

BOOSEY AND SONS' COMPLETE EDITION

OF

BALFE'S OPERA

SATANELLA

FOR

Voice and Pianoforte,

WITH

ENGLISH WORDS.

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**PRICE SIX SHILLINGS.**  
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SATANELLA

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THE ROMANTIC OPERA
SATANELLA.

THE WORDS BY
E. FALCONER.

in 4 Acts.

M. W. BALFE.

PRELUDIO.

Assai moderato quasi Andante.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Assai moderato quasi Andante'. The score begins with a piano (p) dynamic. The first system includes a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The score features various musical notations, including eighth and sixteenth notes, rests, and triplets. The first system includes a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The score concludes with a double bar line.

Allegro moderato.

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the lower register and features complex rhythmic patterns, including sixteenth-note runs and triplets. The violin part is in the upper register and features melodic lines with accents and slurs. The score includes dynamic markings such as *p*, *f*, *cres:*, *p dol:*, and *gva*. The tempo is marked *Allegro moderato*.

The musical score consists of six systems of music. Each system contains a piano part (left hand) and a violin part (right hand). The piano part is characterized by dense, rhythmic patterns, often using triplets and sixteenth notes. The violin part features melodic lines with various articulations and dynamics. Performance markings include *cres:*, *ff*, *f*, *pp*, *p*, and *ff*. The score concludes with a double bar line and the instruction *attaca Opening Chorus.*

4 **Nº 1.**

INTRODUCTION.
OPENING CHORUS.

*Allegro
ma non
troppo.*

ff

First system of the piano introduction, featuring a treble and bass clef with a 2/2 time signature. The music is marked *ff* and includes various rhythmic patterns and dynamics.

mf *f* *f* *f* *f*

Second system of the piano introduction, continuing the rhythmic and dynamic development.

p scherzando.

Third system of the piano introduction, marked *p* and *scherzando*, featuring triplet patterns.

Fourth system of the piano introduction, continuing the triplet patterns.

cres: *f*

Fifth system of the piano introduction, marked *cres:* and *f*, leading into the vocal entry.

SOPRANI
CONTRALTI.

p

Donor of this Lordly, this Lordly, this Lordly fete, Libe - ral of

First system of the vocal introduction, with lyrics for Soprano and Contralto.

TENORI.

Second system of the vocal introduction, Tenor part.

BASSI.

Third system of the vocal introduction, Bass part.

PIANO.

PIANO.

Sixth system of the piano introduction, continuing the triplet patterns.

heart lib - e - ral of heart and hand, Nobly born and truly, and truly, and

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "heart lib - e - ral of heart and hand, Nobly born and truly, and truly, and". The middle staff is a blank vocal line. The bottom two staves are a piano accompaniment, featuring a melody with triplets and chords in the left hand.

truly great, Mon - archs, less than you, command; Their's, a

cres: *f* *p*

The second system continues the musical score. The vocal line has lyrics: "truly great, Mon - archs, less than you, command; Their's, a". It includes dynamic markings: *cres:* (crescendo), *f* (forte), and *p* (piano). The piano accompaniment continues with similar rhythmic patterns.

scep - tre but in part, Your's, the empire of the heart,

p

The third system concludes the musical score on this page. The vocal line has lyrics: "scep - tre but in part, Your's, the empire of the heart,". It includes a dynamic marking: *p* (piano). The piano accompaniment continues with chords and melodic fragments.

cres:

Their's, but a sceptre, a sceptre in part, Your's, the em - - - pire, the

em - - - pire of the heart.

f

E - - - ver wel - - com'd, e - ver welcom'd,

f

E - - - ver wel - - com'd, e - ver welcom'd, welcom'd with a

f

E - - - ver wel - - com'd, e - ver welcom'd, welcom'd with a

welcom'd with a smile.

rf

welcom'd with a smile.

cres:

dim -----

smile

smile

f

Treason

fp

Detailed description: This system contains the first system of music. It features two vocal staves at the top, both with the word "smile" written below them. The piano accompaniment is in the bottom two staves, starting with a piano (*fp*) dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part consists of a rhythmic pattern of eighth notes and chords. The word "Treason" is written above the piano part towards the end of the system.

Do... nor, Donor of

ne'er can thee be... guile. no. no, no, no. Do... nor, Donor of

cres:

Detailed description: This system contains the second system of music. It features two vocal staves with lyrics. The piano accompaniment continues in the bottom two staves. The lyrics are: "Do... nor, Donor of" on the first line, and "ne'er can thee be... guile. no. no, no, no. Do... nor, Donor of" on the second line. The piano part includes a *cres:* (crescendo) marking.

this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand.

this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand.

cres:

f

Detailed description: This system contains the third system of music. It features two vocal staves with lyrics. The piano accompaniment continues in the bottom two staves. The lyrics are: "this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand." on the first line, and "this lord - ly, lord - ly fete. Lib... e... - ral of heart and hand." on the second line. The piano part includes a *cres:* (crescendo) marking and ends with a forte (*f*) dynamic.

p

No bly born and truly great, Monarchs,

No bly born and truly great, Monarchs,

No bly born and truly great, Monarchs,

less than you, command; *cres:* But a sceptre

less than you, command; Their's, but a sceptre, a

less than you, command; Their's, but a sceptre, a

cres:

in part, — Your's, the empire, the empire of the heart.

sceptre in part, Your's, the empire, the empire of the heart.

sceptre in part, Your's, the empire, the empire of the heart.

f

cres: *f*

ff
 Mon - archs, less than you, command, yes, less than you, com - mand.
 Monarchs, less than

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fortissimo (*ff*) dynamic and contains the lyrics "Mon - archs, less than you, command, yes, less than you, com - mand." The piano accompaniment starts with a forte (*f*) dynamic and includes a *mf* marking. The key signature is one sharp (F#) and the time signature is common time (C).

ff
 than you com - - - mand.
 you, command, yes, less than you com - - - mand,
 Monarchs, less than you, command, yes. Monarchs,

The second system continues the vocal and piano parts. The vocal line has a *ff* dynamic and lyrics "than you com - - - mand." and "you, command, yes, less than you com - - - mand,". The piano accompaniment features a *f* dynamic and a *cres:* (crescendo) marking. The key signature changes to two sharps (F# and C#) in the middle of the system.

less than you, com - mand. Monarchs, less than you, com - - - mand

The third system concludes the page with the vocal line and piano accompaniment. The vocal line has the lyrics "less than you, com - mand. Monarchs, less than you, com - - - mand". The piano accompaniment continues with a *ff* dynamic. The key signature returns to one sharp (F#).

Nobly born and truly, and truly, and truly great, Mon - archs, less than

Nobly born and truly, and truly, and truly great, Mon - archs, less than

Nobly born and truly, and truly, and truly great, Mon - archs, less than

pp *cres:*

you, com - mand. Their's, a scap - tre but in part,

you, com - mand. Their's, a scap - tre but in part,

you, com - mand. Their's, a scap - tre but in part,

f *p* *cres:*

Your's, the em - pire of the heart. Their's, but a sceptre, a

Your's, the em - pire of the heart. Their's, but a sceptre, a

Your's, the em - pire of the heart. Their's, but a sceptre, a

p *cres:*

sceptre in part, Yours, the em - - pire, the em - - pire of the heart.

sceptre in part, Yours, the em - - pire, the em - - pire of the heart.

sceptre in part, Yours, the em - - pire, the em - - pire of the heart.

of the heart, of the heart, And your's, the em - - pire

of the heart, of the heart, And your's, the em - - pire

of the heart, of the heart, And your's, the em - - pire

of the heart.

of the heart.

of the heart.

of the heart.

Attacca subito Quartetto and Chorus.

SATANELLA.

M. W. BALFE.

QUARTETTO AND CHORUS.

Moderato.

RUPERT.

Thanks, thanks, my friends, your loves I dearly prize, Your

ho...mage keep for ra...diant beau...ty's eyes: ———

riten.

Tempo.

I, too, am sub...ject here: behold our Queen, — The

love-crown'd Mis...tress of this fes...tive scene, — The

love-crown'd Mis-tress of this fes-tive

pp

scene. Whose smile lends lustre to the

light of morn, Whom ev-ry grace of na-ture

doth adorn; Her glance, more potent than a

monarch's frown; Like wil-ling slaves, like wil-ling

slaves, _____ all hearts to her _____ bow down _____ bow

cres:

down, all hearts to her _____ bow down.

HORTENSIUS.

A mere coquette to ho... nor.

cres: *pp*

Rup: Look in her face!

Hor: thus, for shame! for shame! for shame! for shame! A mere coquette to ho... nor

Lo stesso tempo.

Rip: *Look in her face!*

Hor: *thus for shame! for shame! for shame! for shame! What gaze up on a basilisk? Oh,*
Lo stesso tempo.

Hor: *no! What gaze up on a bas-i-lisk? Oh, no! You con-quer on-ly*

Hor: *when you fly that foe, you con-quer on-ly when you fly that*

Hor: *foe. You con-quer on-ly when you fly, when you fly that*

riten:

1^{mo} Tempo.

STELLA.

Musical staff for Stella, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

This fo- rest fête doth all enchantment seem, Wild and fan- tas- tic —

A LADY.

Musical staff for A Lady, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

This fo- rest fête doth all enchantment seem, Wild and fan- tas- tic —

RUPERT.

Musical staff for Rupert, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

Ah!

HORTENSIUS.

Musical staff for Hortensius, bass clef, key signature of one sharp (F#), 12/8 time signature. The staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning.

foe. fly that foe, fly, fly that

Musical staff for Soprano, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff is mostly empty, indicating a rest.

Musical staff for Alto, treble clef, key signature of one sharp (F#), 12/8 time signature. The staff is mostly empty, indicating a rest.

Musical staff for Bass, bass clef, key signature of one sharp (F#), 12/8 time signature. The staff is mostly empty, indicating a rest.

S
O
P
R
A
N
O
A
L
T
O
B
A
S
S

1^{mo} Tempo.

Piano accompaniment, grand staff (treble and bass clefs), key signature of one sharp (F#), 12/8 time signature. The right hand features a complex rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is present.

riten: tempo.

Stel: beauteous as a dream! Wild and fan-tas-tic, as a beauteous dream! This

riten: tempo.

Lady: beauteous as a dream! Wild and fan-tas-tic, as a beauteous dream! This

riten: tempo.

Rup: no, Look, look in her face and you will cease to

riten: tempo.

Hor: foe. fly that basilisk, fly! what, gaze upon a basilisk? Ah! no. You

riten: ff

Yes,

riten: ff

Yes,

riten: ff

Yes,

tempo. pp

Yes,

St. I: fo rest fête doth all en chant ment seem, doth all enchant ment, all en --

Lady: fo rest fête doth all en chant ment seem, doth all enchant ment, all en --

Rup: blame, yes, you will cease to blame, look in her face and you will cease, will

Hor: con quer on ly when you fly that foe. Your con quer on ly when you

Stel: 
 ...chant...ment seem, Life's golden hours should ever

Lady: 
 ...chant...ment seem, Life's golden

Boy: 
 cease to blame; Her smile lends lustre to the

Hor: 
 fly that foe, for shame, for shame, for shame, for shame, — for


 This gay


 This gay


 This gay



Stel: wing their way, Depart in joys, or usher in delight. Life's
 Lady: golden hours should usher in delight. Life's
 Rup: light of morn, whose every grace of nature doth adorn, Her
 Tor: shame, for shame, for shame, for shame, for shame! for shame, for shame, for shame, for shame, for
 fete It doth seem,
 fete It doth seem,
 fete It doth seem,

Stol: 
 gol - den hours should e - ver wing their way, Life's golden hours, Life's golden

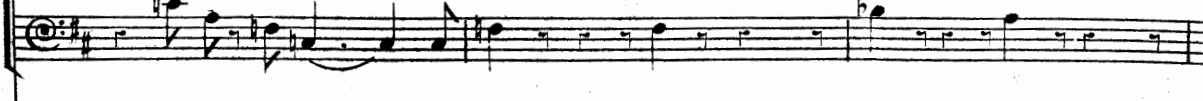
Lady: 
 gol - den hours should wing their way, Life's golden hours, Life's golden

Rup: 
 glance, more po - tent than a monarch's frown; Like willing slaves, Like willing

Hor: 
 shame! for shame, oh! fly, fly such a foe. fly, fly such a


 it seems en - chant - - - ment all, yes, yes, en - - - - -


 it seems en - chant - - - ment all, yes, yes, en - - - - -


 it seems en - chant - - - ment all, yes, yes, en - - - - -



Stel: hours — should wing their way, — De - part — in joys, or usher in — de-

Lady, hours should wing — their way, — in joys, or usher in — de-

Rup: slaves — all hearts to her — bow down, bow down, all hearts to her bow

Hor: foe, such basilisk, fly, — You con - quer on — ly, only when you fly such

chant — ment, It doth seem, it doth seem all en - chant —

chant — ment, It doth seem, it doth seem all en - chant —

chant — ment, It doth seem, it doth seem all en - chant —

cres: *f*

Stel: *light.* oh! joy. oh!

Lady: *light.* oh! joy. oh!

Rup: down. her face, pray,

Hor: foe, what gaze upon a bas_i_lisk? ah! no, what gaze upon a bas_i_lisk? ah!

----- ment. ah! yes, ah!

----- ment. ah! yes, ah!

----- ment. ah! yes, ah!

p

Stel: joy, This fête so gay, doth all enchantment seem, doth all en --

Lady: joy, This fête so gay, doth all enchantment seem, doth all en --

Rup: and you will cease to blame, and you will cease to blame, will

Hor: no, no, no, no, no, no, no, You conquer on-ly

yes,

yes,

yes,

f *p*

Soprano: ...chant-ment seem. oh! joy, oh!

Lady: ...chant-ment seem. oh! joy, oh!

Rupe: cease to blame. her face, pray,

Piano: when you fly such foe, What gaze upon a basilisk? Ah! no, What gaze upon a bas_i_lisk? Ah!

Ah! yes, Ah

Ah! yes, Ah

Ah! yes, Ah

p *p*

Stel.: joy. This fête so gay, doth all enchantment seem, 'tis beaux

Lady: joy. This fête so gay, doth all enchantment seem, 'tis beaux

Rap.: see. And you will cease to blame, and you will cease to blame, will

Hor.: no, no, no, no, no, no, no. You conquer on - ly

yes.

yes.

yes.

f *p*

Stel: as a dream, 'tis like a dream, 'tis like a dream. Oh! joy.

Lady: as a dream, 'tis like a dream, 'tis like a dream. Oh! joy.

Rap: cease to blame, one look, one look, but one, but one, one look,

Hor: when you fly, for shame, for shame, for shame, for shame, for shame!

riten: *Tempo Imo.*

Stel: 'tis true de... light. Oh! joy.

riten:

Lady: 'tis true de... light. Oh! joy.

riten:

Rup: and you will blame, no more

riten:

Hor: pray fly, pray fly, such foe.

ff Oh! joy. — joy.

Oh! joy. — joy.

Oh! joy. — joy.

f riten: *ff Allegro.* *ff Tempo Imo*

Piano introduction musical notation. The first system shows a treble clef with a key signature of one sharp (F#) and a common time signature (C). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The second system continues the introduction with a change in the right hand's melody and a dynamic marking of *p* (piano).

Allegro giusto.

Piano musical notation for the first system of the main piece. It features a treble clef and a key signature of one sharp. The tempo is marked *Allegro giusto*. The right hand has a melodic line with a dynamic marking of *f* (forte), and the left hand has a rhythmic accompaniment with a dynamic marking of *rf* (ritornello forte).

Piano musical notation for the second system of the main piece. The right hand continues the melodic line with a dynamic marking of *rf* (ritornello forte). The left hand features a rhythmic accompaniment with a dynamic marking of *p* (piano) and includes triplet markings (*pp*).

RUPERT.

Vocal and piano musical notation for the character Rupert. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "Be life the memory of one hap - py day; We'll ban-ish from our". The piano accompaniment is in a bass clef with a key signature of one flat and includes triplet markings.

Vocal and piano musical notation for the character Satanelle. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "thoughts the com - ing night, Come, let us stray thro' all the festive scene, In - spect your". The piano accompaniment is in a bass clef with a key signature of one flat and includes triplet markings.

(To all joyously)

Rup: realms, and count your slaves, my queen. Come, let's stray thro'

Lib e ral of

Lib e ral of

Lib e ral of

The first system of the musical score features a Soprano vocal line with lyrics: "realms, and count your slaves, my queen. Come, let's stray thro'". Below the vocal line are three staves for piano accompaniment. The piano part includes triplets and dynamic markings such as *f* and *p*.

(to Stella)

Rup: all this fes-tive scene, In-spect your realms; and count your slaves, my queen.

for shame, for shame, he's mad,

heart and hand, Monarchs, less than he, com-mand;

heart and hand, Monarchs, less than he, com-mand;

heart and hand, Monarchs, less than he, com-mand;

The second system of the musical score features a Soprano vocal line with lyrics: "all this fes-tive scene, In-spect your realms; and count your slaves, my queen." Below the vocal line are three staves for piano accompaniment. The piano part includes triplets and dynamic markings such as *f* and *p*.

CREN:

Their's, but a sceptre, a sceptre in part, Your's, the Em...pire, the em...pire

Their's, but a sceptre, a sceptre in part, Your's, the Em...pire, the em...pire

Their's, but a sceptre, a sceptre in part, Your's, the Em...pire, the em...pire

of the heart. of the heart. of the heart. and your's the

of the heart. of the heart. of the heart. and your's the

of the heart. of the heart. of the heart. and your's the

em...pire of the heart.

em...pire of the heart.

em...pire of the heart.

SATANELLA.

M.W. BALFE.

147895

SONG - "OUR HEARTS ARE NOT OUR OWN TO GIVE."

No 2.

Moderato

PIANO.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part begins with a dynamic marking of *mf* and includes several triplet figures.

The second system continues the musical piece. The piano accompaniment includes dynamic markings of *pp* and *stacc:*. The vocal line features a triplet of eighth notes. The piano part also includes a *cres:* marking and triplet figures.

The third system shows the piano accompaniment with dynamic markings of *dim* and *p*. The piano part features several triplet figures and a change in key signature to two sharps (F#, C#). The vocal line is not present in this system.

LELIA.

Our hearts are not our own to give, They
 2nd: VERSE. I knew not I had lost my heart, 'Till

The fourth system features a vocal line and piano accompaniment. The piano part begins with a dynamic marking of *pp*. The key signature remains two sharps (F#, C#).

yield with out a sign, Nor in our keep.....ing
'twas se...cure.....ly won, Love begg'd so pi.....teous..

pp

seem to live, When once love says, "They're mine!" In
..ly a part, I sought, and found I'd none. But

riten:

f

vain would rea.....son's re..bel voice, The Ty...rant o.....ver.....
o'er the theft I now re..joice, Such bliss from thence doth

a tempo.

..throw; Ah! Did fate ac.cord the pow'r of choice, 'Twould
flow; Ah! Did heav'n ac.cord the pow'r of choice, 'Twould

ad lib:

a tempo.

pp

poco accel^o

with our fond hearts go. 'Twould with our fond hearts
with my fond heart go. 'Twould with my fond heart

p *poco accel^o*

riten: cres: a tempo.

go. Did fate accord the pow'r of choice, 'Twould
go. Did heav'n accord the pow'r of choice, 'Twould

ritard: cres: a tempo. *f*

with our fond, our fond hearts, with our fond hearts
with my fond, my fond heart, with my fond heart

f

go.
go.

f *cres:* *rf*

SONG - "HERE'S TO GOLD - MIGHTY GOLD."

CONCERTED PIECE & CHORUS,

No 3.

Allegro.

PIANO.

STELLA.

My Lords, I pray you judge between this haugh... ty man and woman's heart,

Long honor'd as his fan...cy's Queen, ——— He claims the right at will to

part, And for a .. nother me for-sake, And still a slave woud of me

make: In jus.....tice, lords, I claim to be In love co..

Stel: ..quet.tish well as he.

RUPERT.

Rup: Go, false one, go! false one, go!

Stel: 

I'll not ask leave; When it shall please me, I'll de-part.

Rup: 

go!  Be



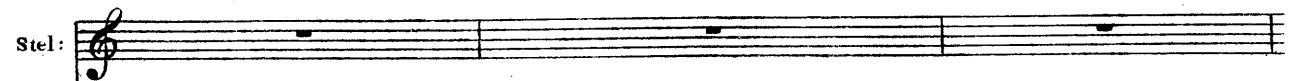
cres: *p*

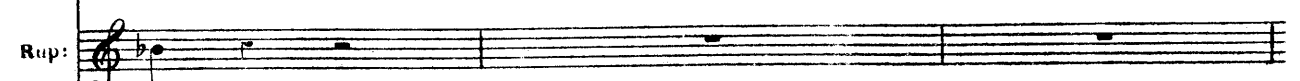
Stel: 

Rup: 

that, then, now, I'll never grieve To lose so light, so false a




Stel: 

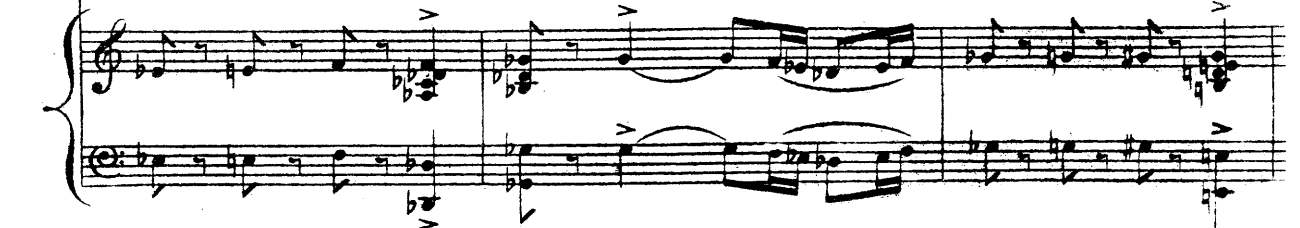
Rup: 

heart.

HORTENSIVS.

Hor: 

'Fore heav'n, I tru.ly do believe I'll die of joy should they but



Stel: let us play,

Rup:

Hor: part.

TENORI.

BASSI.

The dice, the tables; Signors, let us play, All sor.. rows are for.....

The dice, the tables; Signors, let us play, All sor.. rows are for.....

fp

Stel: All sorrows are for.. gotten in the game. let us

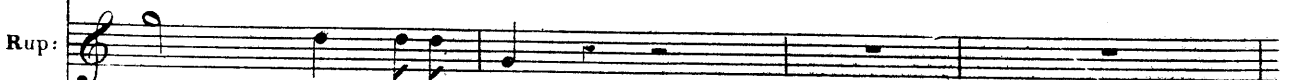
Rup: That's true: Come, let us play, let us

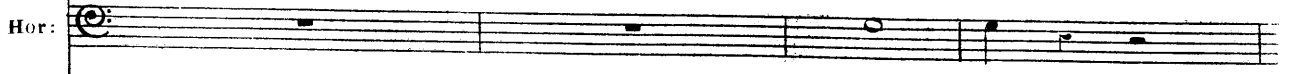
Hor:

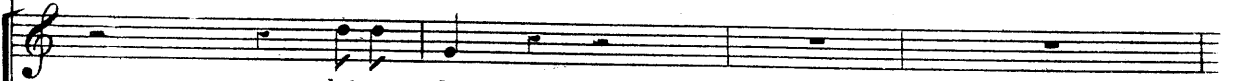
-got.. ten in the game. let us play,

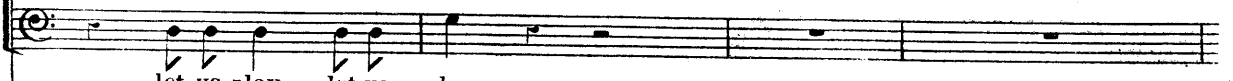
-got.. ten in the game. let us play,

Stel:  play, come, let us play.

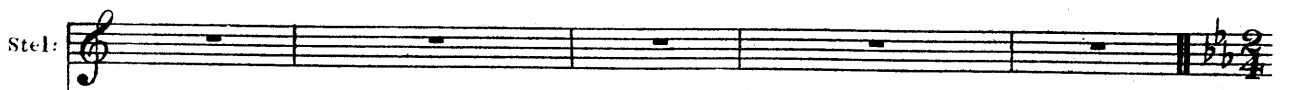
Rup:  play, come, let us play.

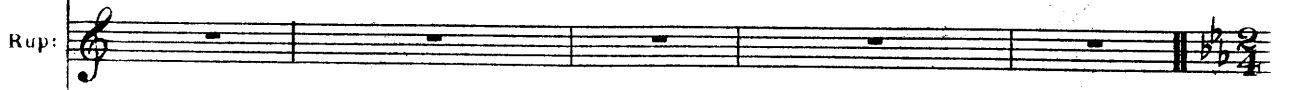
Hor:  Oh grief!

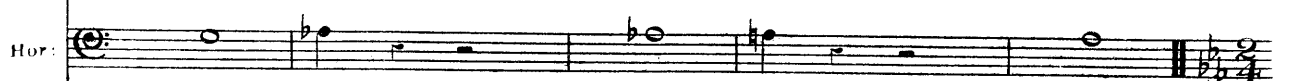
 let us play.

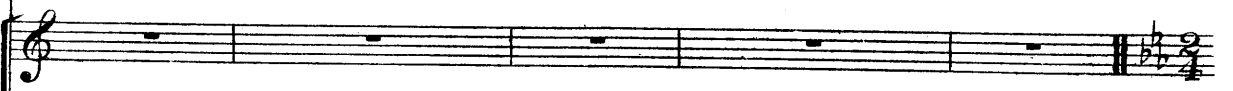
 let us play, let us play.

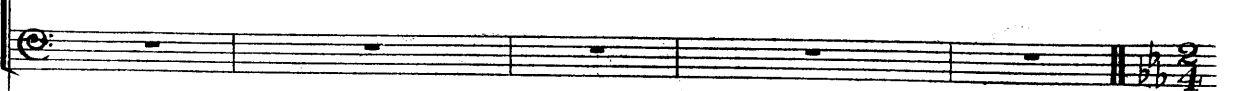


Stel: 

Rup: 

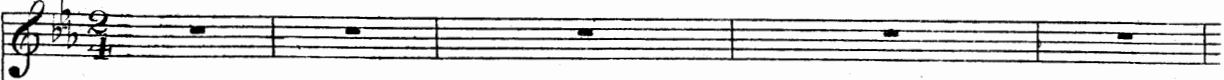
Hor:  oh shame! oh shame! shame!




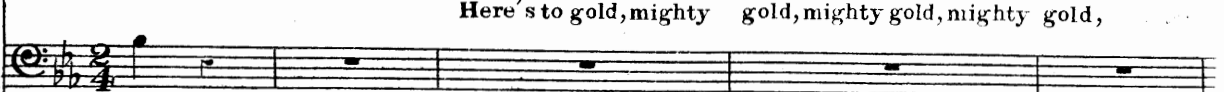




Allegretto ma non troppo.

Stel: 

Rup:  **RUPERT.**
 Here's to gold, mighty gold, mighty gold, mighty gold,

Hor: 

shame!

Allegretto ma non troppo.

ff 

Stel: 

Rup:  Here's to gold, mighty gold, mighty gold, mighty gold,

Hor: 



Stel: *ff* gold. _____

Rup: *ff* Here's to gold, mighty gold, mighty gold, mighty gold. _____

Her: *ff* gold. _____

ff Here's to gold, mighty gold, mighty gold, mighty gold. _____

ff Here's to gold, mighty gold, mighty gold, mighty gold. _____

ff LONG SILENCE.

Stel: _____

Rup: Here's to gold, — mighty gold, 'God of young — and of old,

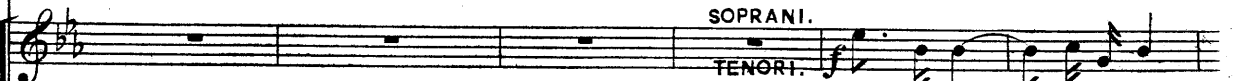
Her: _____


p

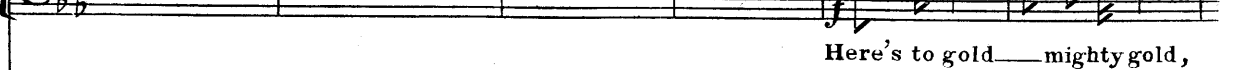
Stel:  Here's to gold — mighty gold,

Rup:  Of the mean and the great, The true King of fate.


Hor: 

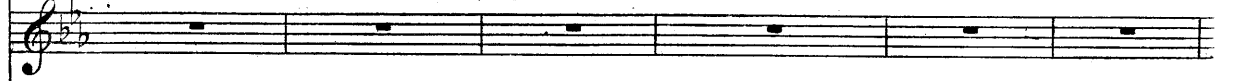
SOPRANI.  Here's to gold — mighty gold,

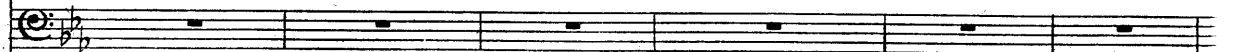
TENORI.  Here's to gold — mighty gold,

BASSI. 


 *cres:* *f*

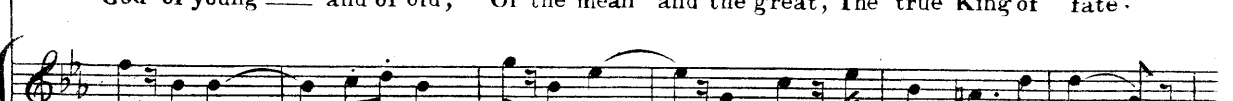
Stel:  God of young — and of old, Of the mean and the great, The true King of fate.

Rup: 

Hor: 

 God of young — and of old, Of the mean and the great, The true King of fate.

 God of young — and of old, Of the mean and the great, The true King of fate.

 God of young — and of old, Of the mean and the great, The true King of fate.



Stel:  *let us play, let us*

Rup:  *Come, for gold let us play — Let us play — and ne'er cease,*

Hor:  *Oh, shame!*

 *p*

Stel:  *play, let us play, let us play,*

Rup:  *Though your mistress betray, — Or no lon..... ger can please, —*

Hor:  *Oh, shame!*



Stel: 

Rup:  *— You're a King if you've gold. You're a King if you've gold.*

Hor: 

 *stacc: pp*

STELLA.

Stella: *3* You're a King if you've gold. *3* You're a King if you've gold.

CORO: *3* You're a King if you've gold. *3* You're a King if you've gold.

3 You're a King if you've gold. *3* You're a King if you've gold.

RUPERT:

Rup: *3* You're a King — *3* You're a King if you've gold. — *riten:* You're a King, you're —

tempo.

Rup: — a King if you've gold, gold, gold, gold,

tempo.

Stel: gold, gold, mighty gold, mighty
 Rup: gold, Here's to gold, — mighty gold. Here's to gold — mighty gold.
 Hor: shame, shame,

gold, gold, gold, gold, gold,
 gold, gold, gold, gold, gold,

ff
ff *rf* *rf* *rf* *rf*

Stel: gold, mighty gold, mighty gold —
 Rup: Here's to gold — mighty gold. Here's to gold — mighty gold. Here's to gold —
 Hor:

gold, gold, gold, gold, *fff* gold —
fff

gold, gold, gold, gold, gold —
b> *b>* *N* *b>* *b>*

Stel: — mighty gold, mighty gold, mighty gold, mighty gold, mighty gold, mighty

Rup: — mighty gold, mighty gold, mighty gold, mighty gold, mighty gold,

Hor:

— mighty gold, mighty gold, mighty gold, mighty gold, mighty gold, mighty

— mighty gold, mighty gold, mighty gold, mighty gold, mighty gold, mighty

Stel: gold, mighty gold, mighty, migh.....ty gold.

Rup: mighty gold, mighty gold, migh.....ty gold.

Hor: shame ! Oh, shame !

gold migh.....ty gold.

gold migh.....ty gold.

ff

LELIA.

My heart is sha-dow'd by some

VIOLONCELLI.

dim: *pp*

stacc:

Lelia.

coming woe To him I love — Oh! gracious Heav'n pro-TECT!

(To Hortensius.)

Lelia.

Ah! Sir, for-give me; for-give me; much do I sus-pect,

Lelia.

much do I sus-pect The Count seeks foolish plea

cres:

Lelia: .. sures, fool-ish plea..... sures. HORTENSIUS.

Hor: Oh, dear no! no! no! Of pleasures

Allegro.

RUPERT.

Rup: A thousand

Hor: tir'd, of pleasures tir'd he would to ru..in go..

f *Allegro.*

Rup: crowns. A PLAYER. (TENOR.) I've

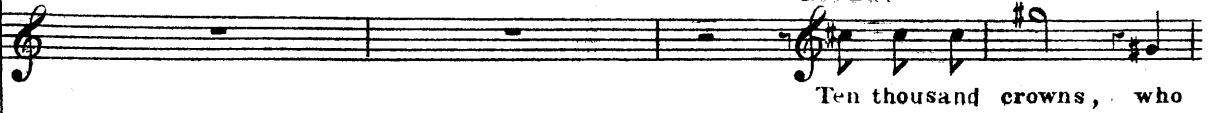
I take it, Sir.

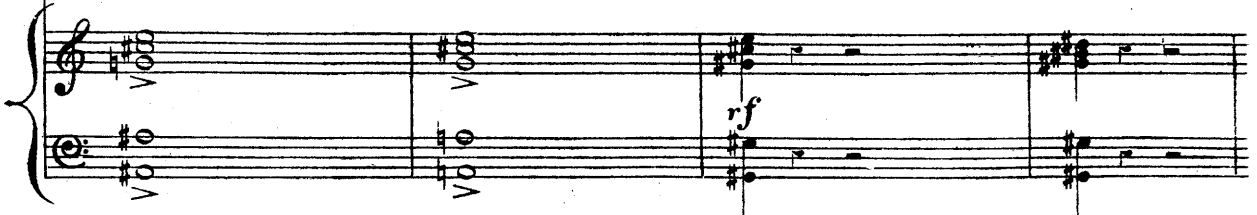
Rup: lost. Two more.

STELLA.

Stel:  The game is yours, and mine the cost.

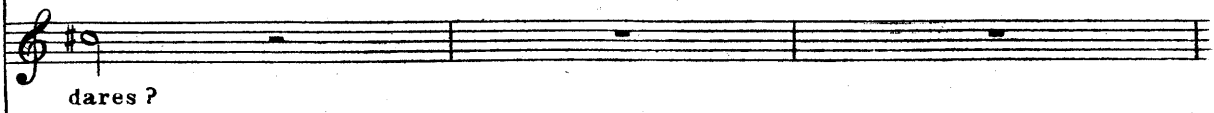
RUPERT.


Rup:  Ten thousand crowns, who



mf

Stel:  We take! we take!

Rup:  dares?

C O R O.
 We take! we take!

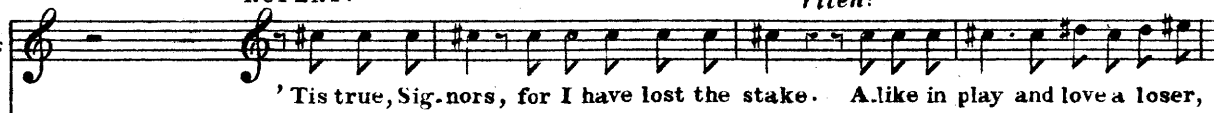
We take! we take!

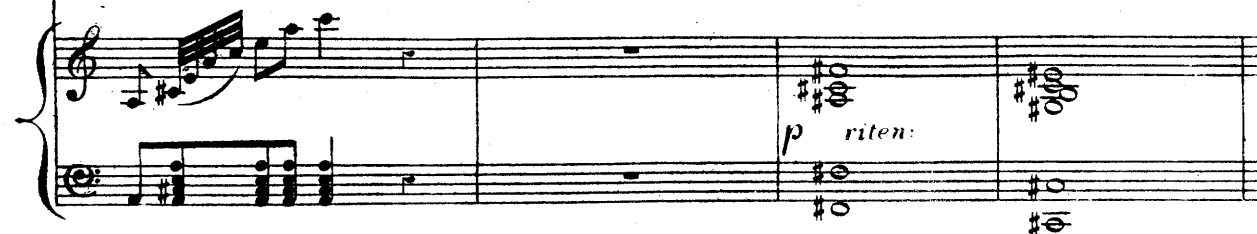


f

RUPERT.

riten:


Rup:  'Tis true, Sig-nors, for I have lost the stake. A-like in play and love a loser,




p *riten:*

Allegro.

STELLA.

Stel:  For twen...ty thou...sand dar'st the ven...ture try?

Rup:  I -  Thy minion


 *Allegro. p*


Stel: 

Rup:  For...tune risks a dang'rous game;— A large sum, twenty thousand

 *f*


LELIA. *ad lib:*


Lelia:  Oh! in thy father's name, Stay thou no

Rup: 

crowns.

HORTENSIUS.

Hor:  Beware! lose that, lose all.

 *riten:*
colla parte.
p

Allegro.

Lelia

more!

RUPERT.

Rup:

Allegro.

p

Rup:

(To Stella.)

Rup:

STELLA.

Stel:

Stel: thine; Yours only is the cost, I've won, and you have lost.

pp *poco meno.*

RUPERT.

Rup: As you surmised, I've risk'd — lost

p

HORTENSIUS.

Rup: all. And at the bottom can no further fall.

f

STELLA. *ad lib:*

Stel: Once more, once more, Signors, let us play.

fp Allegro.

RUPERT.

HORTENSIUS.

Rup: Now, Signors, my revenge; once more let us play. Naught left, what would you

Hor: stake, your honor? Nay, nay, My father's house, lands,

Rup: vassals, still remain; One cast for each, the stake to lose or gain.

A PLAYER. (BASS.) RUPERT.
The house is mine. But not the lands.

(He throws.) A PLAYER. (TENOR.)
Oh

RUPERT.
My vassals with them go, Or win all back.
no! For I have won them.

LELIA.

ad lib:

STELLA.

Oh!

RUPERT.

You've lost, you've lost.

HORTENSIUS.

Oh! shame!

SOPRANI.

TENORI.

You've lost, you've lost.

BASSI.

You've lost, you've lost.

C
O
R
O

Lelia.

woe! *ad lib:*

Allegro.

Rup:

So fortunate, you're sure of Stella's heart; While wealth remains, She'll never,

Allegro.

SATANELLA.

V. W. BALFE.

STELLA.

Rup: ne...ver from thee part; The Count in-sults me, must I bear that shame?

TENORI. No, no, we'll a...
BASSI. No, no, we'll a...

cres:

RUPERT.

Rup: Come one, come all; I dare th' une... qual strife; You've reft of

.venge thee, or atonement claim.
...venge thee, or atonement claim.


ad lib:

Rup: land and gold, now take my life, now take my life.

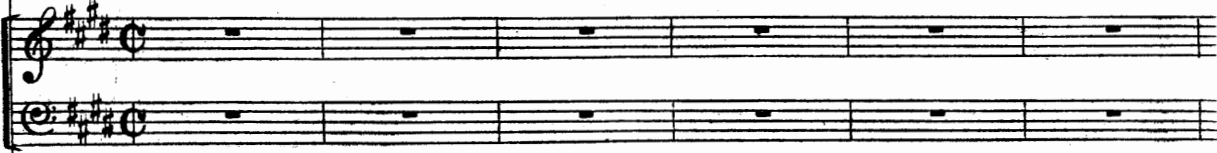
riten: ff *riten: ff*

Allegro Vivace.

RUPERT.


Rup: 

Of life, — of life I have no care,

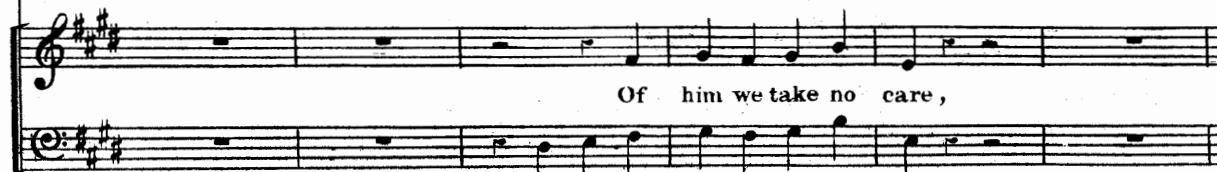


Allegro Vivace.




Rup: 

My friends have turn'd to foes, A-ban.....don'd



Of him we take no care,

Of him we take no care, no care,



Rup: 

to despair, despair, I would the world op-pose.



Of him we take no

Of him we take no care, no



LELIA.

STELLA. Oh! dear.....est, dear.....est friend, Oh! no.....ble

RUPERT. Of him _____ take ye, take care, His friends____ have

HORTENSIUS. Your swords____ and flash.....ing eyes; Do but _____ pro.

Be calm _____ oh! pray be calm, Oh! pray _____ oh!

care, no care,

care, no care,

f p

Lelia. brother, pray be calm _____ oh! no.....ble brother, pray

Stel: turn'd to foes. A..ban..... don'd to des-pair, des-pair.

Rup: ..voke my rage which fate _____ which fate it..self de..fies

Hor: pray be calm.

Of him we take no care, no, no, no, no, no, no, we take no

Of him we take no care, no, no, no, no, no, we take no

f cres: f p p

Lelia: be calm — Oh! pray be calm. Oh! dearest
 Stel.: Shall all — the world op- pose, shall all the world op- pose,
 Rup.: and would — but warfare rage Of
 Hor.: Be calm — Oh! pray be calm, He takes no heed; he takes no heed of

care. Of him we take no
 care Of him we take no care,
 Sopran. TENORI.
 BASSI.

cres: *rf* *cres:* *rf*

Lelia: brother! dearest bro.....ther! Ah!
 Stel.: all the world op.....
 Rup.: life I have no care, no care, no
 Hor.: me. Pray be calm, be

care, we take no care, we take no
 no, care, we take no

f *ff*

Lelia. be calm. (To Chorus.) Be

Stel: pose. Heed him

Rup: care. Come take my life, (To Lelia.)

Hor: calm. He heeds not what you say, He's ruin'd now,

TENORI.

BASSI. His

Lelia. calm,

Stel. not, His friends have

Rup: come on,

Hor: not worth a sin....gle sous, And with a

His taunts and scornful eyes, Do but provoke our rage ;

taunts and scornful eyes, Do but pro-voke our rage, rage ;

Lelia:

Stel: all turn'd to foes,

Rup: come one, come all, My land, my gold, my vassals all

Hor: tu.....tor what has he to do?

pro.....voke our rage ;

pro.....voke our rage ;

Lelia: Be calm, be calm,

Stel: Oh!

Rup: gone, all gone.

Hor: Be calm, be calm, He heeds not what you

Since he our wrath de...fies Shall we but warfare

Since he our wrath de...fies Shall we but warfare wage

Lelia: Be calm

Stel: take no care of him, heed him not, Oh! heed him

Rup: Take my life, come on, take my life,

Hor: say, He's ru...in'd, ru...in'd now, His friends have

wage, pro...voke our rage, yes, His friends

do pro...voke our rage, Of him we

Lelia: dear bro...ther, Be calm I pray, I pray

Stel: not, Oh! heed him not, his friends have all, all,

Rup: take my life. A...ban...don'd to des...pair,

Hor: turn'd to foes, his friends have turn'd to foes, and he would now the world op...

have turn'd to foes, yes, to foes, his friends have

take no care, no care, His taunts and scornful eyes do but provoke cur

cres:

Lelia: Bro.....ther dear! Take no heed of

Stel: turn'd to foes. He would the world

Rup: to des...pair. I would the world

Hor: --pose, the world op...pose. He would the world

SOPRANI.
TENORI.
BASSI.

turn'd to foes. He would the world

rage, provoke our rage. He would the world

p *cres:*

cres:

Lelia: them. Pray, oh! pray, thy friends have

Stel: op.....pose, He would the world op.....

Rup: op.....pose, I would the world op.....

Hor: op.....pose, He would the world op.....

op.....pose, He would the world op.....

op.....pose, He would the world op.....

op.....pose, He would the world op.....

f *cres:* *f*

Lelia: turn'd to foes, to foes. Ah!

Stel: --pose, the world op.....pose. Ah!

Rup: --pose, the world op.....pose. Yes,

Hor: --pose, the world op.....pose. Ah!

--pose, the world op.....pose. Ah!

--pose, the world op.....pose. Ah!

--pose, the world op.....pose. Ah!

Lelia: oh! dear.....est friend, oh! dearest friend, oh! no..... ble

Stel: of him, take ye no care, no care. His friends have

Rup: of life, of life I have no care. My friends have

Hor: of life, of life he has no care. His friends have

of him we take no care, no care. His friends have

of him we take no care, no care. His friends have

Lelia: brother, pray! Oh! dear.....est friend, oh! dearest friend!

Stel: turn'd to foes. A. ban.....don'd to des..pair, des. pair.

Rup: turn'd to foes. A. ban.....don'd to des..pair, des. pair.

Hor: turn'd to foes. A. ban.....don'd to des..pair, des. pair.

turn'd to foes. A. ban.....don'd to des..pair, des. pair.

turn'd to foes. A. ban.....don'd to des..pair, des. pair.

Lelia: oh! no.....ble brother, pray! oh! dearest

Stel: He would — the world op..pose, the world, the world op... pose,

Rup: I would — the world op..pose. I

Hor: He would — the world op..pose, He would the world op... pose, the world op.

He would — the world op..pose, a.....bandon'd to des...

He would — the world op..pose. He would the world op... pose,

sempre ff

Lelia: bro-ther, dear-est bro-ther. Ah!

Stel: all the world

Rup: would the world op-ose, the world

Hor: --pose. all the world

pair, he would the world, the world

he would the world

ff

Lelia: be calm, ah! be calm, ah! be calm, I

Stel: op-ose, yes, he would all the world op...

Rup: op-ose, all the world, all the world, yes;

Hor: op-ose, all the world, all the world, yes;

op-ose, all the world, all the world, yes;

op-ose, all the world, all the world, yes,

Musical score for vocal parts and piano accompaniment. The vocal parts are labeled on the left: *Delia*, *Stel*, *Rup*, and *Hor*. The lyrics are: "pray, I pray, I pray, I pray. --pose, he would the world op.....pose. all the world I would op.....pose. all the world He would op.....pose. all the world He would op.....pose. all the world He would op.....pose."

Empty musical staves for vocal parts and piano accompaniment.

Musical score for piano accompaniment.

SONG - "OH! WOULD SHE BUT NAME THE DAY."

No 4.

Allegretto.

PIANO.

con grazia.

p

rf

CARL.

Oh! would she but name the day _____ On
 2nd: VERSE. Oh! would I could hear her say, _____

pp

which I shall call her mine; _____ Or, would I could hear her
 "Him, for a husband I'll take;" _____ "Love him, honor and o....

say "Sweetheart" "sweetheart I am on.....ly
 --bey," Tho' ear.....tain, cer.....tain the last to

thine" But she, when her smiles have led
 break. And could I but see kiss gain- I'd

Me her consent to pray. Cries with a toss of her
 never need her saying nay. Once vic-tor o'er her dis..

head, Cries with a toss of her head
 ..dain Once vic-tor o'er her dis....dain I'd

Ne...ver shall be the day, Ne...ver, Ne...ver shall be the day.
soon make her name the day, make her, Soon make her name the day.

p *cres:*

Ne...ver shall be, ne...ver shall be, ne...ver shall be the
Soon make her name, soon make her name, make her soon name the

p *f*
schierzando.

day.
day.

f

dim: *p*

THE VISION.

SCENA - "WHAT DARING MORTAL HAS PRONOUNC'D MY NAME."

AND

CAVATINA - "SINCE HE HAS DAR'D TO BRAVE."

No 5.

Allegro Moderato.

PIANO.

ppp

ppp tremolo.

sempre pp

tremolo.

ff

f

ff

The musical score is written for piano and consists of four systems. The first system is marked *Allegro Moderato.* and includes the instruction *PIANO.* The piano part begins with a *ppp* dynamic. The right hand features a melodic line with a slur, and the left hand has a tremolo accompaniment. The second system continues the tremolo accompaniment, marked *sempre pp*. The third system shows a change in dynamics, with the right hand playing *ff* and the left hand continuing the tremolo. The fourth system features a more active right hand with *f* dynamics and a *ff* dynamic in the left hand.

ARIMANES.
RECIT:

What daring mor..tal has pro..nounc'd my name ?

Arima: Who seeks with me to share my throne of flame ?

Allegro molto.

ARIMANES.

How's this ?

All^o Mod^o

the mas.....ter of the po-tent spell, That Sa-tan's

All^o Mod^o

mf

marcato.

pre.....sence can all times com-pe? More fee-ble than the Py-thoness of

p *dim:*

old, Lies sense...less, pros...trate, dares not

ppp

ppp *pp*

me be.....hold. His folly would my pow'r con-trol, de-fy,

RECIT:

f *f*

Andte

All^o Mod^o

Yet help-less now, doth at my mercy lie!

All^o Mod^o

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics "Yet help-less now, doth at my mercy lie!" are written below the vocal staff. The piano accompaniment starts with a bass clef and includes dynamic markings of *f* and *ff*. A double bar line is present, after which the tempo changes to *All^o Mod^o* and the time signature changes to 3/4. The piano part continues with a *f* dynamic marking.

The second system of the musical score consists of piano accompaniment on two staves. It begins with a treble clef and a bass clef. The piano part features a *f* dynamic marking and includes various musical notations such as slurs and accents. The system concludes with a *rf* (ritardando) dynamic marking.

The third system of the musical score consists of piano accompaniment on two staves. It begins with a treble clef and a bass clef. The piano part features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand, with various musical notations including slurs and accents.

Since he has dar'd to brave,

He shall become my slave.

The fourth system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature. The lyrics "Since he has dar'd to brave, He shall become my slave." are written below the vocal staff. The piano accompaniment starts with a bass clef and includes a *p* (piano) dynamic marking. The system concludes with a *p* dynamic marking.

Let then that task be thine ! Ensnare, and make him mine . Mine !

Since he has dar'd to brave , He shall be..come my

slave . Let then that task be thine ! Make him

SATANELLA .

Arima: mine, mine . Command, and I'll o..... bey. Mark well, this man I

Sat: Young, handsome, pr'ythee spare. *tempo.*

Arima: say, — To ques... tion, do not

p *pp* *tempo.*

Arima: dare; — My will is to en... snare. All wo..... man in thy

ppp stacc. *sempre ppp*

heart, With wo..... man's presence part. — In form be thou a

page; As such with him en.. gage, As such with him en..

ppp *f* *f*

poco riten: *a tempo.*

.. gage. Mark well, mark well this man, Ensnare, and make him

a tempo.

riten:

mine. Be thou his page, Ensnare, and make him mine.

tempo.

Mine, mine. Since he has dar'd to brave,

p tempo.

cres:

He shall become my slave. Let then that task be thine!

cres:

Make him mine, mine, mine,

Poco più mosso.

mine. Ensnare and make him mine, Ensnare and make him

mine. Make him mine, mine, mine,

mine. Ensnare and make him mine, Ensnare and make him

mine. Make him mine. Make him mine. Make him mine. Make _____ him

f

mine. *gru* *loco*

ff *dim:* *dim*

p

p *dcl* *dcl*

DRINKING SONG - "THE GLORIOUS VINTAGE OF CHAMPAGNE."

Nº 6.

Allegretto non troppo.

PIANO.

f

ff

p

RUPERT.

When for..... tune frowns and friends for..sake And
 When one by one fade all the beams, That

faith in love is dead, — When man has no... thing left to stake, To
light...ed ho...nor's path, — So dull the world a... round us seems, As

hope, nor yet to dread; — One god - like plea... sure
life it...self were wrath. — New vi... gour then would

doth re..main, Worth all the joys he's lost, — The glo..rious vin... tage
we re..gain, Let's drink when all is lost, — The glo..rious vin... tage

ad lib:
of Champagne, From sil... ver gob... lets toss'd. — And
of Champagne, From sil... ver gob... lets toss'd. — And

tempo.

let our songs have for refrain, The glo..rious vin...tage of Champagne .
 let our songs have for refrain, The glo..rious vin...tage of Champagne .

p

riten:

Let our songs have for re..frain, The glo...rious vintage of Cham...
 Let our songs have for re..frain, The glo...rious vintage of Cham...

-- pague .
-- pague .

f *più animato.*

cres:

ff

RECIT: - " MYSELF ONCE MORE."
THE POWER OF LOVE.
CAVATINA - " THERE 'S A POW'R WHOSE SWAY."
AND
FINALE to ACT 1st.

Nº 7.

SATANELLA.

SOPRANO.
CONTRALTO.
TENORE.
BASS.

PIANO.

Andante.

HARP.

p *pp*

(INVISIBLE CHORUS.)

pp Ah!

pp Ah!

pp Ah!

pp

The image displays a musical score for the piece "SATANELLA" by M. W. BALFE. The score is arranged in two systems. The first system consists of four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment. The piano part begins with a trill marked "tr" and a dynamic marking of "p". The second system also consists of four vocal staves and a piano accompaniment. The piano part begins with a staccato marking "stacc:" and a dynamic marking of "p". The score is written in a key signature of one sharp (F#) and a common time signature (C).

pp Ah! poco cres:

pp Ah! poco cres:

pp Ah! poco cres:

The first system consists of four staves. The top three staves are vocal lines, each starting with a *pp* dynamic and an "Ah!" vocalization. The vocal lines are marked with *poco cres:* (poco crescendo). The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes and slurs.

dim: perdendosi. Ah! dim: perdendosi.

dim: perdendosi. Ah! dim: perdendosi.

dim: perdendosi. Ah! dim: perdendosi.

dim: perdendosi. Ah! dim: perdendosi.

cres:

The second system also consists of four staves. The top three staves are vocal lines, each marked with *dim: perdendosi.* (diminuendo) and an "Ah!" vocalization. The piano accompaniment continues with its complex rhythmic pattern and includes a *cres:* (crescendo) marking at the end.

The first system of the musical score consists of four staves. The top three staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. They contain rests for the first three measures. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic in the first two measures, followed by a forte (*f*) dynamic in the third measure. The piano part features intricate arpeggiated figures and some sustained chords.

The second system of the musical score consists of four staves. The top three staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. They contain rests for the first three measures. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. It begins with a *riten:* (ritardando) marking, followed by a *stentate.* (staccato) marking. The piano part features intricate arpeggiated figures and some sustained chords. The system concludes with a *dim:* (diminuendo) marking and a *pp* (pianissimo) dynamic.

RECIT: SATANELLA.

My..self once more, the page I cease to play; All woman

now, my soul resumes her sway. Tho' conscious love his wakeful heart de..

..nies, In dreamful visions let me charm his eyes. One blissful

mo..ment, in my true form seen, Be love en..thron'd, Be love en..

..thron'd, his fan..cy's worshipp'd, wor..... shipp'd Queen.

Andante Cantabile.
sostenuto assai.

SATANELLA.
dolce assai.

There's a pow' whose sway Angel souls a..

Andante Cantabile.
staccato:

p *dim:* *pp*

..dore, And the lost o.... bey, Weeping e....ver...more. ——— Doubtful mortals

prize Smiles from it a...bove, Bliss that ne-ver dies, Such thy pow'r Oh!

love! Source of joy and woe, — Foiler of stern hate, — Lord of high and

riten: Tempo.

low, Woman, woman calls thee fate. — Fierceness owns thy spell, Vulture thou and

pp Ah!

pp Ah!

pp Ah!

riten: Tempo.

pp

poco accel:

dove, — Language cannot tell, — Half thy pow'r, Oh! Love! Language,

Ah!

Ah!

Ah!

poco accel: cres: rf

cres: *riten:*

Lan..... guage cannot tell, Half thy pow'r, cannot, cannot tell thy

f *p*

f *p*

f *p*

pow'r; Language cannot tell thy pow'r; _____ no, no, no, no, no,

Ah!

Ah!

Ah!

Ah!

riten: a piacere.

LONG.

Lan.....guage cannot tell thy pow'r, Oh! — love!

p *eres:*

Ah!

p *eres:*

Ah!

p *eres:*

Ah!

p

riten:

f

Four empty musical staves, two for the vocal line (treble clef) and two for the piano accompaniment (treble and bass clef), all in the key of D major.

pp

ff

FINALETTO TO ACT I.

No 7 1/2.

SATANELLA.

RUPERT.

PIANO.

Dialogue continues during music.

Andante ma non troppo. 2 FLAUTI.

p

cres:

poco riten:

f

Behind the Scenes.

There's a pow'r whose

Tempo Imo

pp

sway, Angel souls a.... dore, And the lost o..... bey, Weeping e...ver..

Ah! Ah! —

Sat: .. more . — Language cannot tell, Half thy pow'r, Oh! love! Language cannot

Rup: dul.. cet sound,

INVISIBLE CHORUS.

O: *pp* Ah! —

R: *pp* Ah! —

C: *pp* Ah! —

Sat: tell, Half thy pow'r, Oh! love! Lan...guage,

Rup: Do I dream, Do I dream, Ah!

Ah!

Ah!

Ah!

cresc: a poco a poco.

rf

Sat: Lan...guage cannot tell, Half thy pow'r, cannot, cannot tell thy

Rup:

Oh! love!

Oh! love!

Oh! love!

riten:

cres:

f

p

Sat: *f* pow'r, Language cannot tell thy pow'r, no, no, no, no, no,

Rup: Oh! love!

Oh! Oh! love!

Oh! Oh! love!

Oh! Oh! love!

f *p* *f*

riten: a piacere.

LONG.

Sat: Lan... guage cannot tell thy pow'r, Oh! love!

Rup: love, thy pow.er I know. Oh!

love, Oh! VERY LONG & CRESC. love!

love, Oh! VERY LONG & CRESC. love!

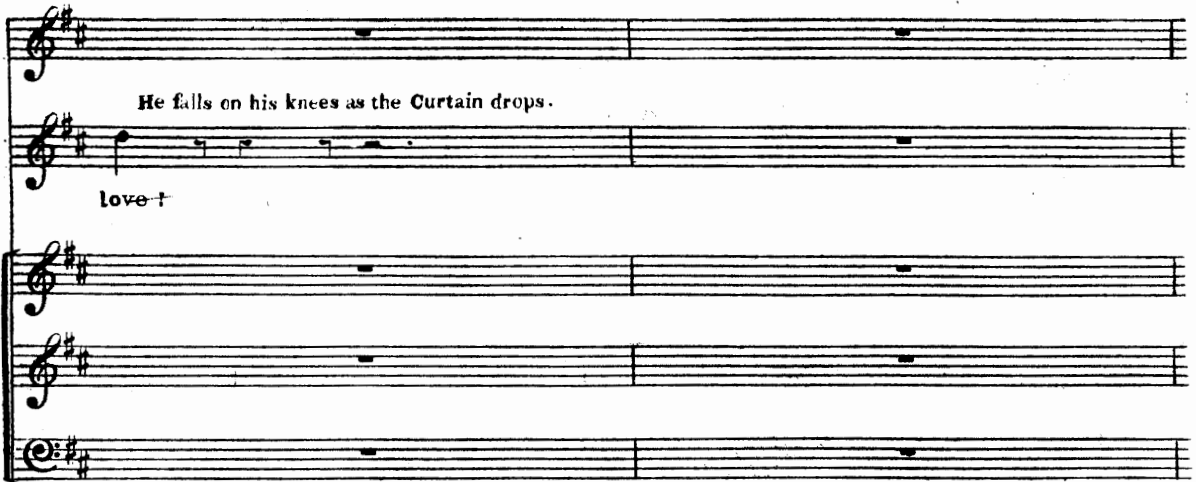
love, Oh! VERY LONG & CRESC. love!

Poco più mosso.

p *riten:* *pp* *cres:*

He falls on his knees as the Curtain drops.

love †



ff

ff



riten:

ACT. 2ND

RECIT.- "AH! ME, HOW WRETCHED IS THE DOOM'D ONE'S FATE"
AIR - "OH! COULD I BUT HIS HEART ENSLAVE?"

Nº 8.

Andante ma non troppo.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 12/8. The first system begins with a forte (*f*) dynamic in both hands, followed by a piano (*pp*) section. The second system features a piano (*p*) dynamic and a piano (*pp*) section. The third and fourth systems are marked with *cres:* (crescendo) and feature dense, rapid sixteenth-note passages in the bass. The fifth system concludes with a very soft (*fff*) dynamic and a final piano (*p*) section, ending with a double bar line and a common time signature (*C*). The tempo is marked *Andante ma non troppo* at the beginning and *Adagio molto* at the end.

SATANELLA.

SATANELLA.
RECIT:

Ah! me, how wretched is the doom'd one's fate, Her soul all

The first system of music features a vocal line in treble clef with a common time signature. The lyrics are "Ah! me, how wretched is the doom'd one's fate, Her soul all". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It includes dynamic markings such as *p* and *ff*.

love's, her service giv'n to hate, That, longs to

p Andante.

The second system continues the vocal line with lyrics "love's, her service giv'n to hate, That, longs to". The piano accompaniment includes triplets and dynamic markings *p*, *f*, and *ff*. The tempo marking *Andante.* is present.

warn, but this, doth still en-snare, And pi-ty, on-ly greater makes des-

lento assai.

The third system continues the vocal line with lyrics "warn, but this, doth still en-snare, And pi-ty, on-ly greater makes des-". The piano accompaniment features a very slow tempo marked *lento assai.*

- pair!

Moderato.

adagio.

fp *p* *dim.*

The fourth system concludes the vocal line with the word "pair!". The piano accompaniment includes a tempo change to *Moderato.* and a section marked *adagio.* with dynamic markings *fp*, *p*, and *dim.*

dolce.

Oh! could I but _____ his

pp

staccato.

heart enslave, His love as em.....pire gain, _____ The

if

riten:

fiends dread wrath _____ I'd risk and brave, A fu . ture all _____ of

if

riten:

tempo.

pain. _____ But pre-sient on.....ly of its woe, My

tempo.

heart doth hope — re...sign — He loves a...no...ther,

rall: *tempo.*

and I know, I — know he ne...ver can be mine. — He —

riten^o *poco accel^o*

col canto. *pp accel^o* *cres:*

ne...ver can, — ne...ver can be mine. — He —

riten^o *cres:*

cres: *colla parte.* *accel^o* *cres:*

ne...ver can — be mine, He never can be

f *riten^o*

riten^o dim. *pp*

mine.

pp *pp*

Allegro moderato.

Lost one, accept thy doom

Give grief no further room, Since Love to thee de...

...nies The only gift you prize. And Stella

charms his heart, Let ruth from thee depart, And urge no

pitteous care Between him and despair; No,

No, the fiends true slave, To tempt and not to

save, Be now my dire...ful task, Since

love I must not ask, And grief is all my

gain; I'll wake up fierce dis...dain, And

tramp...ling on the pain, Here all the fiend shall

reign. all all Here all the fiend shall

The first system of music features a vocal line with lyrics "reign. all all Here all the fiend shall". The piano accompaniment consists of a treble and bass clef with a complex, rhythmic pattern of chords and single notes.

reign

cres:

cres: *p*

The second system continues the vocal line with the word "reign". The piano accompaniment includes dynamic markings for *cres:* (crescendo) and *p* (piano).

Or *p* *più mosso.*

shall reign, all the

f *più mosso.* *cres:*

The third system begins with a tempo change to *più mosso.* and includes a dynamic marking of *f* (forte). The lyrics "shall reign, all the" are present. The piano accompaniment features a *rit.* (ritardando) marking.

fiend shall reign

The fourth system continues the vocal line with "fiend shall reign". The piano accompaniment maintains the *più mosso* tempo and includes a *f* dynamic marking.

all the fiend shall

The fifth system concludes the vocal line with "all the fiend shall". The piano accompaniment includes a *f* dynamic marking.

reign, here all the fiend shall reign, shall reign.

ROMANCE - "AN ANGEL FORM."

Nº 9.

Andante sostenuto. Dolce assai.

PIANO.

pp

poco riten:

RUPERT.

a tempo.

An an...gel form in dreams be...
Her beam...ing eyes were like in

held _____ Still charms my fan...cy's wake...ful
hue _____ The a...zure deeps of am...bient

eyes _____ And morn...ing's light has not dis...
air _____ Her smile might hope and love re...

riten^o

...pell'd _____ The radiance of its love...ly
...new _____ With...in the blank breast of des...

riten^o

SATANELLA.

N. V. BALFE.

a tempo. *pp*

guise pair Still hov'ring near on buoyant
 pair And hov'ring o'er on buoyant

a tempo. *pp*

wings _____ It bends on me its beautiful
 wings _____ She bent on me a wistful

riten: *tempo.*

gaze _____ And in mine ear its sweet voice
 gaze _____ Still in mine ear her sweet voice

tempo.

poco riten:

rings, _____ This wildest of all love-lorn
 rings, _____ This wildest of all love-lorn

poco riten:

meno mosso.

lays. "Belov'd by thee _____ my.self to know, _____ I'd welcome
lays.

pp
pp *meno mosso.*

give _____ e - ter - nal woe?" "Belov'd by thee _____ myself to

know, I'd wel - come give _____ e - ter - - - - - nal

riten:
riten:

woe!

tempo Imo
cres *poco riten* *dim:*

1st time. *pp* Her 2nd time.

pp *f*

CHORUS OF PIRATES.
ROVERS, RULERS OF THE SEA.

Nº 10.

Allº ma non troppo.

PIANO.

ff

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The first system includes a dynamic marking of *ff* and a tempo marking of *Allº ma non troppo.* The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature has one sharp (F#). The score concludes with a double bar line at the end of the fifth system.

TENORS. *ff*

CHORUS. Rovers, ru - lers of the sea, Wilder than the wild waves, we;

BASSES. *ff*

Rovers, ru - lers of the sea, Wilder than the wild waves, we;

PIANO. *ff*

CHORUS.

Mer - ry men in storm and fight Danger's true name is delight.

Mer - ry men in storm and fight Danger's true name is delight.

sempre ff

Rovers, ru - lers of the sea, Wilder than the wild waves, we,

Rovers, ru - lers of the sea, Wilder than the wild waves,

Merry men in storm and fight, Danger's true name is de...light, Danger's
 we, Merry men in storm and fight, Danger's true name is de...light, Danger's

...light. true name is de...light. Danger's true name is de...
 true name is de...light. Danger's true name is de...

cres:

...light. Rovers, ru...lers of the sea,
 ...light. Rovers, ru...lers of the sea,

ff

Wild. er than the wild waves, we; Merry men in storm and fight,

Wild. er than the wild waves, we; Merry men in storm and fight,

Danger's true name is de_ light. Dan_ ger's true name is de_

Danger's true name is de_ light. Dan_ _ _ _ _ ger's

MAJOR

_ _ light _ _ _ _ de_ _ _ light: is de_ _ light. is de_ _ light. Danger's

true name is de_ _ _ light. is de_ _ light. is de_ _ light. Danger's

true name is de...light. Dan...ger's true name is de...
 true name is de...light. Dan.....ger's

pp
pp
pp

...light de...light, is de...light. is de...light. Dan.ger's
 true name is de...light, is de...light. is de...light. Dan.ger's

Poco più
 true name is de...light *f* Danger's
 true name is de...light. *f* Danger's true name is de...light.

Poco più f
f

true name is de..light. Danger's true name is de..light. de.

Danger's true name is de..light. de.

The first system consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "true name is de..light. Danger's true name is de..light. de." The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

..light. de..light. Danger's

..light. de..light. Danger's true name is de..light.

The second system continues the vocal and piano parts. The vocal line lyrics are: "...light. de..light. Danger's". The piano accompaniment continues with similar rhythmic patterns.

true name is de..light. Danger's true name is de..light. de.

Danger's true name is de...light. de.

The third system includes dynamic markings *ff* (fortissimo) above and below the vocal line. The vocal line lyrics are: "true name is de..light. Danger's true name is de..light. de." The piano accompaniment continues.

..light. de..light. Dan-ger's true name is de..light. is de.

..light. de..light. Dan-ger's true name is de..light. is de.

ff

..light. is de..light. Dan-ger's true name is de..light. is de..light. is de.

..light. is de..light. Dan-ger's true name is de..light. is de..light. is de.

..light. is de...light.

..light. is de...light.

ff

ff

RECITATIVE - "MY BRAVE COMPANIONS."

BRACACCIO.

Allegro. My brave com-

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro.' The piano part begins with a forte dynamic (ff) and includes a fortissimo piano (fp) section towards the end of the system.

-panions, prone with me to dare Alike each peril, and each prize we

The second system continues the vocal line and piano accompaniment. The piano part features a fortissimo (f) dynamic and includes a crescendo leading to a fortissimo (f) section.

All^o share. *All^o* Beon friends at fes-tal,

The third system includes the tempo marking 'All^o' (Allegro) and the word 'share.' followed by 'Beon friends at fes-tal,'. The piano accompaniment features a forte (ff) dynamic and includes a fortissimo piano (fp) section.

bro-thers in the strife No lot more joy-ous

The fourth system continues the vocal line and piano accompaniment. The piano part features a fortissimo (ff) dynamic and includes a fortissimo piano (fp) section.

than the Pirate's life.

The fifth system concludes the vocal line and piano accompaniment. The piano part features a forte (f) dynamic and includes a fortissimo (ff) section.

PIRATES' SONG AND CHORUS.

"ROVERS, RULERS OF THE SEA."

Nº II.

BRACACCIO.

PIANO.

Allegro Moderato.

p stacc. *p*

Ro_vers, ru_lers of the sea,
 Wild...er than the wild waves, we; — Mer...ry men in
 storm and fight, Dan...ger's true name is de...light.
 Hurl...ing o'er the wild sea wave, Storm and bat...tle

but ex-cite, E-ver rea-dy both to brave,

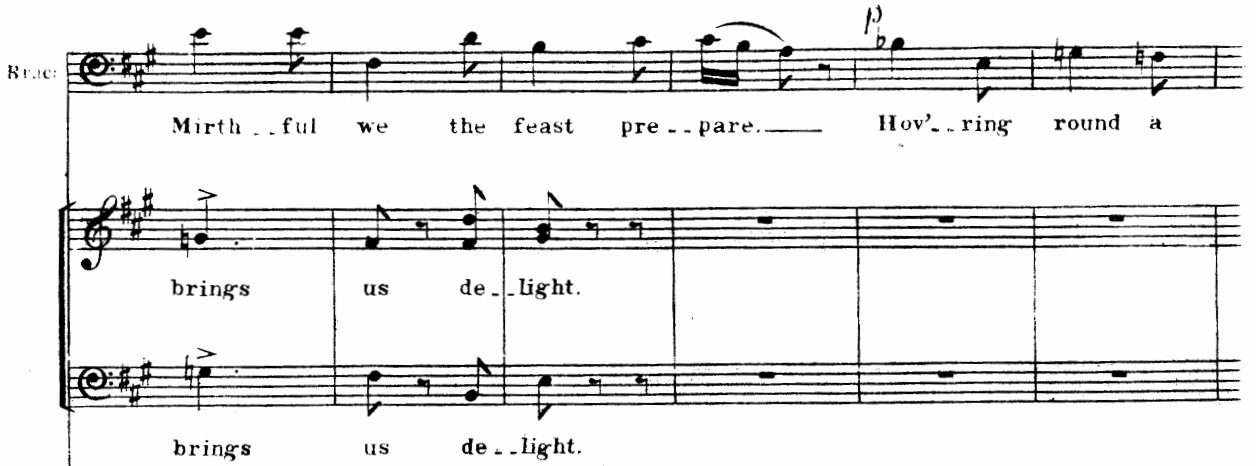
Dan-ger brings us fierce de-light

When the winds have gone to sleep, And Heav'n mir-ror'd

Brac: seems more fair — On the bo-som of the deep,

CHORUS.
Dan-ger brings us,

Dan-ger brings us,

Brac:  *p*
 Mirth-ful we the feast pre-pare. — How'ring round a
 brings us de-light.
 brings us de-light.



p

Brac: 
 hos-tile shore, Smil-ing, we on for-tune wait,

Brac: 
 Laugh we, when the breakers roar, Cow-ards on-----
pp

Brac: *f* ly fear their fate. Cowards on.....

f fear their fate, Cowards, cowards on... ly fear their

f fear their fate, Cowards, cowards on... ly fear their

riten^o a piacere.

Brac: ly fear their fate.

fate. Ro...vers, ru...lers

fate. Ro...vers, ru...lers

collà parte.

Brac: of the sea, Wild...er than the wild waves, we; —

of the sea, Wild...er than the wild waves, we; —

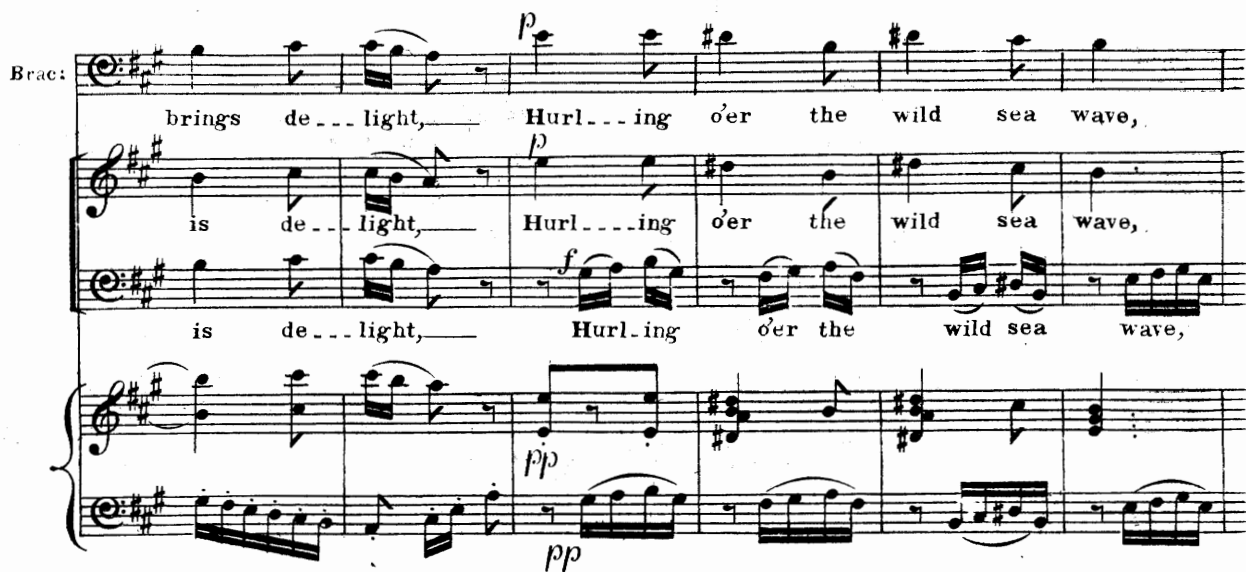
Brac: 

Danger, dan-----ger

Mer...ry men in storm and fight. Dan...ger's true name

Mer...ry men in storm and fight. Dan...ger's true name

p

Brac: 

brings de...light, Hurl...ing o'er the wild sea wave,

is de...light, Hurl...ing o'er the wild sea wave,

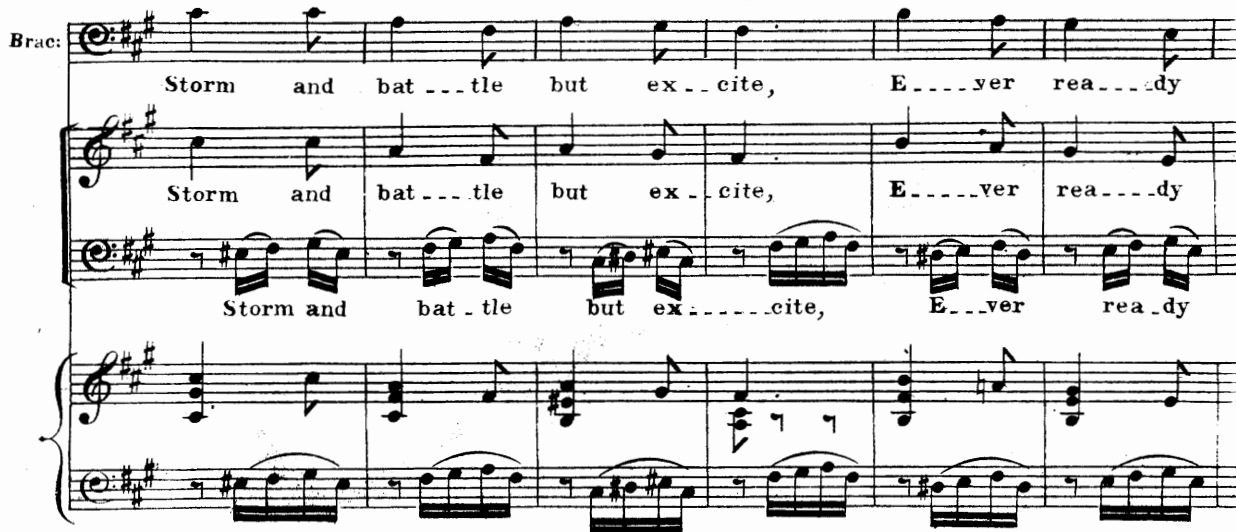
is de...light, Hurl...ing o'er the wild sea wave,

p

f

pp

pp

Brac: 

Storm and bat...tle but ex...cite, E...ver rea...dy

Storm and bat...tle but ex...cite, E...ver rea...dy

Storm and bat...tle but ex...cite, E...ver rea...dy

Brac: both to brave, Dan...ger brings us fierce de...light.

both to brave, Dan...ger brings us fierce de...light.

both to brave, Dan...ger brings us fierce de...light.

Brac: *f* When the winds have gone to

f When the winds have gone to

f When the winds have gone to

p When the winds have gone to

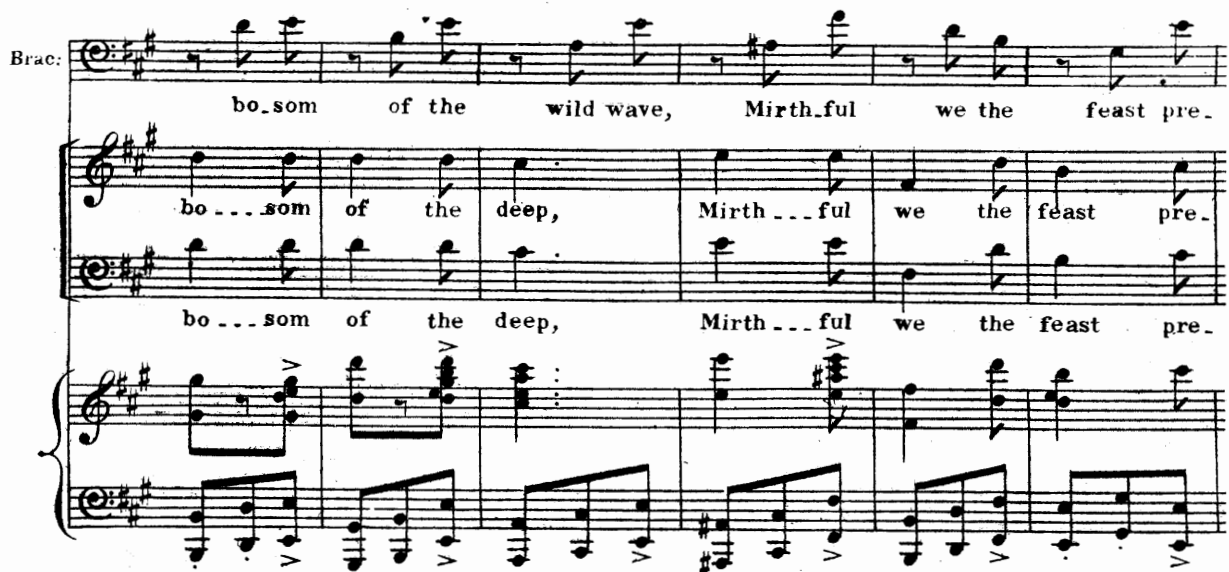
p When the winds have gone to

p When the winds have gone to

Brac: sleep, And Heav'n mir...ror'd seems more fair. On the

sleep, And Heav'n mir...ror'd seems more fair. On the

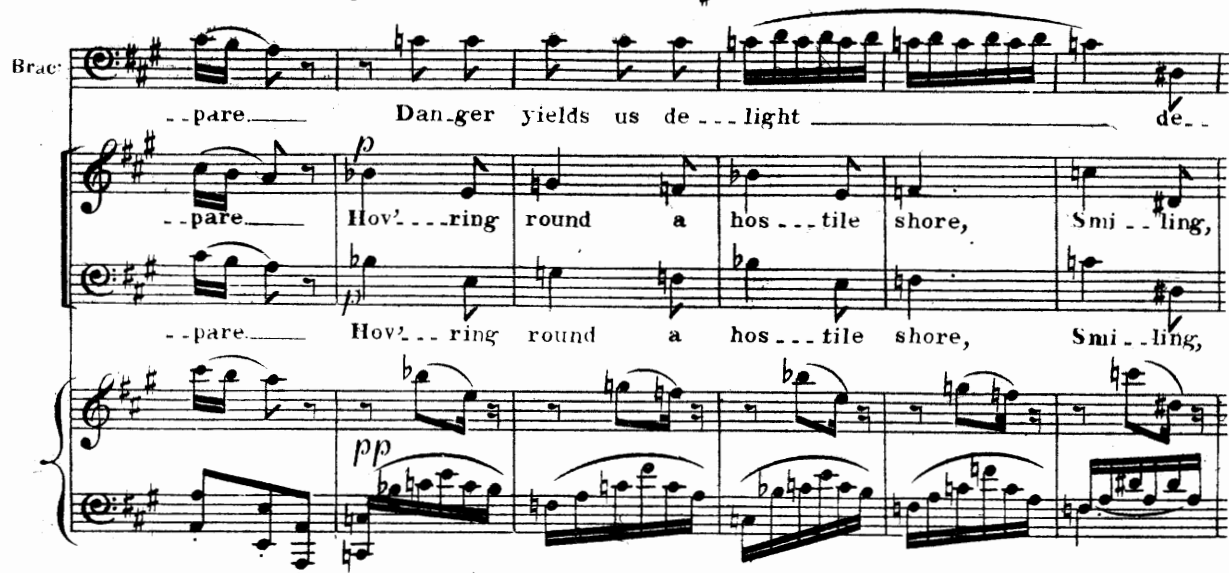
sleep, And Heav'n mir...ror'd seems more fair. On the

Brac: 

bo...som of the wild wave, Mirth...ful we the feast pre.

bo...som of the deep, Mirth...ful we the feast pre.

bo...som of the deep, Mirth...ful we the feast pre.

Brac: 

--pare. Danger yields us de...light de...

--pare. Hov...ring round a hos...tile shore, Smi...ling,

--pare. Hov...ring round a hos...tile shore, Smi...ling,

Brac: 

--light de...light. Danger yields us de...light

we on for...tune wait, Laugh we, when the break...ers

we on for...tune wait, Laugh we, when the break...ers

Brac: *de... light fierce de... light.*

roar, Cow... ards on... ly fear their fate.

roar, Cow... ards on... ly fear their fate.

Brac: *riten: Poco più mosso.*

fierce de... light de... light, yes,

Cow... ards on... ly fear their fate, yes,

Cow... ards on... ly fear their fate, yes,

riten: f Poco più mosso.

Brac: fierce de... light. yes, fierce de...

Cow... ards on... ly fear their

Cow... ards on... ly fear their

Grac:

light Dan...ger yields us
fate Cow...ards on...ly
fate Cow...ards on...ly

Grac:

fierce de...light.
fear their fate.
fear their fate.

Riten:
ff

RECIT:- "AH! ME, TOO HUMAN THOU SAD HEART."

Nº 12.

Andante.

PIANO.

pp *cres.*

a - poco - a - poco.

f *p* *staccato.*

Clarinetto Solo.

p

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with some grace notes. The left hand has a more active bass line. A *cres.* (crescendo) marking is present in the right hand.

Third system of piano accompaniment. The right hand has a melodic line with triplets. The left hand has a tremolo effect. A *riten.* (ritardando) marking is present. The system concludes with the text *Cadza a piacere.* and dynamic markings *f* and *dim.*

Violini. *a tempo.*
p
Tremolo.

SATANELLA. RECIT:
Ah! me, too human
poco riten.
p

thou Sad heart of mine! Since not des - pair Can make thee love re -

pp

- sign, With wo - man's weak - - - - - ness, Wo - man's pride still

keep, Breathe sighs un - heard, O'er anguish, un - seen weep. *Andante.*

p

weep, weep,

f

p

"IN SILENCE SAD HEART GO."

BALLAD.

Andante cantabile.

SATANELLA.

Let not the world dis...dain...ing,
Still on thy ri...val smil...ing,

pp staccato.

Know grief was all thy gain...ing, But e...ver un...com...
His heart from thee be...guil...ing, No wrath thy love de...

-plain...ing, In si...lence, sad heart, go!
-fil...ing, In si...lence, sad heart, go!

No lon...ger love be...liev...ing, Or 'o'er his false...hood
To fate thyself re...sign...ing, As ne'er to love' in...

griev.....ing; Thy...self with dreams de...ceiv.....ing, In-
 ..clin.....ing, In si...lence e.....ver pin.....ing, Con-

poco accel:
 -crease sad heart, thy woe. Ah! Let not the world dis...
 -ceal, Oh! heart, thy woe. Ah! Let not the world dis...

p poco accel:

cres:
 ..dain.....ing; Know grief was all thy gain.....ing,
 ..dain.....ing, Know grief was all thy gain.....ing,

rf *rf*

But e.....ver un.....com.....plain.....ing, In si...lence, sad heart,
 But e.....ver un.....com.....plain.....ing, In si...lence, sad heart,

poco cres:

go. e...ver un...com...plain...ing, In
 go. e...ver un...com...plain...ing, In

f

fp

cres: si...lence, sad heart, go. in si.lence, go. in si.lence,
 si...lence, sad heart, go. in si.lence, go. in si.lence,

riten:

cres: *riten: cres:*

go sad heart,
 go sad heart,

f

go.
 go.

mf tempo. *p*

Nº 12½.

PIANO.

Moderato. 3

p dolce

pp

Allegro assai.

f *fp*

ff *fp* *ff*

fp *ff*

ff

pp *Stacc.*

Moderato.

pp *ppp*

SATANELLA.

M. W. BALFE.

CHORUS OF MALE RETAINERS.

"SMILE, OH! HEAVEN! UPON THIS DAY."

FINALE to ACT 2nd

Nº 13.

Molto Mod^{to}

PIANO.

Piano introduction for the chorus, marked *Molto Mod^{to}* and *f*. The music is in 3/4 time with a key signature of one sharp (F#). It consists of two staves of piano accompaniment.

Piano accompaniment for the first part of the chorus, marked *ff*. It continues with two staves of piano accompaniment.

Piano accompaniment for the second part of the chorus, marked *Trumpets*. It continues with two staves of piano accompaniment.

The Contralto Ladies, dressed as male retainers, sing
Unison with the first Tenors all through this Chorus, 8^{va} under.

Vocal staves for Tenors and Basses with lyrics, and piano accompaniment. The lyrics are: "Smile, Oh heav'n! up... on this day, Bless - ings on - ly let it". The piano accompaniment is marked *f*, *p*, and *pp*.

TENORI 1º
TENORI 2º
BASSO 1º
BASSO 2º
PIANO.

bring, — Smile, Oh heav'n! up on this day, Blessings on-ly let it

bring. — Smile, Oh heav'n! up on this day, Blessings on-ly let it

bring, — Smile, Oh heav'n! up on this day, Blessings on-ly let it

bring, — Smile, Oh heav'n! up on this day, Blessings on-ly let it

ff> *p*

bring. — Joys that will not fade a-way, —

bring. — Joys that will not fade a-way, —

bring. — Great heav'n, Oh!

bring. — Joys that will not fade a-way, —

p dolce. *mf* *p dolce.* *mf*

pp
Bloom-ful e-ver like the spring.

smile

pp
Bloom-ful e-ver like the spring.

smile, smile un-on this day, yes like the

pp
Bloom-ful e-ver like the spring.

p *pp*

ritenuto. *pp* *Tempo.*

Bloomful ever spring. Smile, oh! smile, upon this day. Blessings

Bloomful ever spring. Smile, smile upon this day. Blessings

spring: Bloomful ever spring. Smile, smile upon this day. Blessings

ritenuto. *pp* *Tempo.*

Bloomful ever spring. Smile, smile upon this day. Blessings

ritenuto. *pp* *Tempo.*

on ... ly let it bring. Smile, oh! smile, up ... on this

on ... ly let it bring. Smile, smile up ... on this

on ... ly let it bring. Smile, smile up ... on this

on ... ly, Blessings on ly let it bring. smile up ... on this

pp

day, Blessings, *cres:* bless ... ings let it bring. *ppp* Oh! smile; oh!

day, Blessings, *cres:* bless ... ings let it bring. *ppp* Smile, oh, Heav'n!

day, Blessings, *cres:* bless ... ings, bless ... ings, *ppp* Smile, oh, Heav'n!

day, Blessings, *cres:* bless ... ings, bless ... ings, *ppp* Smile, oh, Heav'n!

cres: *ppp*

smile up---on this day, let it be bloom-ful e--ver like the
 up on this day, let it be bloom-ful e--ver like the
 up on this day, let it be bloom-ful e--ver like the
 up on this day, let it be bloom-ful e--ver like the

pp

spring. Oh! smile oh! smile up---on this day, let it be
 spring. Oh! smile up on this day, let it be
 spring. Oh! smile up on this day, let it be
 spring. Oh! smile up on this day, let it be

pp

cres: *f* *p* *dim*

bloomful e . ver like the spring. Bless_ings only let it bring. —

bloomful e . ver like the spring Bless_ings only let it bring. —

cres: *f* *p* *dim*

bloomful e . ver like the spring. Bless_ings only let it bring. —

cres: *f* *p* *dim*

bloomful e . ver like the spring. Bless_ings only let it bring. —

f *riten:* *p* *dim:*

Joy's that will not fade a . . way Blessings only let it bring. —

bless . . . ings let it bring. Blessings only let it bring.

bless . . . ings let it bring. Blessings only let it bring.

bless . . . ings let it bring. Blessings only let it bring.

cres: *f* *p*

Adagio. pp *Tempo 1^o* *p*

Joys that will not fade a...way, Great Heav'n! Oh! smile up on this

Joys that will not fade a...way, Great Heav'n! Oh! smile up on this

Joys that will not fade a...way, Great Heav'n! Oh! smile up on this

Adagio. *Tempo 1^o* *p*

Joys that will not fade a...way, Great Heav'n! Oh! smile up on this

Adagio. *f Tempo 1^o* *p*

day.

day.

day.

day.

day.

cres. *ff*

BRIDESMAIDS' CHORUS.

Nº 14.

Moderato.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4. The left hand provides a simple harmonic accompaniment with quarter notes G3, B2, and D3.

p

The second system continues the piano introduction. The right hand features a series of eighth-note chords and single notes, while the left hand continues with a steady accompaniment of quarter notes.

The third system of the piano introduction shows the right hand moving through various chordal textures and melodic fragments, with the left hand maintaining its accompaniment.

dim:

The fourth and final system of the piano introduction concludes with a *dim:* (diminuendo) marking. The right hand's melody softens and ends with a final chord, while the left hand's accompaniment also tapers off.

SOPRANI 1º *p*

The first vocal line for Soprano 1 begins with a *p* (piano) dynamic. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F#4.

To Hymen's love crown'd al-tar now, The vil-lage maids re-

SOPRANI 2º *p*

The second vocal line for Soprano 2 begins with a *p* dynamic. The melody is identical to the first soprano's line.

To Hymen's love crown'd al-tar now, The vil-lage maids re-

PIANO. *p*

The piano accompaniment for the vocal section starts with a *p* dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a simple accompaniment of quarter notes.

--pair, To twine a..round a vir..gin brow, Earth's fair..est flow'r's less
 --pair, To twine a..round a vir..gin brow, Earth's fair..est flow'r's less

fair. To Hymen's love crown'd al..tar now, The vil...lage maids re..
 fair. To Hymen's love crown'd al..tar now, The vil...lage maids re..

--pair ——— To twine a..round a vir..gin brow, Earth's fair..est flow'r's, Earth's
 --pair ——— To twine a..round a vir..gin brow, Earth's fair..est flow'r's, Earth's

dim:

fair . . est flowr's, Earth's fair . est flowr's less fair.

fair . . . est flowr's, Earth's fair . est flowr's less fair.

dim: *f*

CONTINUATION OF FINALE 2ND

Nº 15.

PIANO.

Andantino. *dolce assai.*

SATANELLA.

RUPERT.

HORTENSIUS.

SOPRANI.

TENORI.

BASSI.

PIANO.

cres.

Sat: _____
 Rup: _____
 Hor: *He seeks with buoyant step and heart e...late, His beauteous bride as*

Sat: _____
 Rup: _____
 Hor: *modest as she's fair; Your voices raise, and bless,*

pp He seeks his bride,
pp He seeks his bride,
pp He seeks his bride,

pp *cres:*

Sat: _____

Rup: _____

Hor: _____

And bless — the happy pair.

May Heav'n hearken to our

May Heav'n hearken to our

May Heav'n hearken to our

Sat: _____

Rup: _____

Hor: _____

Heav'n bless the happy pair.

pray'r! And show'r blessings on the pair.

pray'r! And show'r blessings on the pair.

pray'r! And show'r blessings on the pair.

Poco riten:

Tempo.

Sat: _____

Rup: _____

Hor: _____

In bridal robes behold ar ray'd My hearts choice here, my

sotto voce. In bridal robes be..

sotto voce. In bridal robes be..

sotto voce. In bridal robes be..

In bridal robes be..

pp

cres.

Sat: _____

Rup: _____

Hor: _____

vil - lage maid, my vil - - - - - lage maid: Her matchless form, her

- hold the vil - - - - - lage maid, Her matelless

- hold the vil - - - - - lage maid,

- hold the vil - - - - - lage maid,

- hold the vil - - - - - lage maid,

pp

Sat: _____

Rup: _____
 beauteous face; But dear . . . er still the modest grace that

Hor: _____
 form, her beauteous face, But dear . er still the modest grace;

Sat: _____

Rup: _____
 vir . . . gins all . . . a heavn . . . ly dowr, Are mine for ev . er from this

Hor: _____
 Her beauteous face, And modest grace, charm

pp Her beauteous face, And modest grace, charm

Her beauteous face, And modest grace, charm

pp Her beauteous face, And modest grace, charm

Sat:

Rup:
hour. Come, dearest, come, dear... est,

Hor:
all. Heav'n bless the pair. Hea..... ven

setto voce.

all. Heav'n bless the pair. Hea..... ven

all. Heav'n bless the pair. Hea..... ven

all. Heav'n bless the pair. Hea..... ven

cres:

Sat:

Rup:
come, *riten:* come, Come, dearest, and re... sign Thy heart to sa... cr

Hor:
bless them both.

cres:

bless them both.

bless them both.

bless them both.

colla parte.
p

Andte Sostenuto. *sotto voce.*

Sat: *Adagio molto.* Ah, me! I

Rup: love; The hour that makes you mine, Heav'n smiles on from above.

Hor:

Time signature: 12/8

Time signature: 12/8

Adagio molto. *Andte Sostenuto.* *dolce.*

Time signature: 12/8

Sat: trem - ble should mischance be - tray, For love's dear sake — I still can mercy

Rup: Come, dear - est, dear - est, come, — dear - - - - est,

Hor: Hea - - - - ven hear - ken, hear - - - - ken

Sat: pray; This love pro. found, of which alone I live, Kind Heav'n may
 Rup: come, come, dearest, and re. sign Thy heart to sa. cred love; The hour that makes you
 Hor: to our pray'r. bless - ings

pp
 Hea.....ven hear.....ken to
pp
 Hea.....ven hear.....ken to
pp
 Hea.....ven hear.....ken to

pp

Sat: par...don: He, per. chance for. give I
 Rup: mine Heav'n smiles on from a bove dear...est,
 Hor: show'r up...on the pair. Heav'n,

our pray'r, Hear.....ken,
 our pray'r, Hear.....ken,
 our pray'r, Hear.....ken,

cres:

Sat: tremble, should mischance be-tray. I trem-ble.

Rup: dear-est, dearest, come and be mine, dearest, dearest, come and be

Hor: Show'r thy blessings on both. oh! hea-ven bless them,

Show'r thy blessings on both. oh! hea-ven bless them,

Show'r thy blessings on both. oh! hea-ven bless them,

Show'r thy blessings on both. oh! hea-ven bless them,

cres: f p

Sat: He perchance may forgive, Ah, me! *riten:*

Rup: mine. dearest, dearest, come and be mine dearest, come and be

Hor: hea-ven bless them. hea-ven

hea-ven bless them. hea-ven

hea-ven bless them. hea-ven

hea-ven bless them. hea-ven

f riten:

riten: *pp*

Sat: He per. chance may forgive. for. give.

Rup: mine. dear. . . est, come, dear. est, come and be mine.

Hor: bless them. bless, Oh! heav'n.

bless them. bless, Oh! heav'n.

bless them. bless, Oh! heav'n.

bless them. bless, Oh! heav'n.

riten: *pp* *Tempo.*

Sat:

Rup:

Hor:

ppp

Moderato.

Sat: _____

Rup: _____

Hor: _____

To Hy-----men's al-tar now, The white robb'd maids re-

To Hymen's love-crown'd al-tar now, The white robb'd maids re-

To Hy-----men's al-tar now, The white robb'd maids re-

To Hy-----men's al-tar now, The white robb'd maids re-

Moderato.

Sat: _____

Rup: _____

Hor: _____

-pair, To twine a vir-gin brow, Earth's fair-est flower's less

-pair, To twine a-round a vir-gin brow, Earth's fair-est flower's less

-pair, To twine a vir-gin brow, Earth's fair-est flower's less

-pair, To twine a vir-gin brow, Earth's fair-est flower's less

(Thunder and Lightning)

Sat: _____

Rup: _____

Hor: fair. To hymen's love_crown'd al_tar now, The white robd maids re...

fair. To hymen's love_crown'd al_tar now, The white robd maids re...

fair. To hymen's love_crown'd al_tar now, The white robd maids re...

fair. To hymen's love_crown'd al_tar now, The white robd maids re...

ff

Sat: _____

Rup: Why trembles thus thy hand,sweet maiden?

Hor: pair. _____ To twine a

pair. _____ To twine a_ round a

pair. _____ To twine a

pair. _____ To twine a

Sat:

Rup: Why trem-ble thus, why trem-ble thus, sweet love, thy hand in

Hor: vir- gin brow, Earth's fair- est flow'rs, Earth's fair- est flow'rs, Earth's fairest flow'rs less

vir- gin brow, Earth's fair- est flow'rs, Earth's fair- est flow'rs, Earth's fairest flow'rs less

vir- gin brow, Earth's fair- est flow'rs, Earth's fair- est flow'rs, Earth's fairest flow'rs less

vir- gin brow, Earth's fair- est flow'rs, Earth's fair- est flow'rs, Earth's fairest flow'rs less

Sat:

Rup: mine?

Hor: fair. Ah! (Hortensius rushes out.)

fair. Ah! (Thunder Lightning &c.)

fair. Ah!

fair. Ah!

poco stringendo.

Allegro.

Sat: _____

Rup: _____

Hor: _____

Allegro.

f

In the thunders now that

f

In the thunders now that

f

In the thunders now that

Allegro.

ff

Sat: _____

Rup: _____

Hor: _____

roll, Something dread, some... thing

roll, Something dread, some... thing

roll, Something dread, some... thing

Sat: _____
 Rup: _____
 Hor: _____

dread the fa...ther fears; There's a shadow on his soul; 'Tis the
 dread the fa...ther fears; There's a shadow on his soul; 'Tis the
 dread the fa...ther fears; There's a shadow on his soul; 'Tis the

Sat: _____
 Rup: _____
 Hor: _____

voice of Heav'n he hears. 'Tis the voice of Heav'n he hears. 'Tis the
 voice of Heav'n he hears. 'Tis the voice of Heav'n he hears. 'Tis the
 voice of Heav'n he hears. 'Tis the voice of Heav'n he hears. 'Tis the

dim:

Sat: _____

Rup: _____

Hor: _____

voice, the voice of Heav'n he

voice, the voice of Heav'n he

voice, the voice of Heav'n he

p

p

p

p

cres:

Sat: _____

Rup: _____

Hor: _____

hears.

hears.

hears.

cres:

f

ff

(Thunder bolt falls.)

Sat: _____

Rup: _____

Hor: _____

p
She is dead_ yes, she is dead, To her heart the bolt has sped

p
She is dead_ yes, she is dead, To her heart the bolt has sped

p
She is dead_ yes, she is dead, To her heart the bolt has sped

p *dim:*

Sat: _____

Rup: _____

Hor: _____

She is not dead.

Sat: _____

Rup: _____ (Snatching off Satanella's veil.)
 let me be hold her face, _____ What horror's this?

Hor: _____

Sat: _____

Rup: _____ The demon in her place. _____ Le.lia, Le.lia, where?

Hor: _____

_____ The demon,

_____ The demon,

_____ The demon,

_____ *ff*

Sat: _____

Rup: _____

Hor: _____

(Hortensius re-enters.) **RECIT.**

My Lord, the pirates setting

f The demon_ woe_ des... pair!

f The demon_ woe_ des... pair!

f The demon_ woe_ des... pair!

RECIT.

fp

pp

Sat: _____

Rup: _____

Hor: _____

'Tis she! 'Tis she!

out to sea, A Captive maiden bear with them, 'Tis she!

'Tis she!

'Tis she!

'Tis she!

'Tis she!

ff

SOLO AND CHORUS. RUPERT.

Moderato. Up and arm ye, ev'ry brave, Chase the

robbers o'er the wave, ye brave, Sons of ra- pine

and of shame, Strife and plunder, ravage, flame.

Snatch from them my beauteous bride Oh, should further wrong be.

... tide, Life, a grief too great to bear, I shall madden with des.

Sat: _____

Rup: _____ pair. Chase the robbers o'er the

Hor: *ff* Up and arm ye, ev-ry brave, Chase the robbers o'er the

ff Up and arm ye, ev-ry brave, Chase the robbers o'er the

ff Up and arm ye, ev-ry brave, Chase the robbers o'er the

ff Up and arm ye, ev-ry brave, Chase the robbers o'er the



Sat: _____

Rup: wave; ye, brave Sons of ra... pine and of shame, Strife and

Hor: wave; ye, brave Sons of ra... pine and of shame, Strife and

wave; ye, brave Sons of ra... pine and of shame, Strife and

wave; ye, brave Sons of ra... pine and of shame, Strife and

wave; ye, brave Sons of ra... pine and of shame, Strife and



Sat: _____

Rup: plunder, ravage, flame. Snatch from them my beautiful

Hor: plunder, ravage, flame. Snatch from them my beautiful

plunder, ravage, flame. Snatch from them my beautiful

plunder, ravage, flame. Snatch from them my beautiful

plunder, ravage, flame.

Sat: _____

Rup: bride. Oh! should further wrong be done to me,

Hor: Snatch from them his beautiful bride. Should more wrong be done to me

bride. Oh! should further wrong be done to me,

bride. Oh! should further wrong be done to me,

Snatch from them his beautiful bride Should more wrong be done to me

cres.

Sat: _____

Rup: Life, a grief too great to bear, I would madden with des.

Hor: Life, a grief too great to bear, He would madden with des.

Life, a grief too great to bear, He would madden with des.

Life, a grief too great to bear, He would madden with des.

Life, a grief too great to bear, He would madden with des.

Sat: _____

Più mosso.

Rup: ...pair. Up and arm ye, ev'ry brave.

Hor: ...pair. Up and arm ye, ev'ry brave.

...pair. Up and arm ye, ev'ry brave, ev'ry brave, Chase the robbers o'er the

...pair. Up and arm ye, ev'ry brave, ev'ry brave, Chase the robbers o'er the

...pair. Up and arm ye, ev'ry brave, ev'ry brave, Chase the robbers o'er the

Più mosso.

Sat: _____

Rup: Chase the robbers o'er the wave, Up and armye, ev'ry

Hor: Chase the robbers o'er the wave, Up and armye, ev'ry

wave, o'er the wave, Up and armye, ev'ry brave, ev'ry

wave, o'er the wave, Up and armye, ev'ry brave, ev'ry

wave, o'er the wave, Up and armye, ev'ry brave, ev'ry

Sat: _____

Rup: brave, Chase the rob...bers, chase the

Hor: brave, Chase the rob...bers, chase the

brave, Chase the rob...bers, chase the

brave, Chase the rob...bers, chase the

brave, Chase the rob...bers, chase the

Sat: _____

Rup: rob.....bers o'er the wave, Up ye brave, up ye

Hor: rob.....bers o'er the wave, Up ye brave, up ye

rob.....bers o'er the wave, Up ye brave, up ye

rob.....bers o'er the wave, Up ye brave, up ye

rob.....bers o'er the wave, Up ye brave, up ye

Sat: _____

Rup: brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

Hor: brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

brave, Chase the robbers o'er the wave, Up ye brave, up ye brave, Chase the robbers o'er the

Sat:

Rup:

Hor:

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

wave, yes, Chase the robbers o'er the wave o'er the wave.

ff

ACT. 3RD

INTRODUCTION.

(INVISIBLE CHORUS)

"UPWARD FROM THE NETHER WORLD."

Nº 15½

PIANO.

Andante. *f*

tremolo.

pp

The piano introduction consists of two staves. The right staff is in treble clef with a common time signature (C). It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The left staff is in bass clef with a common time signature (C). It features a tremolo accompaniment of eighth notes, starting with a half note G2, followed by a quarter note A2, a dotted quarter note B2, and a quarter note C3. The dynamic markings are *pp* for the left hand and *f* for the right hand.

C O R O .

SOPRANI.

TENORI.

BASSI

f

Up. ward from the

Up. ward from the

Up. ward from the

The chorus introduction features three vocal staves: Soprani (Soprano), Tenori (Tenor), and Bassi (Bass). The Soprano part begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The Tenor part begins with a half note G3, followed by a quarter note A3, a dotted quarter note B3, and a quarter note C4. The Bass part begins with a half note G2, followed by a quarter note A2, a dotted quarter note B2, and a quarter note C3. The dynamic marking is *f*. The lyrics "Up. ward from the" are written below each staff.

f

The piano accompaniment for the chorus continues with the same tremolo accompaniment as the introduction. The dynamic marking is *f*.

nether world, the ne. ther world, Thro' the deeps of endless space, of end. less

nether world, the ne. ther world, Thro' the deeps of endless space, of end. less

nether world, the ne. ther world, Thro' the deeps of endless space, of end. less

The chorus vocal parts continue with the lyrics: "nether world, the ne. ther world, Thro' the deeps of endless space, of end. less". The lyrics are written below each staff.

SATANELLA.

The piano accompaniment for the chorus continues with the same tremolo accompaniment as the introduction. The dynamic marking is *f*.

space Meteor like Volcano hurld, volcano hurld,
 space Meteor like Volcano hurld, volcano hurld,
 space Meteor like Volcano hurld, volcano hurld,

Or a comet, or a comet seeking place. Slave! before thy king ap-
 Or a comet, or a comet seeking place. Slave! before thy king ap-
 Or a comet, or a comet seeking place. Slave! before thy king ap-

...pear, And thy doom in terror hear!
 ...pear, And thy doom in terror hear!
 ...pear, And thy doom in terror hear!

RECIT:- "THO' THE ANGRY BOLT HAS SPED."

GRAND DUET.- MASTER-PARDON-

Nº 16.

RECIT E DUETTO.

RECIT.

ARIMANES.

PIANO.

Moderato

Tho' the an-gry bolt has

sped, And in seeming thou art dead, By the pow'r I hold o'er thee, Endless, like the

mi-sery From thy fatal passion bred, Lost one, this dread summons hear.

Rise! before thy Judge ap-pear!

Andte Sosto

p dol.

fptremolo.

pp

GRAND DUETTO.

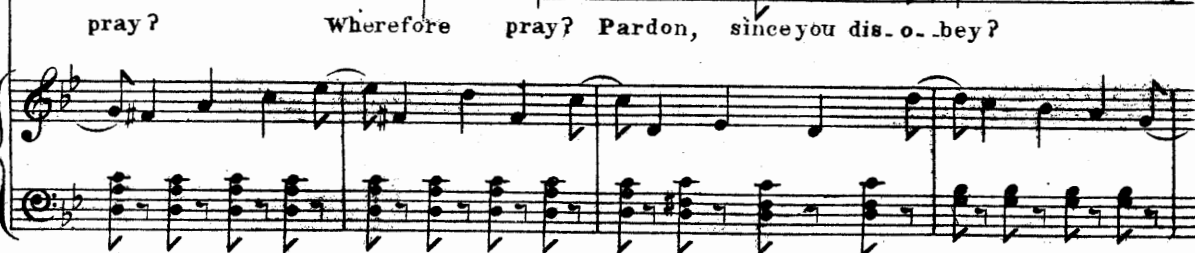
SATANELLA.  Master, pardon!

ARIMANES.  Wherefore

Allegro Agitato.

PIANO.  *pp*

Ari:  pray? Wherefore pray? Pardon, since you dis. o. bey?



Ari:  Gifted with an Angel's form, And voice to guile, And smile, to



Ari:  charm, Magic pow'r unrestrain'd, Hast for me one slave obtain'd?



Sat: *Tenfold deep-en all my woe, I can on-ly an-swer, no.*

pp

Ari: *That shall be My an-swer, slave, Mer-cy ever should'st thou crave. That shall*

Ari: *be My answer, slave, Mercy ever should'st thou crave!*

cres: *f*

Sat: *Pardon,* *And^{te} Cantabile.* *p dolce.* *Un-requi-ted*

Ari: *No!* *pp stacc.*

Sat: love my shame, — Pity I may surely claim, Add not an-ger

Sat: to my woe, — Pardon me, dread master. 'Tis enough to

Ari: *ff* No!

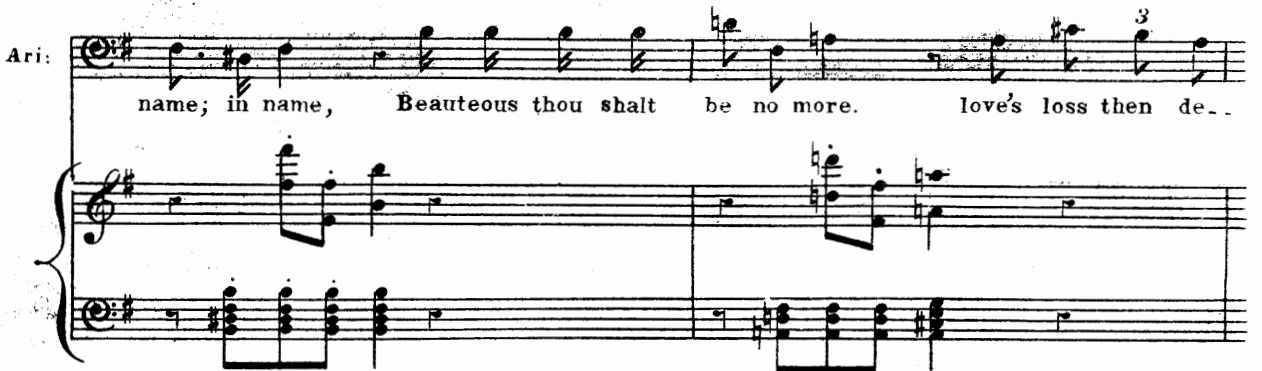
pp

Sat: love in vain, — What can give me deeper pain? Ah! Some compassion

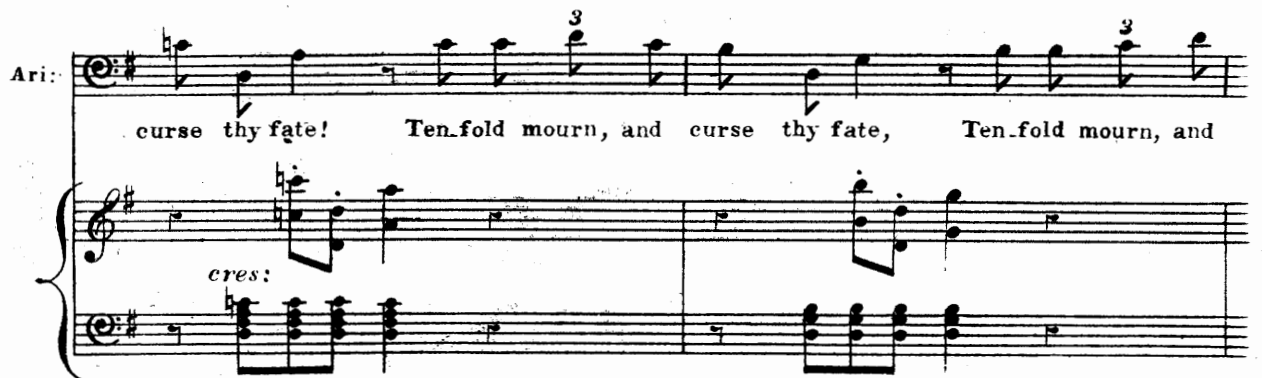
Sat: yield my woe, Pity, par-don, Mas-ter, pardon.

Ari: *f* No, no, no, no, no,

Ari:  Plead no more, This Girlish, this girlish flame, Thou demon, thou demon on-ly, only in

Ari:  name; in name, Beauteous thou shalt be no more. love's loss then de-

Ari:  -plore;— Since thou canst not hate, Since thou canst not hate. Tenfold mourn, and

Ari:  curse thy fate! Ten-fold mourn, and curse thy fate, Ten-fold mourn, and

Tempo.

Sat: *riten:* 'Tis enough to
 Ari: *ff* curse, and curse thy fate.
 f *pp stacc:*

Sat: love in vain What can give me deeper pain? Ah!
 Ari: Plead no more, no more this girl-ish, this girlish flame.

Sat: par-don, Ah! par-don, Add not an-ger to my
 Ari: No, no, no, no, no, Plead no more, plead no more, no more,
pp

Sat: woe, Ah! pardon, Ah! par... don, par...

Ari: Plead no more, This fool-ish love, no no, no,

Sat: ...don, par... don, par... don, Ah!

Ari: no, no, ne... ver; Ah!

Sat: Mas... ter, par... don, pi... ty, pi... ty, dolce.

Ari: plead no more, plead no more, no, Ah! plead no

Tempo. *poco rall.^o*

Sat: pray, Tis enough to love, to love in vain, to love in

Ari: more, Beauteous thou shalt be no more, no more, Thou pleadst in

cres. Tempo. *f* *poco rall.^o*

Tempo. *poco accel.*

Sat: vain, What can give me deeper, deeper pain? Ah! pardon, me pray, Ah!

Ari: vain, Beauteous thou shalt be no more, no more. No, no, no, no, no, no, thou

Tempo.

a Tempo Mod^{to} *riten.*

Sat: pardon, pray. Ah! Ah!

Ari: pleadst in vain. Ah! Thou

Sat: par... don pray, Ah! par... don.

ri: plead'st in vain, for mer...cy.

pp *riten:*

Sat: *Allegro.* Hold! hold! I'll not ac...cept this doom! My

Allegro.

Sat: spirit shall it's strength re...sume, No more as wo...men weep or sigh, But, De...mon-

Poco più. *p*

Sat: -like, all grief de...ny. One tri...al more my faith to prove, I'll tram...ple

Sat: *ad lib:*
 on this earth-ly love. — One trial more, one tri- al more, — one tri- al

p colla parte

Sat: *All^o ma non troppo.*
 more.

Ari: *f*
 Swear! swear by my sceptre, my sceptre swear, Love! love — from

p

Ari: *f*
 hence, from hence to resign; His ' proud, his proud soul to ensnare,

Ari: *f*
 And make his homage mine; — And make his hom- age mine. And

cres:

Sat: *a Tempo.*
 By *f*
 tri: *rall:*
 make his homage mine. his homage mine.
f *p a Tempo.*

Sat: *3*
 thy sceptre, hear me, hear me swear! Love! love from
 tri: *3*

Sat: hence, from hence I resign; And his proud, his proud soul ensnare,
 tri: *3*

Sat: Or make his homage thine. Or make his homage thine. Or
 tri: *cres:*

Sat: make his hom-age thine.

Ari: So be it

p

Sat: Now I-

Ari: then, I grant — thy pray'r. — So be it then; So be it.

Sat: swear, I swear!

Ari: His hom-age win, his soul — ensnare; — I grant thy

Sat: His soul I'll en...snare;

Ari: pray'r, thy pray-er. In thir-ty days with him

Sat: Yes, I'll make him

Ari: — appear, — In thir-ty days, now mark me,

Sat: thine, yes, I'll make — him thine —

Ari: In thir-ty days with him — appear — In thir-ty days with

Sat: *yes thine. In*

Ari: *him ap...pear, In thir...ty days with him ap...pear!*

p *dim.*

Sat: *thir...ty days, ex...pect me, here! Ah*

Ari: *Ah*

ff

Sat: *ff* *By thy sceptre, hear me, hear me swear, Love!*

Ari: *ff* *Swear, swear by my sceptre, my sceptre swear, Love!*

f

Sat: love— from hence, from hence I resign. And his proud, his proud

Ari: love— from hence, from hence to resign. His proud, his proud soul

Sat: soul ensnare. Or make his homage thine. Or make his hom...age,

Ari: to ensnare. And make his homage thine. And make his hom...age,

cres:

Sat: hom...age, make his hom...age

Ari: hom...age make his hom...age,

riten:

f *ff*

Poco più.

Sat: thine. In thir...ty days

Ari: mine. In thir...ty days

Poco più. fp fp fp fp fp

Sat: ex...pect me here, I'll make him

Ari: with him ap...pear, Ap...pear, ap...

fp fp fp f f

Sat: thine, Ah! yes!

Ari: ...pear, in thir...ty days with him ap...pear.

ff

The image displays a musical score for a piano piece, likely a Mazurka, composed by V. W. Balfe. The score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as accents (>), slurs, a triplet of eighth notes in the first system, and dynamic markings including *dim.*, *pp*, and *riten.*. The piece concludes with a double bar line and a repeat sign.

"MERRY TUNIS, OPE THY MART"

No. 17.

PIANO.

Allegro.

pp

fz

f

C O R O

mf

SOPRANI.
TENORI.
BASSI.

Merry Tunis, opethy mart, opethy mart, Vendthy prizes.
Merry Tunis, opethy mart, opethy mart, Vendthy prizes.
Merry Tunis, opethy mart, opethy mart, Vendthy prizes

mf

rich and rare, rich and rare, Merry Tunis, opethy mart,
rich and rare, rich and rare, Merry Tunis, opethy mart,
rich and rare, rich and rare, Merry Tunis, opethy mart,

opethy mart, Vendthy prizes rich and rare, rich and rare.
opethy mart, Vendthy prizes rich and rare, rich and rare.
opethy mart, Vendthy prizes rich and rare, rich and rare.

Tho' of East and West the heart, Not Stam...boul can with
 thee com...pare.— Tho' of East and West the heart, Not
 thee com...pare.— Tho' of East and West the heart, Not
 Stam...boul can with thee com...pare. Merry Tunis, ope thy mart,
 Merry Tunis, ope thy mart,
 Merry Tunis, ope thy mart,

p *Stacc:* *cres:* *f* *p*

ope thy mart, Vend thy prizes rich and rare, rich and rare,
 ope thy mart, Vend thy prizes rich and rare, rich and rare,
 ope thy mart, Vend thy prizes rich and rare, rich and rare,

To your gold we'll nought de . ny, no we'll nought
 To your gold we'll nought de . ny, no we'll nought
 To your gold we'll nought de . ny, no we'll nought

de . ny, Maids are here of ev ry kind; This is the
 de . ny, Maids are here of ev ry kind; This is the
 de . ny, Maids are here of ev ry kind; This is the

Cor... sair's chief.....est care, yes,
 Cor... sair's chief.....est care, yes,
 Cor... sair's chief.....est care, yes,

Stacc

And your choice you're sure to find, Be she black, brown or fair. Be
 And your choice you're sure to find, Be she black, brown or fair. Be
 And your choice you're sure to find, Be she black, brown or fair. Be

she black, brow or fair. Maids are here of ev.....ry
 she black, brow or fair. Maids are here of ev.....ry
 she black, brow or fair. Maids are here of ev.....ry

kind; This is the Cor...sair's chief.....est care,
 kind; This is the Cor...sair's chief.....est care,
 kind; This is the Cor...sair's chief.....est care,

yes, And your choice you're sure to find. Be she black, brown or
 yes, And your choice you're sure to find. Be she black, brown or
 yes, And your choice you're sure to find. Be she black, brown or

Stacc.

fair. Be she black, brown or fair. — Merry Tunis, ope thy mart,
 fair. Be she black, brown or fair. — Merry Tunis, ope thy mart,
 fair. Be she black, brown or fair. — Merry Tunis, ope thy mart,

mf
mf
mf
p

ope thy mart, Vend thy prizes rich and rare, rich and rare,
 ope thy mart, Vend thy prizes rich and rare, rich and rare,
 ope thy mart, Vend thy prizes rich and rare, rich and rare,

ff To your gold we'll nought de-ny, no, we'll nought
ff To your gold we'll nought de-ny, no, we'll nought
ff To your gold we'll nought de-ny, no, we'll nought

de-ny, Come, buy, come, buy,
 de-ny, Come, buy, come, buy,
 de-ny, Come, buy, come, buy,

come, buy, come, buy, To your
 come, buy, come, buy, To your
 come, buy, come, buy, To your

ff

gold well nought de... ny, well
 gold well nought de... ny well
 gold well nought de... ny, well

nought de... ny, To your gold well nought de.
 nought de... ny, To your gold well nought de.
 nought de... ny, To your gold well nought de.

ff

The musical score is arranged in six systems. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "...ny, we'll nought de...ny, To your gold we'll nought de...ny, we'll nought de...". The second system continues the vocal lines and piano accompaniment. The third system features the vocal lines with long horizontal lines indicating sustained notes, and the piano accompaniment. The fourth system shows the piano accompaniment with a complex, rhythmic pattern. The fifth system shows the vocal lines with long horizontal lines and the piano accompaniment. The sixth system shows the piano accompaniment with a complex, rhythmic pattern and a *riten.* marking. The score concludes with a double bar line and a common time signature (C).

Parlante.

Lelia.

Ulric.

BRACACCIO.

Brac.

Who beauty seeks should hither turn his eyes, And matchless own the

Lelia.

ULRIC.

Ulric.

Oh! rap...ture! Le...lia, i...dol of my

Brac.

Pirate's lovely prize.

LELIA.

Lelia.

My best be...loved, Heav'n

Ulric.

heart! Dear Le...lia! Heav'n

Brac.

Lelia: grant, Heav'n grant, no more to part. no
 Ulric: grant, Heav'n grant, no more to part. no
 Brac: *mf* *dim:*

Lelia: more, no more to part.
 Ulric: more, no more to part.
 Brac: BRACACCIO.
 Away! A-way! this slave is mine by

Lelia: Oh! heav'n! 'tis true!
 Ulric:
 Brac: *riten:*
 right of arms. If she your fan-cy charms, Soon as the market

Moderato.

Lelia

Rup: **RUPERT.**
At _____ any price? at

Brac: opens you can buy —

Lelia

Rup: any price? Ah! Droop not, my

Hor: **HORTENSIUS**
Don't run the price too high.

Lelia

Rup: Le . . . lia, I shall purchase thee ;

Hor: **BRAC:**
Who bids the high . est

Lelia. *SOP: e TENORE.*
 Coro. *BASS.* The Vizier
 HORTENSIVS. The Vizier
 needs the owner be, Who bids the highest, Mercenary wretch!

comes.
 comes.

Hor: If he should choose to buy, With his long purse yours

The Vizier comes, The Vizier comes.
 The Vizier comes, The Vizier comes.

Hor: cannot, cannot hope to vie.

Allegro come Primo.

CORO.

mf
Merry Tunis, opethy mart, opethy mart, Vendthy prizes richand rare,
Merry Tunis, opethy mart, opethy mart, Vendthy prizes richand rare,
Merry Tunis, opethy mart, opethy mart, Vendthy prizes richand rare,

Allegro come Primo.

mf

ff
rich and rare, To your gold well nought de . ny,
rich and rare, To your gold well nought de . ny,
rich and rare, To your gold well nought de . ny,

ff

no, well nought de . ny, Come, buy,
no, well nought de . ny, Come, buy,
no, well nought de . ny, Come, buy,

come, buy, come, buy, come, buy,
come, buy, come, buy, come, buy,
come, buy, come, buy, come, buy,

ff To your gold well nought de...
ff To your gold well nought de...
ff To your gold well nought de...

...ny, well nought de...
...ny, well nought de...
...ny, well nought de...

-ny, To your gold we'll nought de...ny, we'll nought de...ny. To your

gold we'll nought de...ny. we'll nought de...ny. we'll nought de...ny. we'll

nought de...ny.

riten:
ff

CONTINUATION OF SLAVE MARKET SCENE.

"A FAIR CIRCASSION"

Nº 18.

CARL.

Moderato.

BRACACCIO.

A fair Circassion, with that golden hair Most prized by all.

HORTENSIVS.

The

PIANO.

Moderato.

Carl.

No wonder with such golden locks in view; I call them

Brac.

Hor.

old man seems to stare.

Carl.

car-rots of most fie-ry hue.

Brac.

A Georgian,

Hor.

SATANELLA.

M. W. BALFE.

Carl: _____

Brac: _____
of the loveliest mien and mould.

Hor: _____
A piece of dough in to a

Carl: _____
The Vizier does not seem to think her nice.

Brac: _____
Cheap at two thousand.

Hor: _____
mortal roll'd.

Carl: _____

Brac: _____
A Nu.....

Hor: _____
Dear at any price: I would not have her at a gift.

Carl: 

Brac: 
...bian, see. Venus! mercy me,

Hor: 
A sable Venus.


pp *fp*

Carl: 
Blackamoor!

Brac: 

Hor: 
Of perfect colour — make.


pp

Carl: 
You'd best become a negro for her sake.

Brac: 
Extremes are neighbours.

Hor: 



Orch.

Brac: hither turn your eyes, And by mere contrast matchless own this prize.

Hor:

Carl.

Brac: (To Rupert.) He bids a thousand

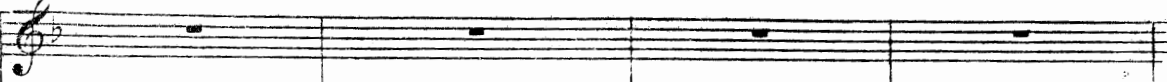
Hor:

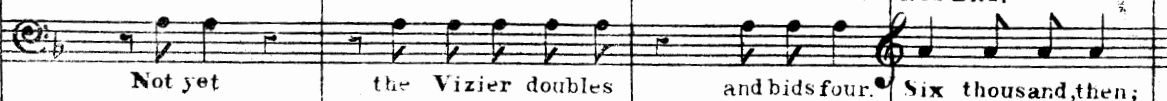
RUPERT.

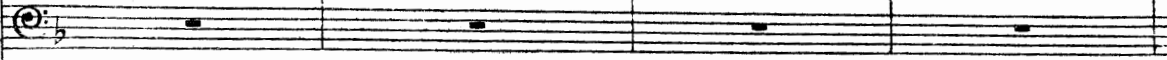
Rup: Then I name two thousand, and as mine my Lelia claim.

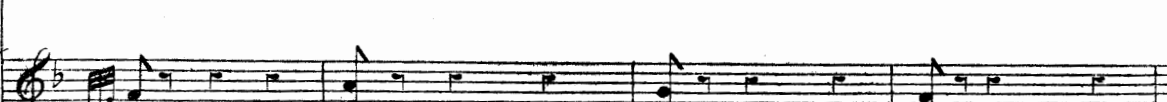
Brac: sequins.


Hor:

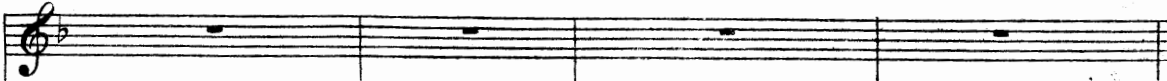
Lelia. 

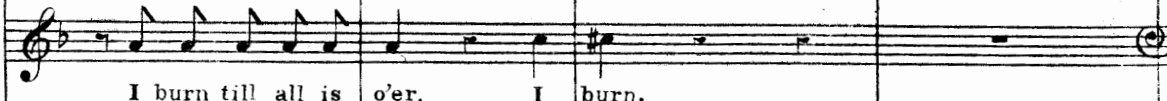
Brac:  Not yet the Vizier doubles and bids four. Six thousand, then;

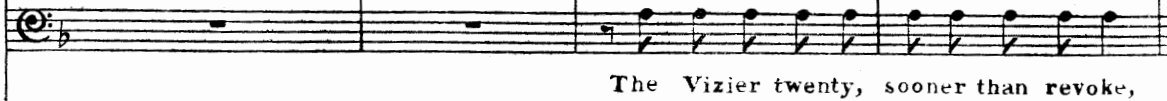
Hor: 


RUPERT.  Six thousand, then;

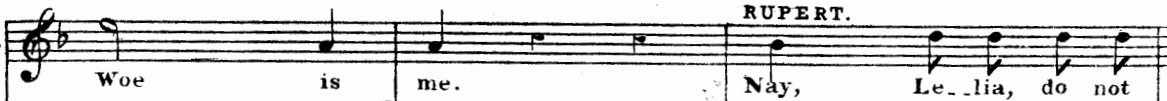



Lelia. 

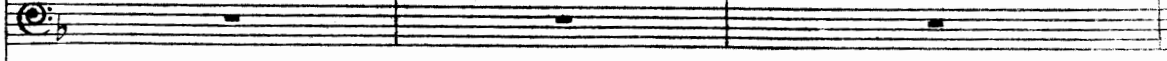
Rup:  I burn till all is o'er. I burn,

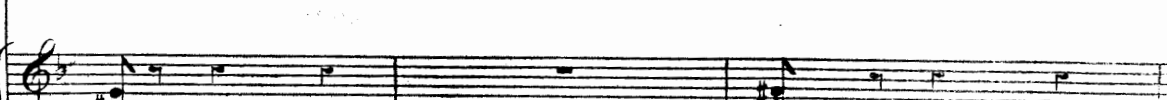
Hor:  The Vizier twenty, sooner than revoke,

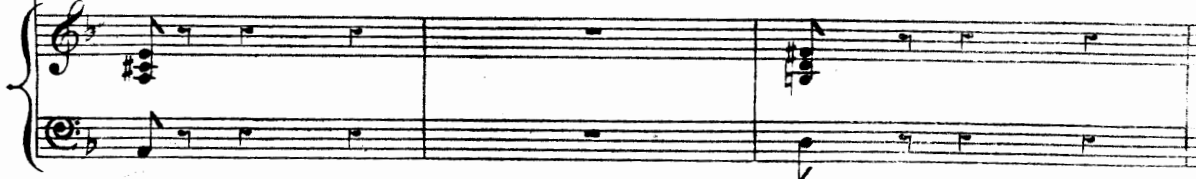


Lelia.  Woe is me. Nay, Le_lia, do not

Brac:  My fortune's made at but a sin-gle stroke. My fortune's made

Hor: 

RUPERT.  Nay, Le_lia, do not



(To Hortensius.)

Rup: fear; I'll thirty thousand give. Be
 Brac: at but a single stroke. My fortunes made at but a single
 Hor: That's very dear, That's


Rup: si... lent, slave! mere dross I count the gold; My
 Brac: stroke. My fortunes made at but a single stroke.
 Hor: ve...ry dear. That's ve...ry dear.

Rup: Lelia's all to me. Empty?
 Brac:
 Hor: Be not too bold; The coffers empty.

Rup: 

Brac: 

Hor: 

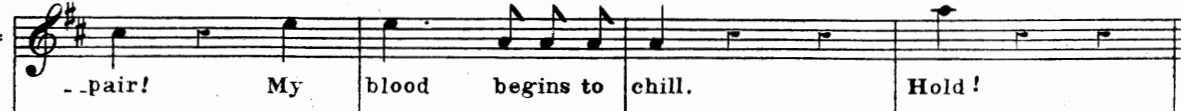


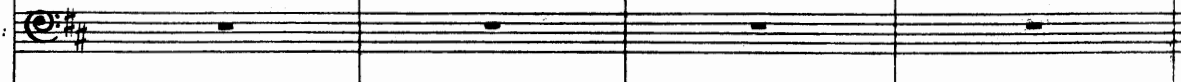
Rup: 

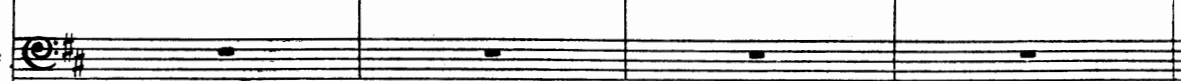
Brac: 


Hor: 



Rup: 

Brac: 

Hor: 



Rup: hold! a happy thought, I can out bid him still. My gallant bark be

Brac:

Hcr:

Rup: thine — will that suf. fice?

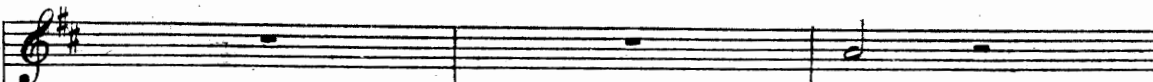
Brac: Than his last of.fer 'tis a

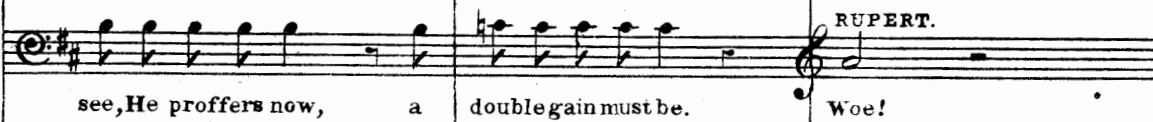
Hcr:

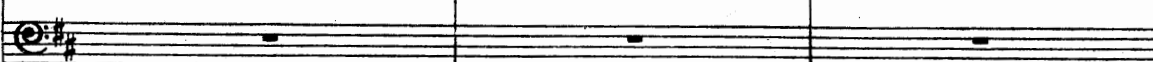
Rup: Then Leliás mine.

Brac: higher price. Not so; these jewels

Hcr:

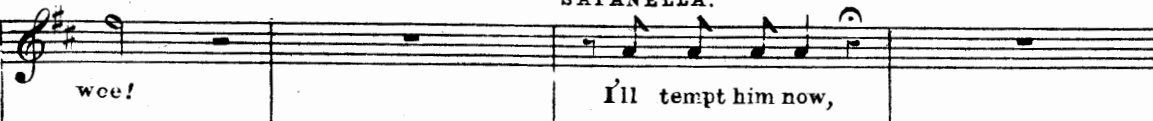
Lelia. 

Brao: 
see, He proffers now, a double gain must be.

Hor: 

Woe!
RUPERT.
Woe!



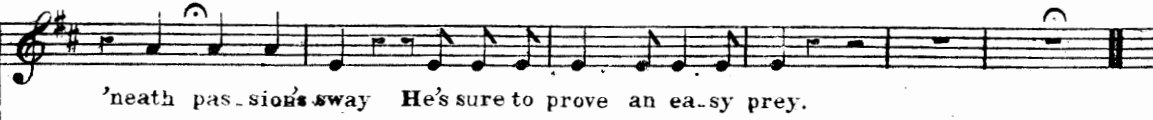
Lelia. 
wee! I'll tempt him now,

Rup: 
wee!


Hor: 

SATANELLA.



Sat: 
'neath pas-sion's sway He's sure to prove an ea-sy prey.

Adagio.



SESTET AND CHORUS.

OH, WOE! DESPAIR!

No. 19.

And^{te}. ma non troppo.

LELIA .

Sotto voce.

Oh, woe! des . pair! des . pair! My love now

PIANO .

pp

Lelia.

lost, — My heart's sole care By for . tune, for . . . tune

SATANELLA, *pp*

LELIA . His life's des . . pair — were Le lia

cross'd — Oh, woe! — des . pair! — My love —

BRACCIO .

Oh, for tune rare, — My for

HORTENSIOUS .

Oh! woe! des . pair; des . . .

stacc:

SATANELLA .

M. W. BALFE .

Sat: *pp* lost, His heart's one care, His

Lelia: *pp* now lost, my heart's sole care, my

Rup: RUPERT. Oh, woe! des - pair!

Car: CARLO. Oh, woe! woe!

Brac: ----- tune's made, Oh! for tune rare,

Hor: pair! woe! des - pair! his true love

pp *stacc:*

Sat: heart's one care by for ----- tune cross'd; To win her

Lelia: heart's sole care. By for ----- tune cross'd; To be his

Rup: My Le - lia's lost, Oh, woe! des - pair!

Car: des - pair! His true

Brac: Oh! for ----- tune, worth all the cost Of

Hor: lost, His heart's sole care, By

Sat: yet he'd Heav'n he'd heav'n de- fy. Hence, *cres:*

Lelia: yet Should Heav'n, should heav'n de- ny. *cres:*

Rup: des- pair! My Le- lias lost, My *cres:*

Car: love lost To save *cres:*

Brac: toil and care. I'll neer no, I'll neer *cres:*

Hor: for- tune, for- tune cross'd Oh, woe! *cres:*

Sat: hence, re- gret, hence, hence, here let- him die. Hence, *mf*

Lelia: life would be re- gret. E'en let me die. my *mf*

Rup: heart's sole care, My heart's sole care By *mf*

Car: her yet, should Heav'n, should, e'en heav'n de- ny, Life all *mf*

Brac: re- gret: the toil all the toil and care, And rude *mf*

Hor: des- pair! des- pair! Hea- ven let him die. since he *mf*

Sat: hence, re...gret, hence, hence, here let him die. hence,

Lelia: life would be re...gret. e'en let me die. Ah!

Rup: for.....tune cross'd; By for.....tune cross'd; Oh!

Car: re...gret, Life all, Life re...gret would be. Oh!

Braç: seas cross'd and toil, toil and care, I'll ne'er re...gret

Hor: his true love lost, Heaven let him die. Oh! let

SOPRANI.

TENORI.

BASSI.

Oh!

Oh!

Oh!

Oh, woe! —

cres:

3 3 3

Sat: hence, hence, hence, here let him die. To

Relia: let me die. Heav'n let me die. To

Rup: woe! des...pair! by for...tune cross'd; To

Car: woe! des...pair his true love lost, To

Brac: — that foes, that foes de...cry, foes deery, I'll

Hor: — him die, Heaven let him die, I'll

woe! des...pair! his true love's lost, To

woe! des...pair! his true love's lost, To

— des...pair! now his true love's lost, To

cres: *f* *ff*

The musical score is arranged in a system with six vocal staves and a piano accompaniment. The vocal parts are labeled on the left as Sop., Alia., Tenor, Car., Brae., and Hor. The lyrics are written below each vocal staff. The piano accompaniment is at the bottom, featuring a complex rhythmic pattern with triplets in both hands. Dynamic markings such as *cres:* are placed above various notes in the vocal and piano parts. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Sop.: win her yet, He'd Heav'n, he'd heav'n de... *cres:*

Alia.: be his yet, Should Heav'n, should heav'n de... *cres:*

Tenor: save her yet, Should Heav'n, should heav'n de... *cres:*

Car.: save her yet, Should Heav'n, should heav'n de... *cres:*

Brae.: ne'er re... gret, that foes, that foes de... *cres:*

Hor.: save her yet, Should Heav'n, should heav'n de... *cres:*

Piano: save her yet, Should Heav'n, should heav'n de... *cres:*

Sat: --fy. yes, Hence, hence, re... gret, hence,

Lelia. --ny me, Life one re... gret, E'en

Rup: --fy me, Life one re... gret, E'en

Car: --ny him. Life one re... gret, Life

Brac: --ety me. since for.....tune yet, Bids

Hör: --ny him, Life all re... gret, Life

--ny him Life all re... gret, Life

--ny him Life all re... gret, Life

--ny him Life all re... gret, Life

Sat: hence, here let him die. His life's des--

Lelia: let, e'en let me die. To be his

Rup: let me, let me die. Ah! let

Car: one re gret would be. E'en

Brac: me, bids me de... fy. I'll

Hor: all re...gret would be. life one

all re...gret would be. his life

all re...gret would be. His life

all re...gret would be. His life

Sat: pair Were Lelia lost, To
 Lelia: yet, Should Heav'n deny, Ah!
 Rup: me die. Ah! let me die. Ah!
 Chorus: let him die.
 Soprano: neer re-gret
 Alto: great re-gret would be, to
 Tenor: re-gret would be re-gret would
 Bass: one re-gret would be, would
 Bass: one re-gret would be, would

Sat: *cres:*
win her yet he'd Heav'n de...fy, Hence, hence,

Lelia: *cres:*
let me die. Ah! let me die. yes, great

Rup: *cres*
let me die. Ah! let me die. Ah! great

Car: *cres:*
let him die should Heav'n de...ny to save her.

Brac: *cres:*
that foes de...cry, Since for...tune yet Bids me,

Hor: *cres:*
him should Heav'n de...ny to save her. yet, Ah!

cres:
he should Heav'n de...ny to save her. yet, Ah!

cres:
be should Heav'n de...ny to save her. yet, Ah!

cres:
be should Heav'n de...ny to save her. yet, Ah!

p cres: f ff

riten:

Sat: re-gret, here let him

fff

riten:

Alto: Heav'n! great Heav'n! Ah! let me

fff

riten:

Tenor: Heav'n! great Heav'n! Ah! let me

fff

riten:

Bass: save her. let him, let him

fff

riten:

Brac: bids me, for-tune bids me de...

fff

riten:

Hor: Let him, let him, let him

fff

riten:

let him, let him, let him

fff

riten:

let him, let him, let him

fff

riten:

let him, let him, let him

fff

riten:

Sat: die. let him die.

Lelia: die, let me die.

Rup: die. let me die.

Car: die. let him die.

Brac: .. fy. yes, de... fy.

Her: die. let him die.

die. let him die.

die. let him die.

die. let him die.

fff

mf

SATANELLA.

Segue Continuation of this Scene. NEW BALFE.

CONTINUATION OF SLAVE MARKET SCENE.

SATANELLA .

RUPERT .

BRACACCIO .

PIANO .

RECIT: Des-pair! des-pair! dark

Mine be the gold and your's the slave .

RECIT: *f* *fp* *Tremolo .*

Sat:

Rup:

Brac:

clouds above me roll; Oh! might I but my Le-lia save, I'd hazard more than

pp

Sat:

Rup:

Brac:

A bar...gain then, your soul shall buy the

life - my soul.

f *pp*

Sat: maid. Sign but this pact, and

Rup: My demon page, in stranger garb array'd?

Brac:

Sat: I'll the maid restore. (He Signs.) RUPERT. 'Tis

Allegro

f

ry

Rup: done — Love triumphs ev'ry terror o'er.

Allegro.

ff

Rup:

FASCINATION SCENE

ARIETTA — "SULTANA ZULEMA."

Allegro non troppo.


SATANELLA.


Sul-ta-na Zu-le-ma with houris might vie, with houris might vie, with

Sat: houris might vie, Love liv'd in the light of her radiant dark eye; her


Sat: radiant dark eye; her radiant dark eye; Her lips seem'd to promise all

Sat: 
 heav'n in a kiss, You might die on her bo-som, and think death a bliss; Her

Sat: 
 smile the bright morning made still brighter beam, Her voice was that music of

Sat: 
 which Poets dream; Each movement re-veal'd of her form some new grace, Each

pp stacc:

Sat: 
 movement reveal'd, re-veal'd some new grace, And the world you forgot when you

Sat: look'd in her face, you look'd in her face, you look'd in her face.

C O R O . The
The
The

Sat: *f* La, la, la, la, la, la,

world you for got when you look'd in her face;

world you for got when you look'd in her face;

world you for got when you look'd in her face;

p

Sat:

la, la, la, la, la, la, Ah! Ah! Ah! Ah! la, la, la, la, la, la,

the world you for... got,

the world you for... got,

the world you for... got,

Sat:

la, la, la, la, la, la, Ah! Ah! Ah! Ah! la, la, la,

the world you for... got when you

the world you for... got when you

the world you for... got when you

sempre pianissimo.

Soprano: *la, la, la, la, la, la, la, la, la,*

look'd in her face, when you look'd in her face; yes,

look'd in her face, when you look'd in her face; yes,

look'd in her face, when you look'd in her face; yes,

Soprano: *la, la, la, — the world you forget when you look'd, when you*

in her face; when you look'd,

in her face; when you look'd,

in her face; when you look'd,

Sat: *hr*
look'd, _____ in _____ her
when you look'd in her
when you look'd in her
when you look'd in her

The first system of the musical score consists of five staves. The top staff is the vocal line for the soprano, marked 'Sat:'. It begins with a treble clef and a key signature of one sharp (F#). The lyrics 'look'd, _____ in _____ her' are written below the staff. The second staff is a vocal line for another voice part, with lyrics 'when you look'd in her'. The third and fourth staves are vocal lines for two more voice parts, both with lyrics 'when you look'd in her'. The fifth staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a series of chords and melodic lines, with dynamic markings 'cres:' and 'f'.

Sat: *ff*
face. _____
ff face.
ff face.
ff face.
ff face.

The second system of the musical score consists of five staves. The top staff is the vocal line for the soprano, marked 'Sat:'. It begins with a treble clef and a key signature of one sharp (F#). The lyrics 'face. _____' are written below the staff, with a dynamic marking of '*ff*'. The second staff is a vocal line for another voice part, with lyrics 'face.' and a dynamic marking of '*ff*'. The third and fourth staves are vocal lines for two more voice parts, both with lyrics 'face.' and a dynamic marking of '*ff*'. The fifth staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a series of chords and melodic lines, with a dynamic marking of '*ff*'.

Sat:

Sat:

The Sul-tan ne'er knew the ex--

Sat:

--tent of his sway, th'ex--tent of his sway, th'ex--tent of his sway, So

Sat:

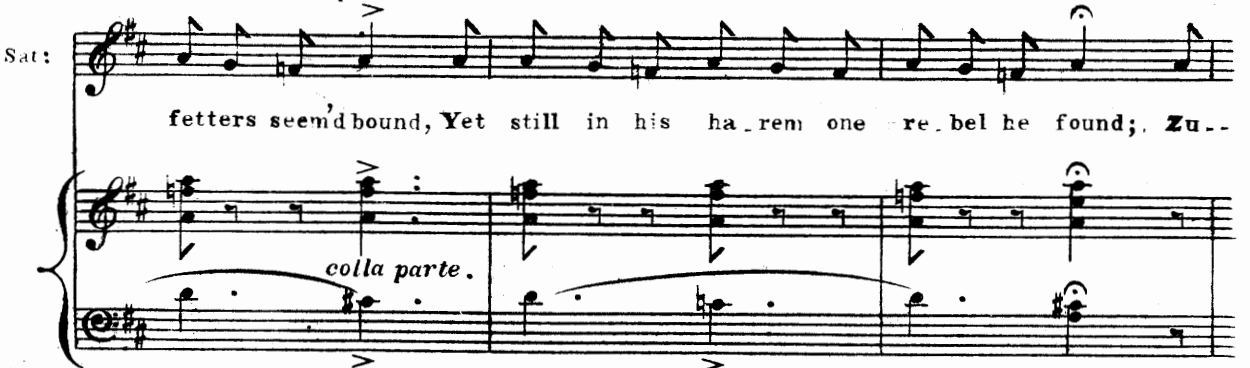
count-less the slaves that knelt down to o-bey; knelt down to o-bey, knelt

Sat:

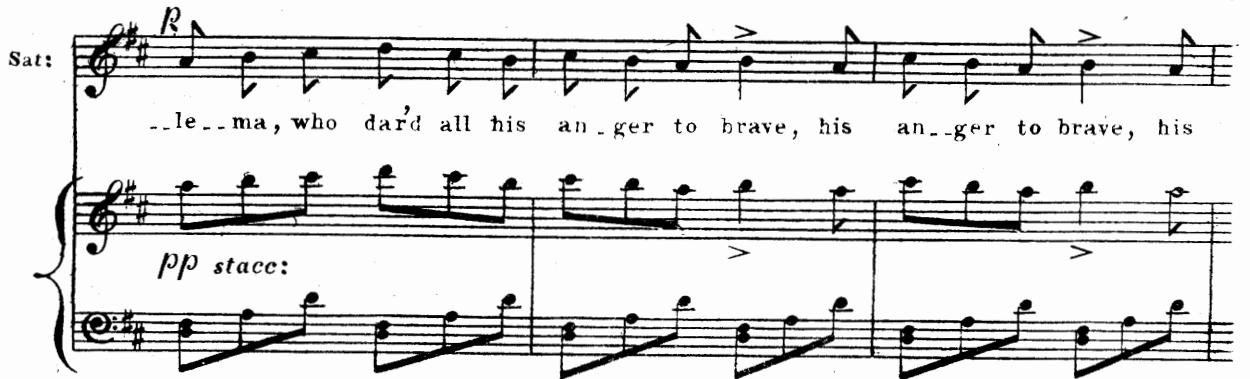
down to o-bey; Kings fled from his frown, nations trembled before, To

Sat:  *win but his smile, Pacha stooped to adore, But tho' all the world in his*

poco riten:

Sat:  *fetters seem'd bound, Yet still in his ha-rem one re-bel he found; Zu--*

colla parte.

Sat:  *...le...ma, who dard all his an-ger to brave, his an-ger to brave, his*

pp stacc:

Sat:  *an-ger to brave, And earth's greatest king was the proud beauty's slave. the*

Sat: *proud beauty's slave. the proud beauty's slave.*

sotto voce.

C O R O .

sotto voce. And earth's greatest king was the

sotto voce. And earth's greatest king was the

sotto voce. And earth's greatest king was the

mf

Sat: *La, la, la, la, la, la, la, la, la, la, la,*

proud beauty's slave.

proud beauty's slave.

proud beauty's slave.

proud beauty's slave.

p

Sat: Ah! Ah! Ah! Ah! la, la, la, la, la, la, la, la, la, la, la,

that great king was slave.

that great king was slave.

that great king was slave.

Sat: Ah! Ah! Ah! Ah! la, la, la, la, la, la,

yes was slave, was slave, earth's great King was her

yes was slave, was slave, earth's great King was her

yes was slave, was slave, earth's great King was her

Sat:

la, la, la, la, la, la, la, la, la,

slave. earth's great King was her slave, yes, was her

slave. earth's great King was her slave, yes, was her

slave. earth's great King was her slave, yes, was her

Sat:

la, yes, earth's greatest King — was the proud, — the

slave. yes. earth's great King was her

slave. yes earth's great King was her

slave. yes earth's great King was her

p

Sat: *r* proud _____ beau.ty's slave. _____

slave. _____ *pp* her slave. _____

slave. _____ *pp* her slave. _____

slave. _____ *pp* her slave. _____

f *ff*

Sat: _____

Sat: _____

pp

ARIETTA — " WOULD' ST THOU WIN ME . "

Andante Cantabile .

VIOLA
OBBLIGATO .

a piacere .

PIANO .

First system of the musical score, featuring a Viola obbligato part and a Piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante Cantabile' and the performance instruction is 'a piacere'.

Second system of the musical score, featuring SATANELLA's vocal line and Piano accompaniment. SATANELLA's part begins with the lyrics "Wouldst thou win me— charm my heart—". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *stacc.* (staccato) instruction.

Third system of the musical score, featuring SATANELLA's vocal line and Piano accompaniment. SATANELLA's part continues with the lyrics "Prof.fer neith.er gems — nor gold; — Woo me fondly —". The piano accompaniment includes a *cres:* (crescendo) marking and a *p* (piano) dynamic marking.

poco cres:

Sat: else de part, Love is, ne-ver hought or sold.

f *dim:*

Sat: Love is ne-ver, ne-ver hought or sold. Could'st thou purchase

a piacere.

Sat: beau...ty's smile, Love She'd richer, richer make with tears;

pp

Sat: *pp*

All thy having were but guile, Worth, not wealth, her

pp

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "All thy having were but guile, Worth, not wealth, her".

Sat:

choice. en...dears. Worth, not wealth, Worth, not wealth,

colla parte.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a treble clef and includes the lyrics: "choice. en...dears. Worth, not wealth, Worth, not wealth,". The piano accompaniment continues with similar rhythmic patterns. The instruction *colla parte.* is written above the piano part.

Sat:

Worth, — not wealth, her

colla voce.

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and includes the lyrics: "Worth, — not wealth, her". The piano accompaniment continues with similar rhythmic patterns. The instruction *colla voce.* is written above the piano part.

Sat:

choice, her

p

Sat:

choice en-

Sat:

dears.

pp

Worth, not wealth, her choice endears, her choice en... dears

pp

Worth, not wealth, her choice endears, her choice en... dears

pp

Worth, not wealth, her choice endears, her choice en... dears.

pp *dim:* *pp*

pp

3 3 3 3

5 5 3 3

SATANELLA .

RECIT:

No ri-val shares a throne with me. Wouldst

Sat:

win my smiles, and rule my heart, This purchas'd maiden you must set free,

Sat:

And with her lo-ver let de-part; No thanks, but speed away! Re-

(Pacha makes sign - Yes!)

Rup:

an angel thou,

Sat:

-member, we shall meet on reckoning day.

CONTINUATION OF FASCINATION SCENE.

CABALETTA.

Allegro.

PIANO.

SATANELLA.

Old man, thy..

Sat:

...self de...cei...ving! de...cei...ving! de...cei...

Sat:

...ving! Dost think that I must grie...ving Un...con...

Sat: quer'd let thee go. — No, no, thy heart en-sla-ving! My--

Sat: -self, thy Queen I know. — Ah!

Sat: thy heart, thy heart en-

Sat: -sla

Sat: -ving, My-self, thy Queen — I know. I

Più Mosso.

know.

CORO.

She wins the day. yes, She wins
 She wins the day. yes, She wins
 She wins the day. yes, She wins.

ff
Più Mosso.

the day. She wins the day. The
 the day. She wins the day. The
 the day. She wins the day. The

charmer, the charmer, she wins, she wins the day..
 charmer, the charmer, she wins, she *riten:* wins the day..
 charmer, the charmer, she wins, she *riten:* wins the day..

riten: *Tempo 1^{mo}*
 charmer, the charmer, she wins, she wins the day.
 charmer, the charmer, she wins, she *riten:* wins the day.
 charmer, the charmer, she wins, she wins the day.

riten: *Tempo 1^{mo}*
p

SATANELLA .

Old man, thy self de...cei...ving! de...cei...ving! de...

pp

Sat: -cei...ving! dost think that I must grie...ving, Un...con...

Sat: -querd let thee go. No, no, thy heart en...sla...ving! My...

f *p*

Sat: -self, thy Queen I know. Ah!

pp

Sat: thy heart, thy heart en...

cres:

Sat: 

- sla

cres: *cres:* *f* > > >

Sat: 

ving! My-self, thy Queen — I know. I

f > > >

Poco più Vivo.

Sat: 

know. I am thy Sov... reign. Ah!

C O R I .

He has won. the Pa... cha now

He has won. the Pa... cha now

He has won. the Pa... cha now

Poco più Vivo.

p

Sat: Ah! yes, I am thy Sov-----reign.

has won. She wins the day. she

has won. She wins the day. she

has won. She wins the day. she

Sat: Ah! Ah! yes, thy — Queen. thy — Queen.

wins the day. yes, — he has won. yes, he has won. yes,

wins the day. yes, — he has won. yes, he has won. yes,

wins the day. yes, — he has won. yes, he has won. yes,

Sat: *Allegretto.*

I am thy Queen. —

yes, she wins the day. the day. —

yes, she wins the day. the day. —

yes, she wins the day. the day. —

Allegretto.

ACT 4TH

SERENADE - "HASTE, LOVERS, HASTE."

Nº 20.

Allegretto.

PIANO.

First system of piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music begins with a forte (*f*) dynamic and consists of rhythmic patterns in both hands.

Second system of piano introduction, continuing the rhythmic patterns from the first system.

Third system of piano introduction, showing dynamic markings of *rf*, *p*, and *cres.*

CORO.

First system of the chorus introduction, showing vocal staves and piano accompaniment. The piano part includes a *ff* dynamic marking.

(Behind Scene)
 Haste, lovers, haste,
 Haste, lovers, haste, Haste, lovers, haste,

Fourth system of piano introduction, concluding the piece with a *ff* dynamic marking.

p
 Hastе, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea,
 Hastе, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea,
 Hastе, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea,

p

Shed radiance now o'er land and sea, o'er land and sea; —
 Shed radiance now o'er land and sea, o'er land and sea; —
 Shed radiance now o'er land and sea, o'er land and sea; —

ff *p*
 Hastе, lovers, haste, the soft moon-beams,
 Hastе, lovers, haste, Hastе, lovers, haste, the soft moon-beams,
 Hastе, lovers, haste, Hastе, lovers, haste, the soft moon-beams,

f *p*

Shed radiance now o'er land and sea; Shed radiance now o'er land and sea, o'er
 Shed radiance now o'er land and sea; Shed radiance now o'er land and sea, o'er
 Shed radiance now o'er land and sea; Shed radiance now o'er land and sea, o'er

land and sea: — And promis'd joys of bliss-ful dreams, of
 land and sea: — And promis'd joys of bliss-ful dreams, of
 land and sea: — And promis'd joys of bliss-ful dreams, of

bliss-ful, bliss-ful dreams, — Twice blessed shall in bri-dal be, Twice
 bliss-ful, bliss-ful dreams, — Twice blessed shall in bri-dal be, Twice
 bliss-ful, bliss-ful dreams, — Twice blessed shall in bri-dal be, Twice

bless'd in bri...dal be. *mf* And promis'd joys of blissful dreams, of
 bless'd in bri...dal be. *mf* And promis'd joys of blissful dreams, of
 bless'd in bri...dal be. *mf* And promis'd joys of blissful dreams, of
 bliss..ful, bliss...ful dreams, — *cres.* Twice blessed shall in bri...dal be, Twice
 bliss..ful, bliss...ful dreams, — Twice blessed shall in bri...dal be, Twice
 bliss..ful, bliss...ful dreams, — *cres.* Twice blessed shall in bri...dal be, Twice
 bless'd in bri...dal be. *f* Haste, lovers, haste, *ff*
 bless'd in bri...dal be. *f* Haste, lovers, haste, *ff*
 bless'd in bri...dal be. *f* Haste, lovers, haste, *ff* Haste, lovers, haste,

p
 Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea.
 Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea.
 Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for the right and left hands of a piano. The music is in a 3/4 time signature and begins with a piano (*p*) dynamic marking. The lyrics are: "Haste, lovers, haste, the soft moon-beams, Shed radiance now o'er land and sea."

p
 Shed radiance now o'er land and sea. o'er land and sea; —
 Shed radiance now o'er land and sea. o'er land and sea; —
 Shed radiance now o'er land and sea. o'er land and sea; —

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are: "Shed radiance now o'er land and sea. o'er land and sea; —". The piano accompaniment continues with a steady accompaniment.

ff
 And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,
 And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,
 And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

The third system of the musical score features a change in dynamics to fortissimo (*ff*). It consists of three vocal staves and a piano accompaniment. The lyrics are: "And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,". The piano accompaniment includes a forte (*f*) marking in the left hand.

pp

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

pp

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

pp

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

pp

ff

And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

ff

And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

ff

And promis'd joys of bliss-ful dreams, of bliss-ful, bliss-ful, bliss-ful dreams,

f

pp

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

pp

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

pp

Twice blessed shall in bri-dal be, blessed shall in bri-dal be. —

pp

f *ff* *p*

Haste, lo-vers, haste, Haste, lo-vers, haste, Haste, lo-vers, haste, the

Haste, lo-vers, haste, Haste, lo-vers, haste, Haste, lo-vers, haste, the

Haste, lo-vers, haste, Haste, lo-vers, haste, Haste, lo-vers, haste, the

f *p*

soft moon-beams Shed ra-diance now o'er land and sea.

soft moon-beams Shed ra-diance now o'er land and sea.

soft moon-beams Shed ra-diance now o'er land and sea.

Shed ra-diance now o'er land and sea, o'er land and.

Shed ra-diance now o'er land and sea, o'er land and

Shed ra-diance now o'er land and sea, o'er land and.

MAJOR.

p *poco cres.* *p* *poco cres.*

sea. And promis'd joys of blissful dreams, And promis'd joys of blissful

sea. And promis'd joys of blissful dreams, And promis'd joys of blissful

MAJOR. *p* *poco cres.* *p* *poco cres.*

dreams, in bri-dal blest shall

Twice blessed shall in bri-dal be, in bri-dal blest shall.

dreams, shall be, in bri-dal blest shall

p *ff*

p *poco cres.* *p*

be. And promis'd joys of bliss-ful dreams. And promis'd joys of bliss-ful

be. And promis'd joys of bliss-ful dreams, And promis'd joys of bliss-ful

p *poco cres.* *p*

Rup:
 love, yes, leave me on-ly love. ———— Life's joys set all a-part, And leave me on-ly

Rup:
 love .

R:
 Tho' I would fain en-no-...bl'd be, And

Rup:
 win an hon-...our'd name, Thy heart's true love is

cres:

Rup: more to me, Than all the wreaths of

dolce.

Rup: fame! If glory, like the mountain snow, To

pp poco riten:

Rup: shine, must freeze above Let me still live, where

rall:

Rup: falls below, The soft, the soft warm light of

SONG - "NO PRIZE CAN FATE ON MAN BESTOW."

No. 21.

Andantino.

PIANO.


pp *Dolce.*
Clarineti.
Violoncelli.

RUPERT.

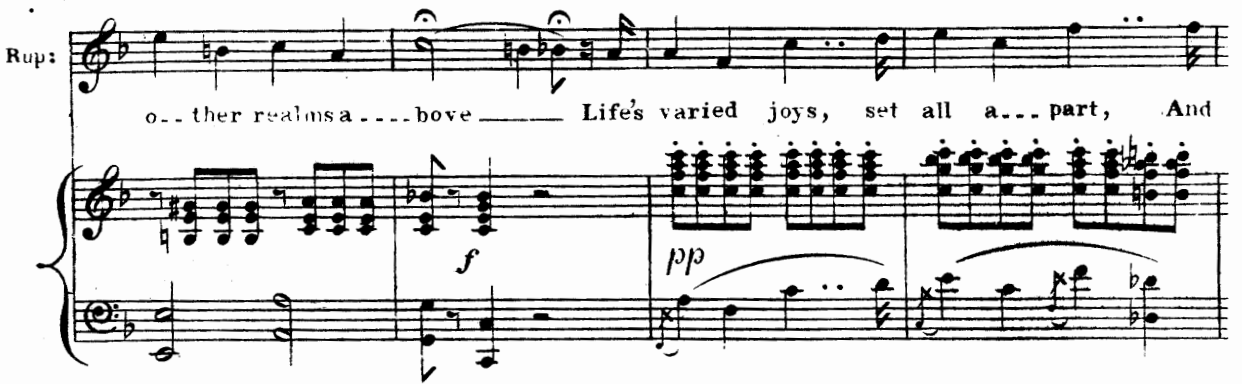
No prize can fate on man be.. stow Like love in woman's

p

Rup: breast; A light that bright-est shines in woe, and blessing then is

Rup: 

blest! Ah! make but mine one faith-ful heart, All

Rup: 

o... ther realms a... bove Life's varied joys, set all a... part, And

ad lib: *poco accel?* *cres:*

Rup: 

leave me on-ly, on-ly love. And leave me on-ly love. And leave me on-ly

Rup: 

love. Life's joys, set all a-part, And leave me on-ly love, And leave me on-ly

dim: *p*

dreams, *p* In bridal bless...ed *ff*

Twice blessed shall in bridal be... In bridal bless...ed

dreams, shall be... In bridal bless...ed

be. *ff* Haste, haste, lo-vers, haste! Haste, haste, lovers,

be. *ff* Haste, haste, lo-vers, haste! Haste, haste, lovers,

be. Haste, haste, lo-vers, haste! Haste, haste, lovers,

haste! haste, haste! Haste, haste!

haste! haste, haste! Haste, haste!

haste! haste, haste! Haste, haste!

Diminuendo to the end.

Haste, haste, lo- vers, haste! Haste, haste, lo- vers,
 Haste, haste, lo- vers, haste! Haste, haste, lo- vers,
 Haste, haste, lo- vers, haste! Haste, haste, lo- vers,
Diminuendo to the end.

haste! Haste, haste! Haste, haste!
 haste! Haste, haste! Haste, haste!
 haste! Haste, haste! Haste, haste!

pp Haste, haste, lo- vers, haste! *pppp* Haste, haste, lo- vers, haste.
pp Haste, haste, lo- vers, haste! *pppp* Haste, haste, lo- vers, haste.
pp Haste, haste, lo- vers, haste! *pppp* Haste, haste, lo- vers, haste.

accel.^o *cres:*

Rup: love. Yes, leave me on...ly love! the soft warm light of

p poco accel.^o *cres:*

Rup: love — Let me still live, where falls be...low, the light of

dim:

cres:

Rup: love, yes, leave me on...ly love! the soft, warm light of

p *cres:*

riten:

Rup: love! — Let me still live, where falls be...low, the light of

f

Rup: love!

f Allegro moderato.

MELODRAMATIC MUSIC.

No 21 $\frac{1}{2}$.

Moderato.

PIANO.

GRAND TRIO, FINALE, ACT 4th

"DREAD SHADOW SPEAK."

Andantino.

PIANO.

Corni. *pp*

Sat:

Rupert.

Dread shadow, speak! thy mission here unfold. speak! speak!

SATANELLA .

(She raises Veil.)

Sat: Canst not surmise? thy fate in me behold.

Rup: Great

Sat: Less harshly thou didst name When I thy love re-

Rup: Heav'n, the fiend!

cres: *f*

Sat: deem'd from bonds and shame; But, fiend or an-gel, now thy soul I claim.

Rup: My soul?

p *cres:*

Sat: 
 Look on this pact, I pray, And if thou canst, thy

Rup: 
 my soul? No, no, no, no!

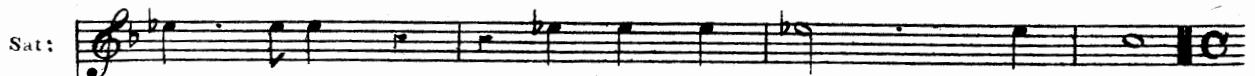
pp 

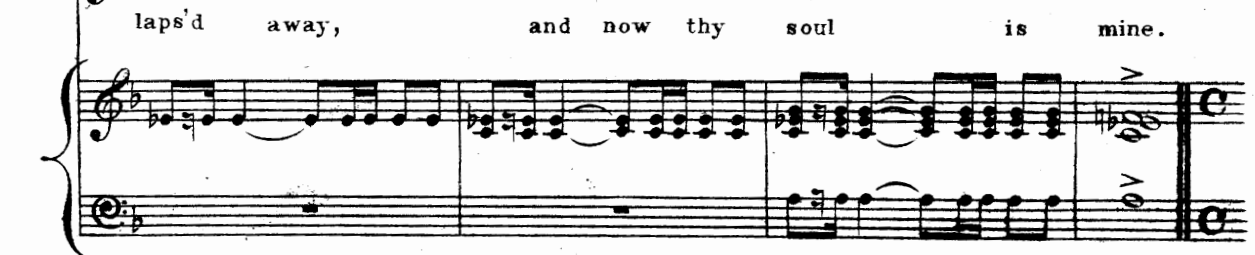
Sat: 
 signature gainsay; For thirty days, love, freedom, I made thine;



Sat: 
 for thir...ty days, love, freedom, I made thine; They've

f 

Sat: 
 laps'd away, and now thy soul is mine.



Allegro Vivace.

LELIA.

Lelia. The al-tar's deck'd, why linger here, my love? Our friends, impa-tient,

pp stacc: *pp*

SATANELLA.

Sat: More pressing friends are waiting him below. To o-ther nuptials

Lelia. wait for us above.

Sat: bound. Call what you

Lelia. My Rupert, no; My lo- - ver, my be- - trothed, my husband, he.

cres:

Sat: please, his soul belongs to me. RUPERT.

Rup: Oh, Heav'n! Oh, Heav'n!

f

Vivace.

SATANELLA.

Sat: Lift not to Heav'n your voice, your voice,

p stacc:

Sat: It frowning turns away, it frowning turns a way, While all the

cres:

p

Sat: fiends re-joice, re-joice, And clamour for their prey; and

cres:

Sat: clamour for their prey; For earthly passion's sake Thou didst this

pp

Sat: contract sign; Must vengeance now o'ertake, Despair, thy fate and mine.

Sat: Despair, thy fate and mine. Despair, thy fate and mine. Despair,

cres: *f* *v*

Sat: des. pair, Ah! Lift not to Heav'n thy

Lelia: Ah! Tho' all the fiends re-

Rup: Ah! I dare not lift — to

f *f* *p*

Sat: voice, thy voice, It frowning turns a..way, it frowning turns a..

Lelia: --joice, re...joice, and clamour for their prey, and clamour for their

Rup: heav'n my voice, It frowning turns a..way, heav'n frowning turns a..

v

Sat: -way, while all the fiends re joice, re joice,
 Lelia. prey. To heav'n I'll lift my voice, my voice,
 Rupt: -way, while all the fiends re joice, re joice,

Sat: and clamour for their prey, and clamour for their prey,
 Lelia. and par-don, pi-ty, pray, and par-don, pi-ty, pray,
 Rupt: and clamour for their prey, and clamour for their prey,

Sat: For earth-ly passion's sake Thou didst this compact sign;
 Lelia. For love's and Lelia's sake He did that contract sign;
 Rupt: For love's and Lelia's sake That contract did I sign;

pp

Sat: Must ven-geance now o'er-take, Des-pair, thy fate and mine.

Lelia: Let not thy wrath o'er-take, To mer-cy, heav'n incline.

Rup: Must vengeance now o'er-take, E-ter-nal grief be mine, E-

Sat: Des-pair, thy fate and mine. Des-pair, thy fate and mine.

Lelia: To mer-cy, heav'n incline. To mer-cy, heav'n incline.

Rup: -- ter-nal grief be mine. be mine. Des--

Sat: Des-pair, despair, Ah! Silenzio.

Lelia: Have mer-cy, heav'n Ah! Silenzio.

Rup: -- pair, Des-pair, des-pair! Silenzio.

Allegro Giusto.

SATANELLA.

Sat: He does not

Rup: RUPERT.
How have I wrong'd thee, say?

pp

Sat: know, In..sen..sate heart, true source of all my

Rup:

Sat: woe. *ad lib:*
Taught me to love and trebly curse my fate.

Rup: What have I done and how provok'd thy hate?

cres: *f*

Adagio Molto.

Sat: *riten:* taught me to love?

Lelia. **LELIA.** Taught thee to love? taught thee to love?

Rup: Taught thee to love? taught thee to love?

Adagio Molto.

And^{te} Sostenuto. *Con estrema passione.*

Sat: **SATANELLA.** Ah! — dost not see how I a..dore

pp *dolce assai.*

Sat: With more than woman's fond de... sire? Grief's fountains ever flooding

cres:

Sat: *riten: a piacere.* *a tempo.* o'er, Cannot, cannot ex..tinguish here Love's fire, In..

a tempo.

Sat: *...mor...tal as the spirit life* *That for thy sake would human*

Sat: *be, Ah! Now* *ever doom'd to mourn the strife Between des...*

cres: *fp*

Sat: *riten:* *riten: a piacere.*

col Canto.

-- pair, between des... pair *and love for thee. and love for*

Sat: *thee.* *With love so wild and*

Lelia: *LELIA.* *Thou lov'st him, then?*

Tempo.

Sat: strange. It might a demon to an angel change

Rup: RUPERT .
I spurn thy love, and answer back with

p *f*

Sat: That word has quenched remorse, now take, now take thy

Rup: hate.

ad lib:

ff

Sat: fate. Lift not to heav'n thy voice, thy voice,

Lelia: To all the fiends re-joice, re-joice,

Rup: I dare not lift to Heav'n my voice,

Vivace. *f* *f*

Sat: It frowning turns a...way, it frowning turns a...way,

Lelia: and cla mour for their prey, and cla mour for their prey,

Rup: It frowning turns a...way, it frowning turns a...way,

cres:

Sat: While all the fiends — re...joice, re...joice, And clamour

Lelia: To Heav'n I'll lift — my voice, my voice, And par-don,

Rup: While all the fiends re...joice, re...joice, And clamour

cres:

Sat: for their prey, and clamour for their prey, For earth....ly

Lelia: pi...ty, pray, and par-don, pi...ty, pray, For Love's and

Rup: for their prey, and clamour for their prey, For Love's and

dim: *p*

Sat: passion's sake Thou didst this con-tract sign, Must ven-... geance

Lelia: Le... lias sake He did that con-tract sign, Let not thy

Rup: Le... lias's sake I did that con-tract sign, Must vengeance

Sat: now o'ertake, Des... pair, thy fate and mine. Des- pair, thy

Lelia: wrath o'ertake, To mer... cy, heav'n incline. To mer... cy,

Rup: now o'ertake, E... ter... nal grief be mine. E... ter... nal

cres:

fate and mine. Des- pair thy fate and mine. Des- pair,

heav'n in- cline, To mer... cy, heav'n in- cline. Have mer.....

grief be mine. be mine. Des- pair, des...

f

Sat: des... pair, Ah! silenzio.

Lelia: ... cy, heav'n, Ah! silenzio.

Rup: -- pair, des... pair Ah! silenzio.

ff *fff* silenzio.

Allegro Giusto. SATANELLA.

Sat: LELIA. Oh, yes I'll lead the way,

Lelia: Some grace accord.

Allegro Giusto. *f*

Sat: Where he, the forfeit of this bond must pay.

Lelia:

All^o vivace agitato.

Sat: Why should the demon spare? He scorn'd my

Lelia: Have mercy, pray!

All^o vivace agitato.

dim: p

Sat: love, — let him my sufferings share.

Lelia: Thou lov'st, and would'st destroy? Oh,

LELIA.

Lelia: false one, shame, To grace thy fu..ry with Love's gen..tle name.

SATANELLA.

Sat: Love's gentle when be..lovd, But Love can rage, And deadly war... fare

Sat: with a rival wage; I mourn, far more than anger at his fate;

Sat: *f riten: a piacere.* Love's vengeance is from you, from you to se - pa - rate. LELIA.
Spare Rupert, *Tempo.*

Lelia: *dim: p*

Trombone.

Sat: No! never!

Lelia: then, and me as victim take; I am con - tent to perish for his sake.

Sat: ne - - - ver!

Lelia: No, my fate shall be, shall be his fate. shall be his

Sat: Heav'n holds thee in its hate: This contract

Lelia: fate.

Rup: RUPERT. Heav'n shall defend!

fp

Sat: makes thee to the fiend a slave.

Lelia: LELIA. Let me, too, perish, since I

Sat: Hold! hold! hold!

Lelia: can not save.

(about to stab herself.)

cres: f riten:

All^o mod^o Grandioso.

SATANELLA.

Sat: *p dolce.*
Oh! ten...der...ness sub...lime!

Sat: *p*
If thou, without a crime, ————— Would heav'n for —

Sat: *riten:*
him re...sign, Thy love — surpas...ses mine.

Sat: *f*
Oh, love! Oh, love! sub...lime! love! ————— Oh, love! sub...

Sat: *cres:*
...lime! heav'n ————— thou would'st for him re...sign,

Sat: Thy love — surpas-ses mine. Thy love, yes,

cres: accel:

Sat: surpases mine. Thy love, thy love, sur-pas-ses

ff

f *ff*

Sat: mine.

Lelia. LELIA.

She weeps. She weeps. Has then com- passion touch'd her

f

Sat: Weep thou no more, weep thou no more, with him for

Lelia. breast?

a piacere.

Sat: e...ver, for e...ver bless'd. Oh! ten...der...

Lelia: my heart in

Rup: Oh! ten...der...

f *f* *f*

p *f* *p*

Tempo 1mo

Sat: ...ness sub...lime! If thou, with-out a crime,

Lelia: love sub...lime! Would part_ner him in crime,

Rup: ...ness sub...lime! Her heart, with-out a crime,

Sat: — Would heav'n for— him re...sign, Thy love— surpasses

Lelia: — If. he must heav'n re...sign, Let his — sadfate be

Rup: — Would heav'n for— me re...sign, And share— the sad fate

riten:

f

Sat: mine . Oh , love ! Oh, love ! sub...lime !

Lelia: mine . Oh , love ! Oh, love ! sub...lime !

Rup: mine . Oh , love ! Oh, love ! sub...lime !

Sat: love ! Oh, love!sub...lime ! Heav'n, thou wouldst for

Lelia: love ! Oh, love!sub...lime ! Heav'n, he heav'n re...

Rup: love ! Oh, love!sub...lime ! Heav'n, thou wouldst for

cres:

Sat: him' re...sign, Thy love surpas-ses mine.

Lelia: ..sign, re...sign, Let that sad fate be mine.

Rup: me re...sign, And share the sad fate mine.

cres:

Sat: Thy love! yes, surpas-ses mine. Thy love, Thy love!

Lelia: Let that sad, sad fate be mine. Let that sad love!

Rup: Oh! love! love, Oh, love! sub-lime. Oh, love! Oh, love!

cres:

riten:

Sat: Thy love sur-pas-ses mine. thy love sur-pas-ses

Lelia: Let that sad fate be mine. let that sad fate be

Rup: sub-lime! Oh, love! sub-lime! Oh! love! Oh, love sub-

f

Sat: mine.

Lelia: mine.

Rup: -lime!

ff Allegro. *stringendo.*

Più Mosso .

Sat: This I'll con--sume thou shalt a--gain be free

Lelia: And

Rup: And

Più Mosso .

p

Sat: My mor--tal form shall pass a--way As it ex--pires; my

Lelia: thou ?

Rup: thou ?

Sat: spirit then re--sume The fiends dread shape, and suffer ten-----fold

cres: *f* *f*

RUPERT . RUPERT . (with intense feeling.)

Sat: doom. No, no, no, no, Hold! hold! Great Heav'n accord my heartfelt pray'r, The

Rup: sa...crifice be mine a...lone; — The sacrifice, the sacrifice be

Rup: mine — a...lone; These dear — ones further anguish spare, And

Rup: let — my death the past atone. These dear — ones further an...guish, further

Rup: an...guish spare, — And let my death — the past — atone. the

Rup: *riten:*
 past — a...tone, Great, Heav'n! ac...cord my heartfelt pray'r, Great Heav'n! ac...

Rup: *a piacere.* *Allegro.*
 ...cord my pray'r, Great Heav'n! ac...cord — my pray'r.

cres: f *pp Allegro.*

SATANELLA .

Sat: I dare not, I

LELIA .

Lelia. No, no, to heav'n for pardon pray

RUPERT .

Rup: No, no, to heav'n for pardon pray.

Sat: dare not, but for giving me, you may Hence to the chapel and for

Lelia:

Sat: *riten:* mer... cy, pray.

Lelia: This sacred ro... sa... ry may help to save, With
a Tempo.

Sat: *riten:* Hence, a... way!

Lelia: faith in heav'n thou may'st the de... mon brave.

Vivace.

Sat: *ff* Hence, a...way; Hence, hence, a.... way! Hence, hence, a...

Let's a...way; let's hence, a.... way! Let's haste, a...

Let's a...way; let's hence, a.... way! Let's haste, a....

f Vivace.

Sat: - way and mer. cy, pray, and mer. cy pray. hence a...way, a...

Letia: - way and mer. cy, pray, and mer. cy pray 'Twill not de...ny, 'twill

Rap: - way and mer. cy, pray, and mer. cy pray. 'Twill not de...ny, 'twill

Sat: - way, a....way, For love's sake I will die, For love's sake I will

Letia: not, de...ny, Nor shalt thou die. Nor shalt thou die. Nor shalt thou

Rap: not, de...ny, Nor shalt thou die. Nor shalt thou die. Nor shalt thou

Più Mosso.

Sat: die. For love's sake yes I

Lelia: die. No, thou shalt not die. thou shalt

Rup: die. No, thou shalt not die. thou shalt

Più Mosso.

Sat: will die. For love's sake, yes, I

Lelia: not die. No, thou shalt not die. thou

Rup: not die. No, thou shalt not die. thou

Sat: will die. Hence, hence, for mer-cy, pray, a-way,

Lelia: shalt not die. thou shalt not die, thou shalt not die,

Rup: shalt not die. thou shalt not die, thou shalt not die,

Sat: *a* way.

Lelia: Ah!

Rup: Ah!

ff

stacc: *pp riten:*

SATANELLA. *Andante.*

Sat: What joy is this? A gleam of bliss, And dare I

Andante.

hope With fiends to cope. Heav'n hears me pray, Turns not a...

Sat: *...way, But lifts a...bove, My heart's pure love.* (Scene Changes.)

p Allegro.

Sat:

cres:

Sat:

ff

CORI.

TENORI. *ff*

BASSI. *ff*

Vengeance, Vengeance, thrice accur'd!

Vengeance, Vengeance, thrice accur'd!

Piu Vivo, Furioso.

ff

Ten-fold torture let her feel. Anger in to madness nurs'd, New born a-go-

Ten-fold torture let her feel. Anger in to madness nurs'd, New born a-go-

- nies reveal! Since the slave has dar'd betray, Furies, lash her night and day.

- nies reveal! Since the slave has dar'd betray, Furies, lash her night and day.

ARIMANES .

Ari: De-mon slave, thy shape re-sume, Writhe beneath the curse of

Andante .

SATANELLA .

Ari: doom . *Moderato .* Heav'n have mercy, list a-

f *fp* ORCAN .

...bove; Save me, save me for my true heart's love.

poco riten:

(General Chorus behind.)

C O R O .

SOPRANI. 3 3 3 3

TENORI. There's a pow'r whose sway, An--gel souls a--

ARIMANES with bassi of Cho^{rs} to End. Oh! what ter-ror!

BASSI. Oh! what ter-ror!

...dore, And the lost o--bey, Weep--ing e--ver--

Heav'n protect her, she's escap'd us,

Heav'n protect her, shes escap'd us,

more. — Language can not tell Half thy pow'r Oh

Oh! rage!

Oh! rage!

rage, and ter_ror!

rage, and ter_ror!

love — Language can not tell half thy pow'r oh

she's escap'd us,

she's escap'd us,

Oh, rage!

Oh, rage!

love!

rage!

rage!

ff Allegro.