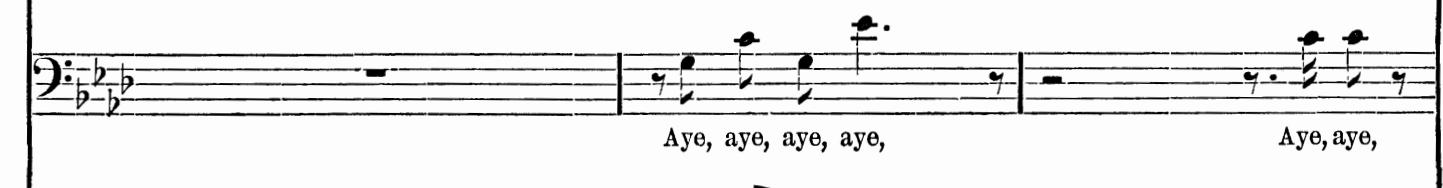
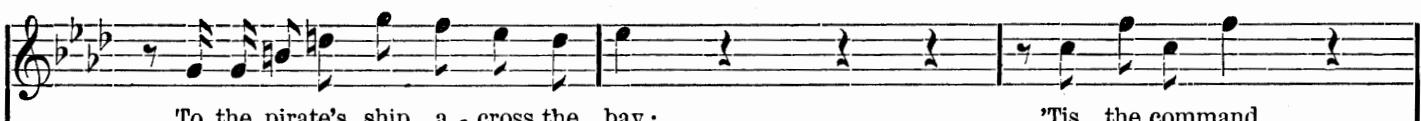
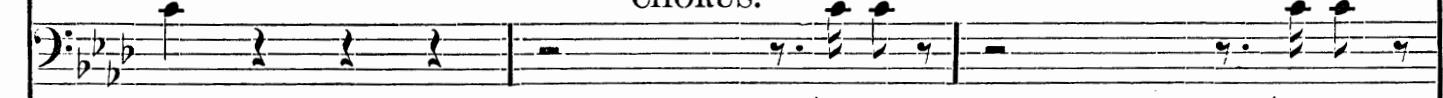
f



LORENZO.



CHORUS.



CHORUS OF WOMEN.

O mer - cy! mer - cy! mer - cy! O mer - cy! mer - cy! mer - cy!

LORENZO.

Grief,

A - way! a - way! a -

CHORUS OF MALES.

A - way! a - way!

ESTRELLA.

O how I pray they take him a - way, O how I pray they take him a - - way.

CHORUS OF WOMEN.

Mer - - - - - cy!

CHORUS OF MALES.

- way! A - way! a - - way!

Vivo.

SOPRANO.

TUTTI.

CONTRALTO.

TENOR.

BASS.

Mer - - - - cy! Mer - - - - cy! Pi - - - - rates

Mer - - - - cy! Mer - - - - cy! Pi - - - - rates

We'll make him a slave, Tho' he now storm and rave, For his threat don't move us

f

bold, The bride in an . . . : guish now be -

bold, The bride in an - - - guish now be -

much,... For this is a scrape which he can - - not es - cape, The bold pi - - rate's fear - ful

f f f f

f f f f

- hold, We of - - fer you his price in gold; Have
 - hold, We of - - fer you his price in gold; Have

mer ey! o mer - cy!

mer ey! o mer - cy!

yo, with a yo, heave ho, With a yo, heave ho, heave ho, With a

f

Mer - - - ey!

Mer - - - ey!

Mer - - - ey!

f

Mer - - - ey!

Mer - - - ey!

Mer - - - ey!

(ESTRELLA with Tenors.)

go, heave ho, heave ho. We'll make him a slave, Tho' he now storm and rave, For his

f

Pi - - - rates bold, The bride in an - - - guish

Pi - - - rates bold, The bride in an - - - guish

cries don't move us much;.... For this is a scrape, That he can - - not escape, The bold

now be - hold,.... The bride in an - guish now be - hold, And we of - fer you his
 now be - hold,.... The bride in an - guish now be - hold, And we of - fer you his
 pi - rate's fear - ful clutch. And soon with a flow - ing sheet we'll go, With our pris - on - er bound in

price in gold, The bride in an - guish now be - hold, And we of - fer you his price in gold, The
 price in gold, The bride in an - guish now be - hold, And we of - fer you his price in gold, The
 chains be - low, With a yo, with a yo, a yo, heave ho, With a yo, with a yo, a yo, heave ho, And

bride in an - guish now be - hold, We of - fer you his price in gold ; Have
 bride in an - guish now be - hold, We of - fer you his price in gold ; Have
 soon with a flow - ing sheet we'll go, With our pris - on - er bound in chains be - low; With a

mer - - - ey! mer - - - ey! mer - - -

mer - - - ey! mer - - - ey! mer - -

yo, heave..... ho,..... yo,..... heave ho, yo.....

ESTRELLA.

BRIGETTA.

TARTARELLA.

LORENZO.

PHYLLOXER.

DOGE & MAJOR.

COUNT.

SOPRANO & CONTRALTO.

TENOR.

BASS.

ey!..... 0 mer - ey! mer - - -

ey!..... 0 mer - ey! mer - - -

ey!..... 0 mer - ey! mer - - -

heave ho,..... yo ho, heave ho,

ey!..... 0 mer - ey! mer - - -

ey!..... 0 mer - ey! mer - - -

ey!..... 0 mer - ey! mer - - -

ey!..... have mer - ey! mer - - -

heave ho,..... yo ho, heave ho,

BASS.

ad lib.

ey! O have mer ey!

ey! O have mer ey!

ey! O have mer ey!

.... yo ho, yo ho, heave..... ho.

ey! O have mer ey!

ey! O have mer ey!

ey! O have mer ey!

ey! mer - cy! mer ey!

.... yo ho, yo ho, heave..... ho.

(Curtain drops.)

fff ff



Musical score for piano, two staves, measures 6-10. The top staff (treble clef) consists of eighth-note chords. The bottom staff (bass clef) consists of eighth-note chords. Measure 7 features a dynamic marking **f**.

Musical score for piano, two staves, measures 11-15. The top staff (treble clef) consists of quarter notes. The bottom staff (bass clef) consists of quarter notes. Measure 12 features a dynamic marking **f**.

END OF ACT I.

ENTR' ACTE.

SCENE.—*Interior of COUNT DI VEUSVIO'S palace.*

Allegro con giusti.



Moderato.

CLARINET SOLO.

p

cadenza ad lib.

rall.

POOR BRIDE.

No. 10.

CHORUS.

Allegretto.

(curtain rises.)



Poor Bride,..... what fates be-tide, To see her hus-band snatch'd a-way, Poor

Poor Bride,..... what fates be-tide, To see her hus-band snatch'd a-way, Poor

Poor bride ! poor bride ! To see her hus-band snatch'd a-way,



bride,..... None by her side, De - sert - ed on her wed - ding day,.... Poor
 bride,..... None by her side, De - sert - ed on her wed - ding day,.... Poor
 poor bride, poor bride, De - sert - ed on her wed - ding day,....

Bride,..... what fates be - tide, To see her hus - band snatch'd a - way, Poor
 Bride,..... what fates be - tide, To see her hus - band snatch'd a - way, Poor
 Poor bride ! poor bride ! To see her hus - band snatch'd a - way,

bride,..... None by her side, De - sert - ed on her wed - ding day.
 bride,..... None by her side, De - sert - ed on her wed - ding day.
 poor bride, poor bride, De - sert - ed on her wed - ding day.

VIOLETTA.

A wid - ow'd wife! No hus - band's kiss To greet her, on her

poco accel.

HENRIETTA.

bri - dal morn. Her hap - pi - ness and dreams of bliss..... all

8va

CHORUS.

fled, and left her here for - lorn, Poor bride, poor bride, poor bride, Poor

Poor bride, poor bride, poor bride, poor bride, Poor

Poor bride, poor bride, poor bride, poor bride,

Bride,..... what fates be - tide, To see her hus - band snatch'd a - way, Poor

Bride,..... what fates be - tide, To see her hus - band snatch'd a - way, Poor

Poor bride ! poor bride ! To see her hus - band snatch'd a - way,

bride,..... None by her side, De - sert - ed on her wed - ding day,.... Poor
 bride,..... None by her side, De - sert - ed on her wed - ding day,.... Poor
 poor bride, poor bride, De - sert - ed on her wed - ding day,....

Bride,..... what fates be - tide, To see your hus - band snatch'd a - way, Poor
 Bride,..... what fates be - tide, To see your hus - band snatch'd a - way, Poor
 Poor bride ! poor bride ! To see your hus - band snatch'd a - way, Poor

bride, poor bride, poor bride, poor bride,
f poor bride.

bride, poor bride, poor bride, poor bride,
f poor bride.

bride, poor bride, poor bride, poor bride,
f poor bride.

Bassoon part:

The musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. Measures 126-127 show eighth-note patterns in the treble and bass staves. Measure 128 begins with a forte dynamic (f) in the bass staff. Measures 129-130 show eighth-note patterns. Measure 131 concludes with a half note in the bass staff.

Dialogue between Brizetta and Major Domo, in which they discuss the sudden kidnapping of the Count; the Major Domo not being able to understand how it was the Pirates came twenty-four hours before their time. Tartarella is glad of the disappearance of the Count, as her daughter now being the Count's wife, she can live undisturbed in his palace and rule his household. Lorenzo enters, and as the Count's next heir and legal adviser, claims the sole direction of affairs in his

household; refusing to recognize the bride's father and mother, saying that he can only consult with Estrella, the Count's wife. Lorenzo has her parents ignominiously expelled and sends for Estrella. Estrella, when she sees Lorenzo, pretends to be heart-broken at the disappearance of the Count, and makes Lorenzo believe that her heart has always belonged to her husband. Lorenzo, disgusted, goes away to enlist for a soldier.

127
BIRDIE, TELL TO ME.

No. II. RECIT & SCENA. Estrella.

FLUTE.

The musical score consists of three staves. The top staff is for the Flute, the middle for the Voice, and the bottom for the Piano/Bass. The score is divided into three systems by vertical bar lines. The first system starts with the Flute playing eighth-note patterns. The second system begins with the Voice singing 'Listen, it' followed by piano chords. The third system starts with piano chords, followed by the Voice singing 'is..... the night-in - gale!' and 'Lis - ten, the'. The piano part features sustained notes and chords throughout. The vocal line continues in the fourth system with 'night-in - gale is sing - ing on the tree.', 'Her honey'd note', and 'rings thro' the'.

VOICE.

Listen, it

str. pizz.

is..... the night-in - gale! Lis - ten, the

night-in - gale is sing - ing on the tree. Her honey'd note rings thro' the

vale, It seems, it

8va *molto rall.*

seems to say, Thy love is com - ing soon to thee.

con fuoco.

Bir - die, tell to me..... am I be - lov'd, am I belov'd by him I love?.....

confuoco.

Shall I see..... the one to me all else a -

- bove, Ah! birdie, say, speak..... and say.....
 Doth he know my heart is his, my heart is his a - lone? Doth..... thy

lay,..... Be - wail the hap - py days, be - wail the hap - py days..... Now past and
 gone, Ah!.....
rall.
 Be - wail the hap - py days, now past and gone.
 (CORNETTI.)

Bir - die, bir-die, will he ev - er?
 ah!..... ah!.....

(CORNET.)

Be mine own till death doth part, Mine, and mine with none to sev - - er;

Ah!..... ah!..... Mine..... in.....

fz

pp

soul, and mine, and mine..... in

rall.

heart. Listen, listen, Ah!

a tempo.

Bir - - die, tell to me..... am I be - lov'd, am I belov'd by him I love?.....

con fuoco.

p
 Shall I see..... the one to me all else a -
pp
 - bove, The one all else a - bove, the one all else a - bove,Ah..... the one to me all else a -
 - bove, The one all else a - bove, the one all else a - bove,Ah!.....

Cadenza ad lib.

ah!.....

ah!.....

..... Ah! Bir - - die,

ff a tempo.

tell me true.

rall.

a tempo.

ff

Enter the COUNT disguised as a Hebrew money lender. He has paid the pirates a heavy ransom and escaped, but has determined to carry out his original intention of returning unknown, to watch his bride. He gives a touching account of his own death to ESTRELLA, who does not recognize him, and who pretends to be heart-broken at the news. He produces a letter supposed to have been written by the COUNT, just before he died.

136
MELO DRAME.

No. 12.

Adantino.

Oboe Solo.

The musical score consists of eight staves of music for oboe solo. The first seven staves are in 12/8 time, while the final coda is in 6/8 time. The key signature is one flat throughout. The score begins with a dynamic of p . The oboe part features various rhythmic patterns, including eighth-note groups and sixteenth-note figures, often with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and chords. The score concludes with a coda section labeled "CODA." followed by "segue."

137
O WOE! O BLANK DESPAIR.

No. 13. DUET.

Estrella and Count.

Allo. con fuoco.

f ESTRELLA.

The musical score consists of four systems of music. The top system shows the vocal parts for Estrella and Count, with lyrics appearing below the notes. The bottom system shows the basso continuo line. The vocal parts are in common time, while the continuo is in 6/8 time. The key signature is A major (three sharps). The vocal parts begin with a forte dynamic (f).

System 1: Allo. con fuoco. f ESTRELLA.

- Estrella:** 0 woe! O blank de -
- Count:** COUNT.
- Basso Continuo:** f

System 2: COUNT. ESTRELLA.

- Estrella:** - spair! O wretched me!
- Count:** She loves me, bliss!
- Estrella:** Con - nubial ee - sta - ey!
- Count:** I
- Basso Continuo:** (piano)

System 3: COUNT. ESTRELLA.

- Estrella:** must dissemble all the joys of mine.
- Count:** He died a vic - tim to his country's wine.
- Estrella:** 0
- Basso Continuo:** (piano)

System 4: COUNT.

- Estrella:** woe
- Count:** O blank de - spair! O wretched me!
- Estrella:** She loves me! bliss!
- Count:** Con -
- Basso Continuo:** (piano)

ESTRELLA.

COUNT.

Natalia! ec - sta - ey! I must dis - sem - ble all the joy of mine. He

The musical score consists of three staves. The top staff is for the voice (Estrella), the middle staff is for the piano (Count), and the bottom staff is for the bassoon. The key signature is A major (three sharps). The vocal line starts with a melodic phrase followed by a sustained note. The piano accompaniment features eighth-note chords. The bassoon part is mostly harmonic, providing support.

ESTRELLA.

Vivace.

died a mar - tyr to his country's wine..... Oh nev-er, nev-er, nev-er can

f

The vocal line continues with a melodic phrase. The piano accompaniment changes to a more rhythmic pattern with eighth-note chords. The bassoon part continues its harmonic function. The dynamic is marked *f*.

f COUNT.

I this an - guish sev - er From this my heart that thump'd and bump'd for him, and him a - lone. I'm

The vocal line concludes with a melodic phrase. The piano accompaniment provides harmonic support. The bassoon part continues its harmonic function. The dynamic is marked *f*.



sat - is - fied, I'm satisfied, And ev - en more than grat - i - fied; I mustn't show my ec - sta - cy. What

ESTRELLA.



joy to hear her groan. Oh, take me, take me, take me, Let me sleep, and nev - er wake me; For a

COUNT.



life without my darling's love, I nev - er can en - dure. Oh, la - dy fair ! Oh, la - dy fair ! Do

poco lento.

Oh,
 not those gold-en tresses tear, Re - member, ma'am, he is not dead, But on - ly gone be - fore. Oh,
 f

never, never, never Can I this an - guish sev - er From this my heart that thump'd and bump'd for
 la - dy fair, oh, la - dy fair, Do not your gold - en tress - es tear, Re - member, ma'am, he is not dead, but
 f

him, and him a - lone, Oh, nev - er, nev - er, nev - er Can I this an - guish sev - er From
 on - ly gone be - fore, Oh, la - dy fair, oh, la - dy fair, Do not those gold - en tress - es tear, Re-

this my heart that thump'd and bump'd For him, and him a - lone, For him, ah yes, for him a - lone, For
 - member, ma'am, he is not dead, But on - ly gone be - fore, He is not dead, but gone before, Not

him, and him a - lone, For him, ah yes, for him a - lone, For him, for
 dead, but gone be - fore, He is not dead, but gone be - fore, Not dead, but

him a - lone.
 gone be - fore.

ESTRELLA calls all the dramatis personæ and tells them the news of the COUNT's death. The COUNT asks to be taken into her service in some "confidential capacity," and she makes him boot-black. No one recognises him.

SO MY PLOT SUCCEEDS.

No. 14. QUINTETTE.

Allegretto.

ESTRELLA. *p*

Clad in
COUNT. *p*
So my plot suc ceeds.

wid-ow's weeds, 'Tis bet-ter far that he is dead.....

TARTA. *p*

'Tis bet-ter far that he is dead..... This shall be my home.

PHYL. *p*

'Tis bet-ter far that he is dead.....

MAJ. DOMO. *p*

Nev-er

'Tis bet-ter far that he is dead.....

COUNT. *p*

I'm ver-y sure she thinks me dead.....

>

What a lucky thing that I was wed. With

What a lucky thing that she was wed.

more to roam. What a lucky thing that she was wed.

What a lucky thing that she was wed.

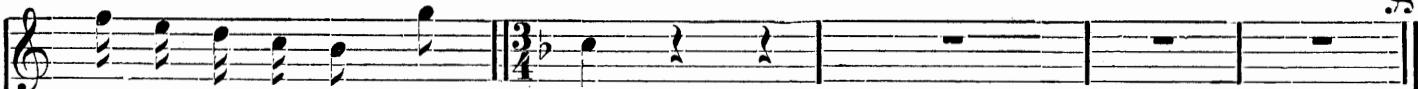
What a lucky thing that I was wed. Now I must dis-sem-ble.

joy I almost tremble. I'm Countess now, make no mistake.

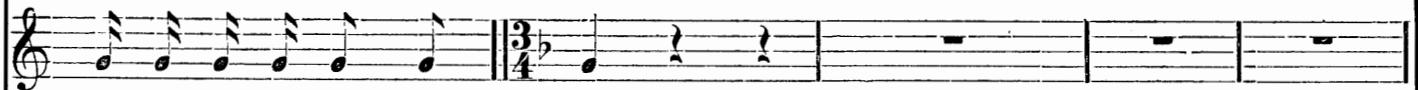
She's Countess now, make no mistake. I'll be mistress here.

She's Countess now, make no mistake. So you shall my dear.

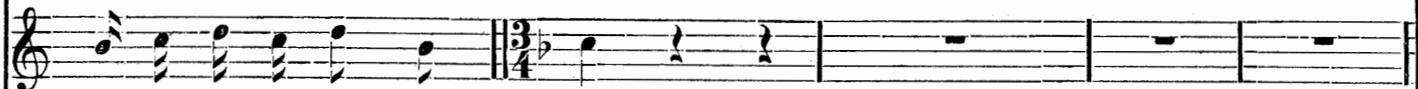
She's Countess now, make no mistake.



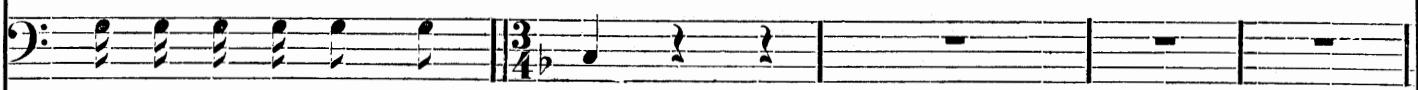
What a mis-tress I will make.



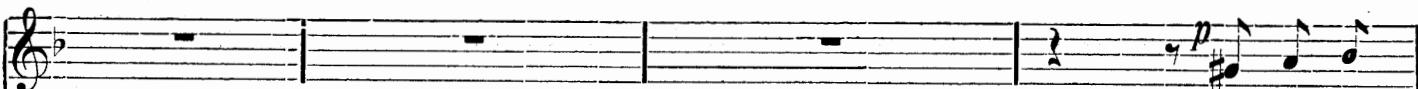
What a mis-tress she will make.



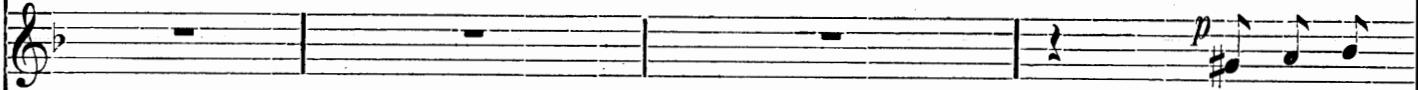
What a mis-tress she will make.



f *Moderato.*



All doubt and



Se - cure from pry - ing eyes, all doubt and



Quite safe in this dis - guise, Se - cure from pry - ing eyes, all doubt and



p

an-guish now are fled. No more I'll pine, Since he is
 an-guish now are fled. No more I'll pine, Since he is
 an-guish now are fled. No more I'll pine, Since he is
 an-guish now are fled. Her love is mine, Since I am
 dead..... And o'er my
 dead. I shall be al-ways near, And o'er my
 dead. Tho' but a ser-vant here, I shall be al-ways near, And o'er her
8va
p

ac - tions I will keep a si - lent guard.

ac - tions I will keep a si - lent guard.

ac - tions I will keep a
a si - lence

8va.....

Re - ward we reap. Ah!

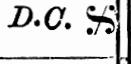
Re - ward we reap. Ah!

Re - ward we reap. Ah!

si - lent guard. Re - ward we reap. Ah!

hard. Re - ward we reap. Ah!

8va.....

D.C. 

f

A - way, then, to your du - ties press.

A - way, then, To your du - ties press.

A - way, then,

I you o -

f

Come, haste a - way, a - way, then, None my se - cret

To your du - - ties press. A - way, then, None my se - cret

ha, ha. A - way, then, None my se - cret

- bey, ha, ha. A - way, then, None my se - cret

f

The musical score consists of six staves of music. The top two staves are soprano voices, the third is a basso continuo staff with bassoon and cello parts, and the bottom three staves are alto voices. The music is in common time, with various dynamics like forte (f), piano (p), and sforzando (sf). The lyrics are integrated into the vocal parts, with some words like 'I you o-' and 'None my se - cret' appearing as if they were part of the melody. The basso continuo staff provides harmonic support with its bassoon and cello parts, and includes several bassoon entries.

cres.

guess, For trou - ble hath fled A bride, but not wed, And leave..... me

guess, For trou - ble hath fled, A bride, but not wed, And leave her

cres.

guess, For trou - ble hath fled, A bride, but not wed, And leave her

guess, For trou - ble hath fled, A bride, but not wed, And leave me

f

to..... my lone - li - ness. Come, haste a - way, Come, haste a - way, Come,

to her lone - li - ness. Come, haste a - way, Come, haste a - way, Come,

to her lone - li - ness. Come, haste a - way, Come, haste a - way, Come,

to my lone - li - ness. Come, haste a - way, Come, haste a - way, Come,

f

A musical score page featuring five staves of music. The top three staves represent vocal parts, likely Soprano, Alto, and Tenor/Bass, with lyrics "haste a - - way....." appearing under each. The fourth staff is a bassoon part, and the fifth staff is a piano part. The piano part includes a dynamic marking *fz* (fortissimo) and *f* (forte). The score concludes with a final dynamic marking *f*.

haste a - - way.....

haste a - - way.....

haste a - - way.....

.....

.....

.....

.....

fz

f

LORENZO now thinks that ESTRELLA is a widow again, proffers her his love, and, after a good deal of coquetting, ESTRELLA promises to be his wife.

I HAV'NT STUDIED GREEK OR LATIN.

No. 15. DUET.

Estrella and Lorenzo.

Moderato.

Words by the Composer.

Piano accompaniment staff 1 (treble clef): Rests throughout.

Piano accompaniment staff 2 (middle clef): Dynamics p, eighth-note chords.

Piano accompaniment staff 3 (bass clef): Dynamics p, eighth-note chords.

p ESTRELLA.

I hav' - n't stud - ied Greek or La - tin, Of

Piano accompaniment staff 1 (treble clef): Rests throughout.

Piano accompaniment staff 2 (middle clef): Dynamics p, eighth-note chords.

Piano accompaniment staff 3 (bass clef): Dynamics p, eighth-note chords.

Phy - sics I don't know a word; I've sel - dom dress'd in silk or

Piano accompaniment staff 1 (treble clef): Rests throughout.

Piano accompaniment staff 2 (middle clef): Dynamics p, eighth-note chords.

Piano accompaniment staff 3 (bass clef): Dynamics p, eighth-note chords.

sa - tin, my ig - no - rance is quite ab - surd; But there's a sci - ence, who can

teach it? To girls it nev - er comes a - miss; Phil - o - so-phers they nev - er

ESTRELLA.

LORENZO.
preach it, Yet all of us know how to kiss,... to kiss.... Yet

ESTRELLA.

rall.

all of us know how to kiss.

LORENZO.

rall.

all of us know how to kiss.

a tempo.

First you put your lips

*rall.**p a tempo.*

so!

Your head up - on my shoul - der lay.

Close your eyes, pre - tend sur-prise,

Pre-

Then blush and turn your head a - way,

- tend to strug - gle gent - ly, so! Then as he lifts your face to his..... With
 Ah!

lips a - part, and heart to heart, You drink the nec - tar of a kiss.
 yes, And heart to heart, You drink the nec - tar of a kiss.

LORENZO. ESTRELLA.

\$ \$ \$ \$ \$ Since Some

Corni.

ESTRELLA.

Eve kiss'd Ad - am, all have tried it,
 Men are oft - en ve - ry stu - pid, And no one says it isn't
 a

LORENZO.

ESTRELLA.

nice ; Of course you say you can't a - bide it. We
 - afraid ; And when at - tacked by mas - ter Cu - pid, They

LORENZO.

ESTRELLA.

A musical score page for 'Estrella'. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The lyrics are: 'geth - er, All, all the laws of love is this, Be it fine or storm - y wom - an Can stand more kiss - es than she gets, And thinks her lov - er most in-'. The bottom staff is for the piano, with a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The piano part consists of chords and bass notes.

LORENZO.

LORENZO.

weath - er,
 hu - man, All the world is in a kiss,...
 If he doesn't pay his debts,... a kiss...
 his debts ... Yes,
 Yes,

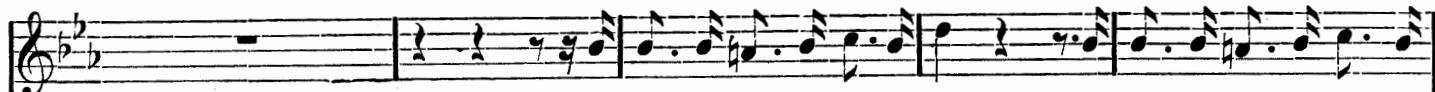
rall.

all the world is in a kiss.
 if he doesn't pay his debts. First you put your lips so !

all the world is in a kiss.
 if he doesn't pay his debts.

rall.

Close your eyes, pre - tend sur-prise,
 head up - on my shoul - der lay, Then



Pre-tend to struggle gent-ly, so ! Then as he lifts your face to

blush and look the oth-er way,



his..... With lips a - part, and heart to heart, You drink the nec-tar of a kiss.



Ah.... yes, and heart to heart, You drink the nec-tar of a kiss.



BRIGETTA has recognised the COUNT, through his disguise, but keeps her own counsel. She commences to make violent love to him, and he is in the act of kissing her, when TARTARELLA and PPHYLLOXERA enter. TARTARELLA immediately discharges him, but he refuses to go, as he says ESTRELLA is his mistress, not her mother. ESTRELLA and LORENZO hear them quarrelling, and the former informs her parents of her approaching marriage with the latter. The COUNT is thunder-struck but says nothing. The DOQE and Chorus all enter for the second ceremony of marriage.

SEE, HERE WE COME.

No. 16. CHORUS.

Vivace. (Enter CHORUS)

See, here we come, see, here we come, As gay, as gay can be

See, here we come, see, here we come, As gay, as gay can be

ff

be; One hus - band in the grave is dumb, A - noth - er soon has
 be; One hus - band in the grave is dumb, A - noth - er soon has

she. A - way with care, a - way with grief, we'll sing so mer - ri -
 she. A - way with care, a - way with grief, we'll sing so mer - ri -

- ly, For ro - guish Cu - pid, lit - tle thief, No tear nor sigh knows he.

- ly, For ro - guish Cu - pid, lit - tle thief, No tear nor sigh knows he.

f

Here we come, Here we come, we come, As gay as gay can

Here we come, Here we come, we come As gay as gay can

f

The piano accompaniment staff shows eighth-note chords and patterns, similar to the one above it.

f

be. Here we come, Here we come, We

be. Here we come, Here we come, We

As gay can be.

come, we come, As gay, as gay can be. We come, we come,

come, we come, As gay, as gay can be. We come, we come,

We come, we

We come, we come, We come, we come.....

We come, we come, We come, we come.....

come, We come, we come, We come, we come.....

..... See, here we come, see, here we come, As gay, as gay can

..... See, here we come, see, here we come, As gay, as gay can

be; One hus - band in the grave is dumb, A - noth - er soon has
 be; One hus - band in the grave is dumb, A - noth - er soon has

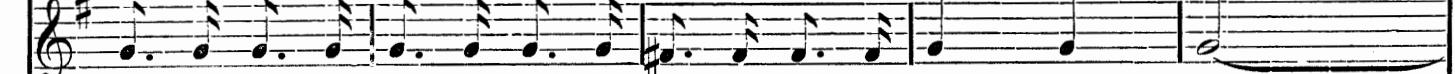
she. A - way with care, a - way with grief, we'll sing so mer - ri -
 she. A - way with care, a - way with grief, we'll sing so mer - ri -

ly, For ro - guish Cu - pid, lit - tle thief, For ro - guish Cu - pid, lit - le thief, For

ly, For ro - guish Cu - pid, lit - tle thief, For ro - guish Cu - pid, lit - tle thief, For



lit - tle Cu - pid, lit - tle thief, No tear nor sigh knows he, No tear



ff

lit - tle Cu - pid, lit - tle thief, No tear nor sigh knows he, No tear



ff



nor sigh..... knows he.....

nor sigh..... knows he.....

The Doge marries ESTRELLA and LORENZO, when the COUNT throws off his disguise, and declares himself amid a scene of general consternation. He claims ESTRELLA as his wife, but LORENZO quotes the Venetian law, that, if a man once gives himself out to be dead, he ceases to exist, and is by the statute defunct. The Doge cites all present to the high court, where he will try the case, whether the COUNT be alive or dead.

SO ENDS MY DREAM.

No. 17. Octet and Chorus.

FINALE.

*Allegro.**ff Tutti.**Andantino.*

A-way, a - way, a - way, a - way.....

A-way, a - way, a - way, a - way.....

8va.....

p COUNT.

So ends my dream of love,..... My trusting heart to be - tray,.....

Yet on the morn I will prove,..... The Count is a - live.... to -

ESTRELLA.

BRIZETTA.

TARTARELLA.

LORENZO.

PHYLLOXERA.

MAJOR DOMO.

DOGE.

COUNT.

CHORUS.

f

The cup from my lips

f
The cup from their lips.... is bro - ken, The

f
The cup from their lips.... is bro - ken,

The cup from our lips..... now is bro - ken,... The dream of

The cup.... is bro - ken,

f
The cup..... is bro - ken,

The cup is bro - ken,

day, The cup... is bro - ken, The

p
For the cup now is broken, For the cup now is broken,

p
For the cup now is broken, For the cup now is broken,

sforzando

f

The dream is fled, The vows..... that so late-ly were
 dream of.... hap - pi - ness fled, the dream is fled, The vows..... that so late-ly were
 The dream of hap - pi - ness fled, The vows..... that so late-ly were
 hap - pi - ness fled,..... The vows..... that so late-ly were
 The dream, the dream is fled, The vows..... that so late-ly were
 The dream is fled,..... The vows..... that so late-ly were
 The dream is fled,..... The vows..... that so late-ly were
 dream..... is.... fled,..... The vows..... that so late-ly were
 For the cup now is broken, For the cup now is broken, The vows..... that so late-ly were
 For the cup now is broken, For the cup now is broken, The vows..... that so late-ly were
 8va

winds have sped,... To the winds.... have sped,... all, all, to the winds have

winds have sped,... To the winds.... have sped,... all, all, yes, all all have

winds have sped,... To the winds.... have sped,... all, all, yes, all, all have

winds have sped,... To the winds.... have sped,... all, all, yes, all, alt have

winds have sped,... To the winds.... have sped,... all, all, yes, all, all have

winds have sped,... To the winds.... have sped,... all, all, yes, all, all have

winds have sped,... To the winds.... have sped,... all, all, yes, all, all have

winds have sped,... To the winds.... have sped,... all, all, to the

f

The vows..... that were so late- ly spo - - ken,

f

The

f

The vows..... that so late-ly were

vows..... that so late-ly were spo - - ken,

pp

All their dream of hap - pi - ness are fled, and all their

pp

All their dream of hap - pi - ness are fled, and all their

pp



The

spo - ken, all..... yes, all to the
 vows that so lately were spo - ken, all..... yes, all to the
 spo - ken, spo - ken, all..... yes, all to the
 spo - ken,
 spo - ken, all..... yes, all to the
 hopes are dead, their hopes are dead.
 hopes are dead, their hopes are dead.
 rall. p a tempo.

winds..... have sped, All, yes, all to the winds are sped, All, yes, all to the winds are

winds..... have sped, Their vows are fled, and hope hath

winds..... have sped, Their vows are fled, and hope hath

winds..... have sped, Their vows are fled, and hope hath

winds..... have sped, Their vows are fled, and hope hath

winds..... have sped, Their vows are fled, and hope hath

Ah, yes, all to the winds are sped, Their vows are fled, and hope hath

Ah, yes, all to the winds are sped, Their vows are fled, and hope hath

cres. e accell.

sped, All the vows so late - ly spok - en, All to the winds are sped, all to the
 sped, All the vows spok - en, to winds are fled, all to the
f sped, All the vows spok - en, to winds are fled, all to the
 sped, All the vows so late - ly spok - en, All to the winds are sped, all to the
ff sped, Yes, all the vows ... spok - en, to winds are sped, all to the
f sped, Yes, all the vows.... spok - en, to winds are sped, all to the
 sped, Yes, all the vows spok - en, to winds are fled, all to the
f sped, Yes, all the vows spok - en, to winds are fled, all to the
 sped, Yes, all the vows spok - en, to winds are fled, all to the
ff sped, Yes, all the vows spok - en, to winds are fled, all to the

cres. e accell.

winds, all to the winds, all to the winds, all ... to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

winds, all to the winds, all to the winds, all to the

(Curtain.)

A page of musical notation for orchestra, ending Act II. The score consists of ten staves, each with a treble or bass clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. The first measure of each staff begins with a fermata over a dotted half note. The notation includes various dynamic markings such as *sped.* (accelerando), *fff* (fortissimo), and *ff* (double forte). The score concludes with a final dynamic marking of *ff* followed by a measure of silence.

END OF ACT II.

A CASE MORE REMARKABLE.

No. 18. CHORUS.

Vivace.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: ***ff***, ***p***.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: ***p***.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: ***ff***, ***p***.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *cres.*, *Curtain rises.*

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Dynamics: *cres.*, *8va*, ***ff***. Key signature changes: ***6/8***, ***6/8***.

*Allegro vivo.**f*

A case more re - mark-a - ble nev - er was seen, As

A case more re - mark-a - ble nev - er was seen, As

*sforzando**Allegro vivo.*

that to be set - tled, these par - ties be - tween ; Tho' kid - napp'd, and mur - der'd, and

that to be set - tled, these par - ties be - tween ; Tho' kid - napp'd, and mur - der'd, and

The musical score consists of four systems of music. The top two systems are for voices (Soprano and Alto/Tenor) and the bottom two are for piano. The vocal parts are in common time with a key signature of three sharps. The piano parts are also in common time with a key signature of three sharps. The vocal parts enter at measure 1, while the piano parts begin in measure 3. The vocal parts sing in unison throughout. The piano parts provide harmonic support, featuring eighth-note chords in the bass and upper octaves. The vocal line is rhythmic and melodic, with lyrics provided for each measure. The piano parts include dynamic markings like *f* (fortissimo) and *sforzando*.

sold for a slave, The Count has re - turn'd like a ghost from the grave, Though dead in the law,

sold for a slave, The Count has re - turn'd like a ghost from the grave, And de-

He swears that he nev-er Though really a - live, yet by

nied by his wife, was dead in his life.

law he is dead. And if no im-poter, who
 Or has some im - pos - ter appear'd in his stead? And if no im-poter who
 else can he be? We fear that the ju - ry will nev-er a - gree; And on - ly the Doge, in his
 else can he be? We fear that the ju - ry will nev-er a - gree; And on - ly the Doge, in his

wis - dom can trace, The rights and the wrongs of this won - der - ful case, This re -

wis - dom can trace, The rights and the wrongs of this won - der - ful case, This wonder - ful case,

- mark - a - ble case, This re - mark - a - ble case. Oh, how will they

This won - der - ful case. Oh, how will they

set - tle, Oh, how will they set - tle, Oh, how will they

set - tle, Oh, how will they set - tle, Oh, how will they

set - tle, Oh, how will they set - tle, Oh, how will they

set - tle, Oh, how will they set - tle, Oh, how will they

set - tle this won - der - ful case, This won - - der - - ful

set - tle this won - der - ful case, This won - - der - - ful

set - tle this won - der - ful case, This won - - der - - ful

set - tle this won - der - ful case, This won - - der - - ful

case..... This won - - der - - ful case.....

case..... This won - - der - ful - case.....

BRIGETTA soliloquises how she loves the COUNT, and how he has persuaded her to plead his cause in court, as the Doge will not allow him any civil rights until he has proved himself to be alive.

SYMPATHY.

No. 19. ARIA.

Brigetta.

Andantino.

It is not al - - ways

beau - - ty, Nor out - ward charm of form or face, Nor wit, nor worth, that

gives love birth, And starts it on its race; It is some spell that



all must own, Whose source and na - ture are un - known, De - pend - ing for its

force, a - lone on sym - pa - thy, sweet sym - pa - thy, On..... sym - pa - thy, sweet

sym - pa - thy.

Not rash and sud - den

pas - - sion, That in a sea - son blooms and dies; Time soon de - stroys its
 fleet - ing joys, Then crush'd and dead it lies. For love is on - ly
 made to last, Thro' sum - mer shine, and win - ter blast, When soul to soul is

wed - ded fast By sym - pa - thy, sweet sym - - pa - thy, By

sym - pa - thy,.... sweet sym - - pa - thy, sweet sym - - - - -

- pa - - - - - thy.

ESTRELLA comes on and taxes BRIGETTA with unfriendliness towards her, in pleading the COUNT's cause. It ends in a quarrel, and the exit of BRIGETTA. LORENZO hears the altercation, and enters. ESTRELLA tells him she will plead her own cause, as BRIGETTA is going to plead the COUNT's. LORENZO tries to dissuade her, but fails. ESTRELLA exits to make her preparations.

MY OWN, MY OWN!

No. 20. ARIA. Lorenzo.

Allegretto.

p

O could I but know her mine,.... Yes,

mine, and mine a - lone,..... And know her ev' - ry charm to be My

own!... my own!... To feel that her lov - ing smile.... Beam'd on

cres.

me for e'er and aye;.... Then the lov - ing glan - ces of her bright eyes, Would be

cres.

si - lent ech - oes from pa - ra - dise, The gleam of a joy that nev - er dies, With

f

her by my side al - way. My own, my

Horn.

own,..... my own,..... my own!

p
o could I but clasp her form,... And

press her dear lips to mine,... And hear her mur - mur sweet and low, I'm

thine!.... I'm thine! And know she had found her home,... In the

cres.

love that's with-in my breast,... Then the dawn of light, and the mid - day sun, And the

twink - ling plan - ets one by one, Would whis-per, the task of life is done; For

ad lib.

love hath come home to rest..... My own, my

Horn.

own,... my own,... my own!.....

exit LORENZO.

SEGUE.

Enter chorus of SOLDIERS, PHYLLOXERA, TARTARELLA, BRIGETTA, DOGE, COUNSELLORS, NOTRARY & MAJOR DOMO

No. 21.

GRAND MARCH AND CHORUS.

Allo. Brass.

Musical score for brass section (Alto Brass) in 6/8 time, key of G major. Dynamics: ff. Measures show eighth-note chords and sixteenth-note patterns.

Musical score for brass section (Alto Brass) in 6/8 time, key of G major. Measures show eighth-note chords and sixteenth-note patterns.

Tempo di marcia. (enter chorus.)

Musical score for brass section (Alto Brass) in common time, key of G major. Dynamics: f. Measures show eighth-note chords and sixteenth-note patterns.

Musical score for brass section (Alto Brass) in common time, key of G major. Measures show eighth-note chords and sixteenth-note patterns.

Musical score for brass section (Alto Brass) in common time, key of G major. Measures show eighth-note chords and sixteenth-note patterns.

Enter PHYLLOXERA & TARTARELLA, afterwards DOGE & MAJOR DOMO

ROOM FOR THE DOGE.

ff Grandioso.

Room for the Doge, the fa - ther of the state,... Room for the Doge, the
 Room for the Doge, the fa - ther of the state,... Room for the Doge, the
 Room for the Doge, the fa - ther of the state,... Room for the Doge, the
ff

Grandioso.

ru - ler of the land! See wis - dom sits up - on his brow se - date,
 ru - ler of the land! See wis - dom sits up - on his brow se - date,
 ru - ler of the land! See wis - dom sits up - on his brow se - date,

8va

May jus - tice for - ti - fy his hand.

May jus - tice for - ti - fy his hand. Room for the

Room for the Doge,

8va

Room for the Doge, the fa - ther of the state.

Room for the Doge, For the Doge, the fa - ther of the state.

Doge, for the Doge, For the Doge, the fa - ther of the state.

Room for the Doge, the Doge, the fa - ther of the state.

ff

Power and jus- tice, Power and jus- tice sit up- on his
 Power and jus- tice, Power and jus- tice sit up- on his

brow se - date, Power and jus - tice, Power and jus - tice,
 brow se - date, Power and jus - tice, Power and jus - tice,

sit up on his brow se - date, His brow se - - date, His
 sit up on his brow se - date, His brow se - - date, His
 ff

brow se - - - date.....
 brow se - - - date.....
 ff

Doge explains the law of Venice, which decrees that any man who gives himself out to be dead, when he is alive, ceases to exist, and calls the principals connected with the case. Enter COUNT, LORENZO and ESTRELLA.

O FATE, I PRAY.

No. 22. VALSE AND ENSEMBLE.

Allegro con fuoco. (enter COUNT.)

The musical score consists of ten staves of music. The top four staves are for voices: soprano, alto, tenor, and bass. The soprano and alto sing the first two measures of the vocal line, followed by the tenor and bass. The vocal parts are mostly sustained notes or simple chords. The piano part is prominent, especially in the lower half of the page, with complex chords and rhythmic patterns. The orchestra part includes strings, woodwinds, and brass, providing harmonic support. The score is set in common time, with key changes indicated by key signatures. The vocal entries are marked with lyrics such as "'Tis he, 'tis he, 'tis he," "He," "Ah!.....," and "seems a-live and well as he can be." The piano part features dynamic markings like *f*, *ff*, and *8va*.

ESTRELLA. ♩

0, fate, I pray for once be kind, And hear my sad com-

plain - - ing. Un - wil - ling hands the law may bind, But hearts will

cres.

bear no chain - - ing. I will not be be - sor - row's wife; If

cres.

Jus - tice is de - nied me. I'll bid a . dieu to light and

life, and in a con - vent hide me.
LORENZO. *f*
 He's dead as he can be.....
COUNT. *f*
 That I am
f
 God of love..... now
f
 She, she is mine a -
 dead, that I am dead, you soon shall see.....
f

CHORUS. cres.

aid me. All love for
 - lone..... All love for
 cres.
 All love for her hath flown..... All love for
 cres.

her, all love for her hath flown.....
 her, all love for her hath flown.....
 her, all love for her hath flown.....
 her, all love for her, all love for her, all love for her hath
 ff

LORENZO.

.... Ah
flown.

Ah !

... My own a - dored, be not cast down. Oh, where - fore this de-

Ah !

p

Ah !

-spair - - ing? The right will tri - umph at the last, It needs but

cres.

truth and dar - - ing; For you and I by love made one, Tho'

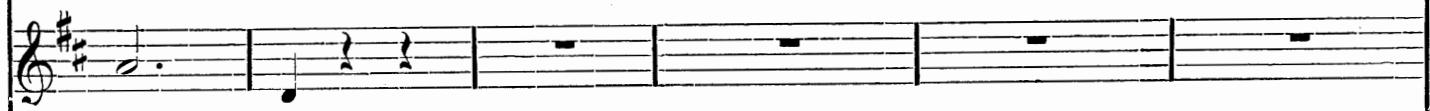
cres.

jus - - tice be de - nied us, There is one

pow'r be - neath the sun, On earth can e'er di -



He's dead as he can be.....

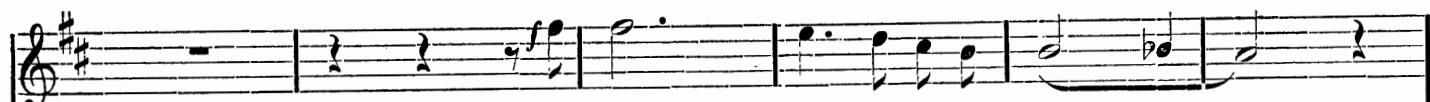


- vide us.

That I am dead, that I am dead, you soon shall



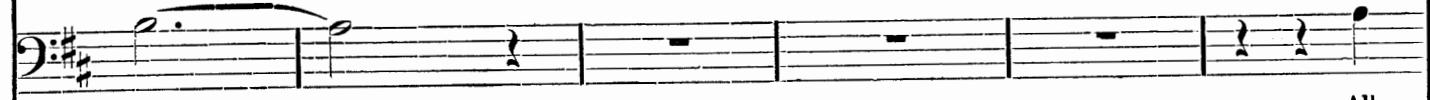
see.....



For he, he is mine a - lone.....



God of love..... now aid me.



see.....

All



All

cres.

f

love for her hath flown.....

cres.

cres.

love for her, for her hath flown, for

love for her, for her hath flown, for

cres.

ESTRELLA.



Ah!.....

hath flown.....

LORENZO.

Ah!.....

hath flown.....

BRIGETTA.

f

her.....

hath.....

flown.....

TARTARELLA.

f

her.....

hath.....

flown.....

MAJOR DOMO.

f

Doge.

her.....

hath.....

flown.....

COUNT.

f

CHORUS.

her.....

hath.....

flown.....



Trial scene; in which ESTRELLA and BRIGETTA plead.

I'M WEARY OF THE SORROWS.

No. 23. ARIA and CHORUS. Estrella.

ESTRELLA. > >

Oh, I'm wea - ry of the sor - rows that I've had to bear, And the

trou - bles I have seen, al - tho' my years have been but few; My

life has all been shad - ed with the clouds of care. The

rem - e - dy de - pends on you. My heart to my af - fi - anced I have

vain - - ly turned, But du - ty's chains have failed to

bind. Too late has come the truth I have so

deep - - ly learned; The world to hap - py love is blind..... .

ESTRELLA.

p Con molto espressione.

SOPRANO.

ppp

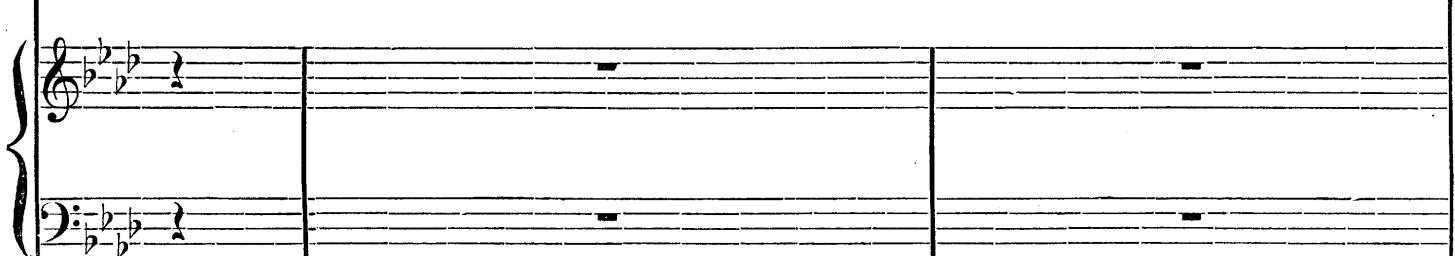
(With lips closed.) Hm,

TENOR.

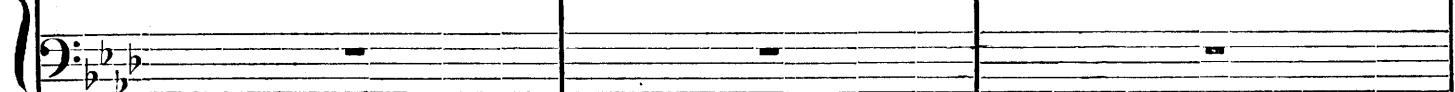
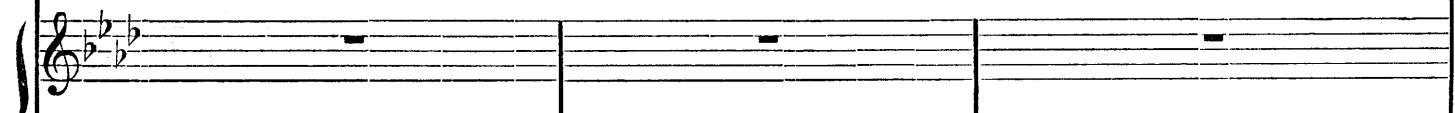
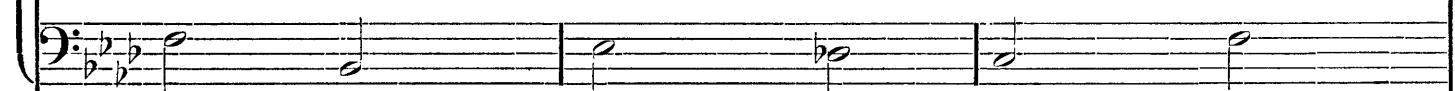
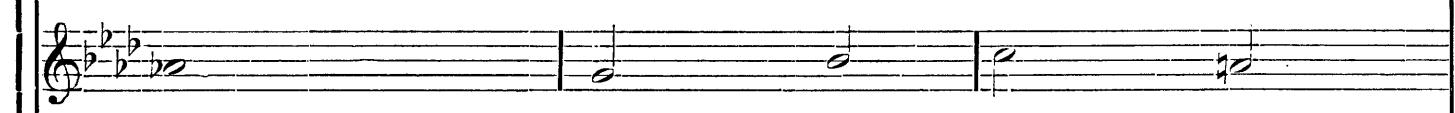
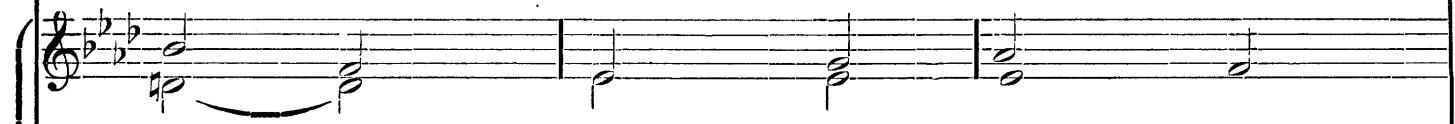
ppp

(With lips closed.) Hm.

BASS.

ppp

troubles I have seen, al - tho' my years have been but few; My life hath all been shad - ed with the



clouds of care, The rem - e - dy de - pends on you....

.....

.....

ESTRELLA.

And tho' now in wid - ow lone - li - ness I scarce can grieve, For the

pp

p

one to me u - nit - ed, For the sake of rank and gold. I

wept not when he sud - den - ly was forced to leave His
 bri - dal, but a few hours old. I'd rath - er be un - mar - ried till the
 end of life, Than love - less - ly be forced to

wed;
Or own that I'm a wid - ow ere I've
been the wife of one who by the law is dead.....

ESTRELLA.

Oh, I'm wea - ry of the sor - rows that I've had to bear, The

SOPRANO. *ppp*

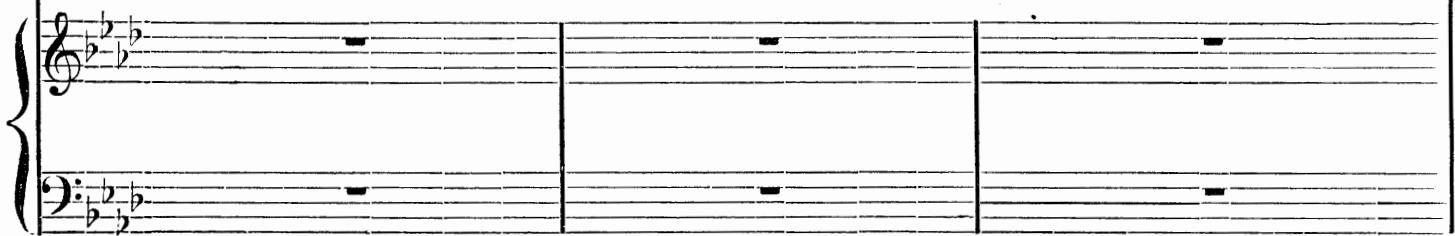
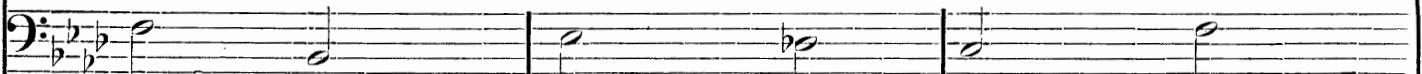
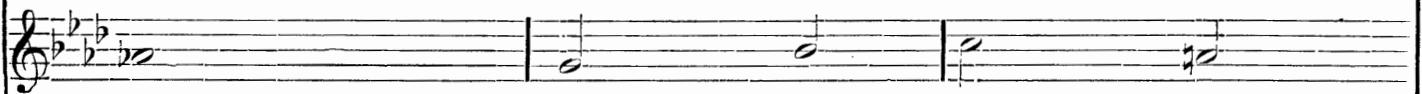
ALTO.
(With lips closed.) Hm.

TENOR. *ppp*

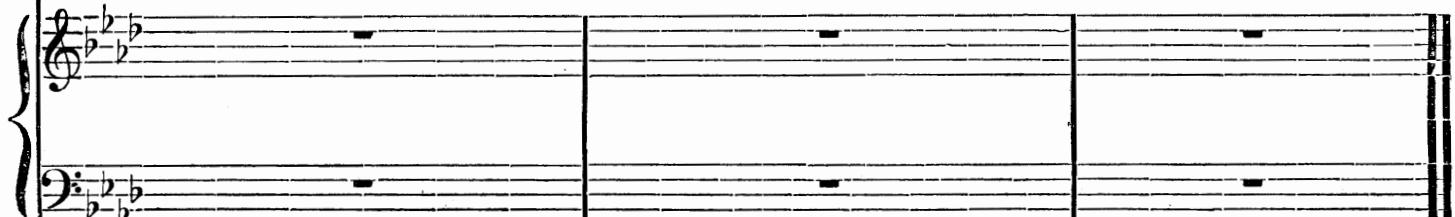
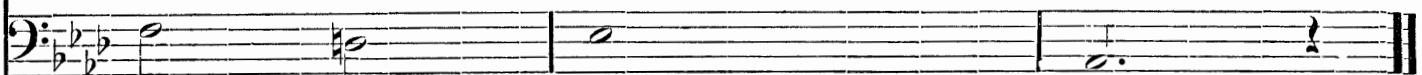
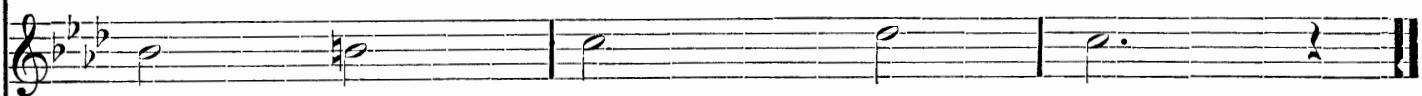
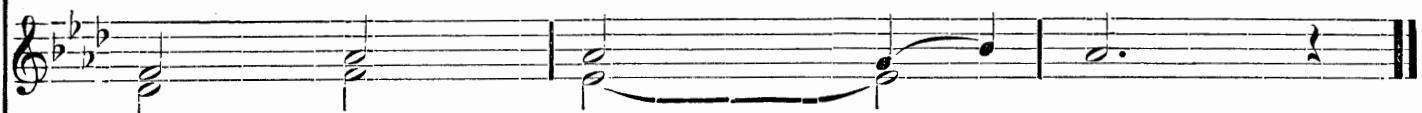
BASS. *ppp*



troubles I have seen, al - tho' my years have been so few ; My life hath all been shad - ed with the



clouds of care, The rem - e - dy de - pends on you.



FINALE.

The DOGE gives his decision that ESTRELLA having contracted two marriages, is the wife of both the COUNT and LORENZO, and orders them to settle the dispute by mortal combat. The COUNT refuses to fight for a bride who evidently does not love him, so the DOGE gives ESTRELLA to LORENZO and orders the COUNT to marry BRIGETTA, and give to LORENZO his Barony of Bendigo. Every-one is satisfied with his arrangement, and the COUNT is allowed to come to life again.

No. 24.

Tempo di Valse.

ff ESTRELLA.

Safe in love's happy arms,
Our trou - bles now are o'er,.....

.... Tem - pest nor rude a - larms, Can part our lives no

f TUTTI.

more,..... Now on a hap - py
 ff Now on a hap - py
 ff Now on a hap - py

This section of the musical score consists of three staves. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The key signature is one flat. The vocal parts enter at different times, indicated by slurs and dynamic markings like 'ff' (fortissimo). The piano accompaniment is present throughout, with chords and bass notes.

strand, Our bark hath safe - ly come,.....
 strand, Our bark hath safe - ly come,.....
 strand, Our bark hath safe - ly come,.....

This section of the musical score continues with three staves. The vocal parts are now more continuous, with slurs connecting their entries. The piano accompaniment provides harmonic support with sustained chords and bass notes.

Steered by love's gen - tle hand, To his,

Steered by love's gen - tle hand, To his,

Steered by love's gen - tle hand, To his,

his all beau - - teous home, To his.....

his all beau - - teous home, To his

his all beau - - teous home, To his

all..... beau - - - teous..... home,.....

all beau - - - teous home,.....

all beau - - - teous home,.....

8va

his beau - - - teous.....

his beau - - - teous.....

his beau - - - teous.....

8va

ESTRELLA.

Curtain.

BRIGETTA.
....

TARTARELLA.

LORENZO.

PHYLLOXERA.
....

DOGE.

MAJOR DOMO.
....

COUNT.

CHORUS.

8va -----

ff

f

ff

END OF OPERA.

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