

1<sup>er</sup> TABLEAU.

1<sup>er</sup> TABLEAU.

# Interior of the habitation of Mad<sup>me</sup> de la Tour

*Virginia discovered seated*

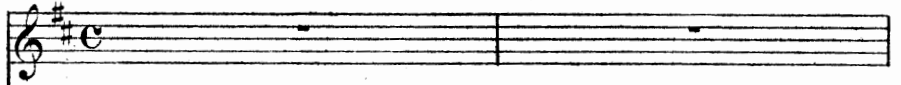
*M<sup>me</sup> de la Tour is engaged in fastening some jewels on Virginia's neck and arranging an Indian scarf on her shoulders*

*Domingue is occupied in weaving a rush mat*

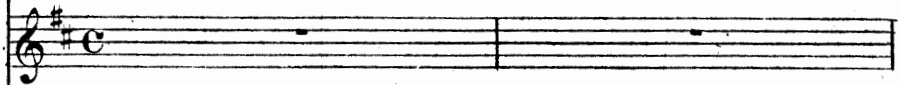
N<sup>o</sup> 6.

## SCÈNE ET ROMANCE.

VIRGINIE.



M<sup>me</sup> de la TOUR.



DOMINGUE.



CURTAIN RISES

*Allegretto grazioso. (♩ = 116)*

PIANO.



M<sup>me</sup> de la TOUR.

Récit.

You are quite transform'd to a belle of the

*poco rit.*



VIRG. aside

ci - ty A - las but where is Paul? Tempo 1<sup>o</sup>

DOMINGUE.

M<sup>me</sup> de la TOUR. Presenting a hand mirror to Virginia.

Judge by what you here see Yes! but 'tis for others

now that she must look so pret - - ty, Yesterday she was prettier for

M<sup>me</sup> de la TOUR. (d. Reproachfully he)

VIRGINIE. Rising

DOMINGUE.

me Domingue! yes he is right! When last night

Andantino.

D.  found you, Flying from a cruel host a way, In the depths of the

*fp* *fp*

D.  woods you'd lost your way, when hap-pi-ly we met in the darkness around you

( Indicating the bag full of piastres on table)

D.  I did not then foresee the sor-row of this day This gold which comes from France to

*f* *p*

D.  grieve us Doth rob us of our brightest joy when you leave us

*f* *pp*

(At a sign from de la T DOMINGLE retires and disappears)

Piano introduction with treble and bass staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

VIRGINIE.

M<sup>me</sup> de la TOUR.

What does he mean

Ah for-give I da red not yet un -

Musical score for Virginia and Madame de la Tour. Virginia's part is on a single staff with a treble clef, featuring a triplet of eighth notes. Madame de la Tour's part is on a single staff with a treble clef, also featuring a triplet. The piano accompaniment is on two staves (treble and bass) with a grand staff. Dynamics include *f* and *p*.

Musical score for Virginia and Madame de la Tour. Virginia's part is on a single staff with a treble clef, featuring a triplet of eighth notes. Madame de la Tour's part is on a single staff with a treble clef, also featuring a triplet. The piano accompaniment is on two staves (treble and bass) with a grand staff. Dynamics include *p*.

M<sup>me</sup> de la TOUR. (gives a letter to Virginia)

know read this let - ter Twill explain all: read,

Allegro.

Musical score for Madame de la Tour. The vocal part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass) with a grand staff. Dynamics include *mf*. The tempo marking is *Allegro*.

VIRGINIE.

VIRG Having glanced over the letter

Heav'n! go from you! Bid all. I love a long a

Musical score for Virginia. The vocal part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass) with a grand staff. Dynamics include *cresc.* and *ffp*.

she staggers

(M<sup>me</sup> de la TOUR supports Virg in her arms)

V.

- dieu?  
All<sup>uo</sup>

To submit believe me were

de la T.

better; Our re-lation to prove she forgives me at last, Would have you dwell with hers you see we must

p

de la T.

se-ver Your then will be her he-ri-tage vast But this mesuré.

f

de la T.

absence will not be for e-ver, And you will re-turn.

Allegro..

p ff

VIRG despairing

*a piacere.*

Ah! no I cannot o - bey, nor will we part ah ne - - -

*suez.*

*ff* *dim.* *fp* *cresc.* *ff*

(Throws herself into the arms of M<sup>me</sup> de la TOUR)

*M<sup>me</sup> de la TOUR.*

ver! I will not leave thee dearest mo - - - ther! You must

*p*

VIRGINIE.

*a piacere.*

Ah all my being doth say Here remain!

*(canto)*

go 'Tis all for the best Say not

*suez.*

*ff*

For him? - Paul

so! a-las my child I pray! 'Tis for him

*cresc.* *p*

(Virg hides her face on her mother's breast)

V. *M<sup>me</sup> de la TOUR.*

Dear mo-ther!

Hemusttoilforhis bread E'en day by day When e'er you are u - ni-ted

*mf*

*M<sup>me</sup> de la TOUR.* (with great gentleness)

V. *Andant*

You see that your secret I have read A mother you know is clear

*mf* *pp*

VIRGINIE.

A - las! but I did not

sight - - ed; Long to me was it known

*f*

know it All unmark'd it has grown Till last night serv'd to show it

*p*

## ROMANCE

Allegretto espressivo. (♩ = 80)

*mf*

VIRGINIE.

As last night thro' the

*dim.*

*p*

woods when lost we stray'd a-lone, When we cross'd o'er a stream his hand mine firmly

*pp*

grasp - - ing, O'er my brow rose a blush, as he my hand was clasp - - ing

*pp*

*pp*



Thro' my heart thrill'd a tremor till that hour unknown, Thro' my heart thrill'd a

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 the lyrics "Thro' my heart thrill'd a tremor till that hour unknown, Thro' my heart thrill'd a". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *pp* (pianissimo) is placed above the piano staff in the second measure.

tremor till that hour unknown Twas as if light - - - ning

The second system continues the vocal line with the lyrics "tremor till that hour unknown Twas as if light - - - ning". The piano accompaniment includes a *rit.* (ritardando) marking above the vocal line and a *suivz.* (suivante) marking above the piano staff. The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. Pedal markings "Ped." and "☆ Ped." are present at the bottom of the system.

Swift flash - ing on me All my soul il - lumind'with its

The third system continues the vocal line with the lyrics "Swift flash - ing on me All my soul il - lumind'with its". The piano accompaniment features a *pp* (pianissimo) dynamic marking and a *cresc.* (crescendo) marking. The piano part is characterized by dense chordal textures.

ray Love's light di - vine

The fourth system concludes the vocal line with the lyrics "ray Love's light di - vine". The piano accompaniment features a *pp* (pianissimo) dynamic marking in the first measure and a *p* (piano) dynamic marking in the second measure. Pedal markings "Ped." and "☆ Ped." are present at the bottom of the system.

*rit.*

v. first shone up - on me! Ah how can I now go a - way Ah

*suivez.*

*cresc.*

*senza accellare il tempo*

v. how can I now go a way? Ah now can I

*f* *suivez.* *dim.* *p*

v. how go a - way?

*Tempo.*

*mf*

## VIRGINIE.

Long were and till I sank half fainting by the way;      Softest moss then he

sought where on I might extend me      While he watch'd by my side from danger to de-

- fend me.      Sleep came not, tho' I clos'd mine eye lids as I

lay,      Sleep came not, tho' I clos'd mine eye lids as I lay

v. 'Twas as if light - - - ning Swift flash - - ing

*f* *pp*

Ped. \* Ped. \*

v. on me, All my soul il - lumined with its ray

*cresc.* *pp*

Ped. \*

v. Love's light di - vine first shone up -

*p* *rit.* *stacc.*

Ped. \*

v. - on me! Ah how can I now go a - way Ah

*cresc.*

Ped. \*

*sans vitesse.*

how can I now go a - way?

*f* *suivez.* *dim.*

now can I now go a - way?

*p* *mf* *p* *crsc.*

*Ped.*

M<sup>me</sup> de la TOUR.

When return'd from your voy - age Then a calm hap - py

*f* *fp*

VIRGINIE.

You urge me all in vain!

marriage Your patience amply will re - pay Still be

*f*

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de la T.

heed his counsel well Ah heed his counsel

*un poco più animato*

*p*

de la T.

well. And o - bey his com - mand;

*cresc.*

de la T.

*ri tu - nu - to.*

Tis all that I your mother, of my child de mand

*dim.* *svièz.* *p*

Virginia gently releases herself from her mother who looks at her sadly and goes off

*poco ritenuto.*

SCENE AND SONG

Nº 8.

VIRGINIE.

Ah too well I fore-saw the blow'neath which I die

DOMINGUE.

PIANO.

Receives Domingue who has reappeared at

What shall I do? A-las! what resolve? Ah how re- - ply?

And. *semplice.* (♩=60)

*p* *cresc.* *p*

the back and feigns to resume his work observing Virginia meanwhile

Domingue He then knew all!

Approaching Domingue suddenly

Say what do you advise Speak oh speak! my cou-rage within me



SONG

DOMINGUES continuing his work without looking at Virginia

v.

dies! Thro' e-ther cleaving Thebird doth soar,

*p*

b.

Hisdwelling lea-ving Re-tur-ningno more; Shun'snaresde-cei-ving

b.

Fromthyhomenc'erstrayHeedmysongI pray! Thro e-ther clea-ving

b.

Thebird doth soar Hisdwelling lea-ving To re-tur-n no

*rit.*

*sf*

## VIRGINIE.

Yes thy meaning is plain, thou wouldst have me remain

*Meno mosse!*

*p*

(Rising)

Sweetbird so faith - ful Which Heaven hath blest

So fond and grate - ful Stay in thy soft nest; Fold then thy

pin - ion, Sweeter dreams will rise Than'neath foreign skies Sweet Lord so

*rit.*

D. *faith - ful Which Heav'n hath blest So fond and grate - ful -*

*suave.*

*VIRGINIE.*

D. *Stay in thy soft nest Yes yes I under -*

*stand*

*pp*

Ped. ☆ Ped. ☆ Ped. ☆

( Domingues places his finger on his lip points to Paul who appears at the back with Marguerite )

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

SCENE AND AIR

Nº 9.

VIRGINIE.

MARGUERITE

( Pausing on the threshold ) ( indicating Virginia )

PAUL.

Praps some cause there may be But who is that young stranger la dy?

*Allegretto*

PIANO.

( Virg is mute ) ( Virg about to go )

You! stay! why do you

( Virg is still silent )

fly? Why would you thus de- part? She still does not re-

Seeing the bag of money on the table  
and the jewels with which she is adorned

-ply and ev'n avoids my gaze! Can that gold

*con slancio*

P.

and those gems thus changemy sister's heart?

*All. <sup>mo</sup>to.*

VIRG. - snatches off the necklace (aside)

A Ah the truth I should be tray a

(She goes off hurriedly)

PAUL.

V.

way I'm in a

MARGUERITE.

(At a sign from Marguerite

Domingues goes off slowly)

Paul!

P.

m - maze! Say what is passing here? thro my heart thrills a pain Quickly say what does it

*Meme mouvt*

P.  
 mean? It brings misery I feel tho' yet the blow's unseen

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "mean? It brings misery I feel tho' yet the blow's unseen". The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) section towards the end of the system.

MARGUERITE.  
 Allegro 1<sup>o</sup> A heritage she goes to obtain, Which this letter announced when it came yester-

The second system features a vocal line for Marguerite and piano accompaniment. The tempo is marked "Allegro 1<sup>o</sup>". The lyrics are: "A heritage she goes to obtain, Which this letter announced when it came yester-". The piano accompaniment includes a piano (*pp*) section and features triplet markings (*3*) over the vocal line.

M.  
 day Virginia soon to France goes away to dwell there a

PAUL.  
 Quickly speak! How

The third system contains two vocal lines and piano accompaniment. The first vocal line (M.) has lyrics: "day Virginia soon to France goes away to dwell there a". The second vocal line (PAUL.) has lyrics: "Quickly speak! How". The piano accompaniment includes a forte (*ff*) section.

M.  
 veut, il lui faut o-bé-ir.

P.  
 - while then will come back again She must go! go a-way! Ah!

The fourth system features two vocal lines and piano accompaniment. The first vocal line (M.) has lyrics: "veut, il lui faut o-bé-ir.". The second vocal line (P.) has lyrics: "- while then will come back again She must go! go a-way! Ah!". The piano accompaniment includes a forte (*f*) section.

M

P

*rit.* My

till this hour I was blind That my soul lov'd her so!

*dim.* *p*

M

PAUL.

son! my son! I - lose her. ah never! Ah no no!

*f* *f* *Allegro.*

P

What ambition moves thus her mind? Say for wealth does she pine if so Soon I can

*f* *f*

P

find Ri-ches in India while health and tren'ture are mine I will be

*f* *f* *f* *Allegro.*

MARGUERITE.

P.

wealth - - - y! There's one thing still must se- par-

*tempo.* *sueez.*

*f* *f* *p*

*fp*

M.

-ate you, In her fa-mi-ly proud they would not to-ler-ate you Her husband a noble must

M.

be Whose fair name bears no stain while yours From my lips now the se-cret at

PAUL.

what's this to me

*f*

M.

last you must hear Which I hop'd to keep from your ear; Gainst Heav'n's law I have sinned I bear no husband's

*Moderato.*

*f* *p*



M

name Betray'd by all contemn'd Here to ex-ile with

P

PAUL.

thee I my life have condemn'd; Here thy birth I hid and my shame Just Heaven!

Mesuré.

*pp* *mf* *f* *suivez.*

(With bitter irony)

P

And must I then suf fer? To one who is despisd then on bridewould they

Allegro.

*f* *suivez.* *f*

MARGUERITE.

(Bending overwhelmed)

(indignant)

can you for - give? give Tho love and f - r - tune I might of - fer? Can I for -

*p* *f*

V. give? Lovelike mine no shame e'er can with - - -

*All<sup>to</sup> appassionato. (♩ = 96)*

P. *cresc. molto.* *f* *mf*

V. Disgrace has no meaning has for me: Believe I love you more than

P. *p*

V. - e. - - - ver, Your son here at your feet you see. Your

P.

V. son here at your feet you see. Nought our af-fec-tion e'er shall

P. *poco rit.* *cresc.* *fp*

P.

se - ver I con - demn not what is done, I con -

P.

demn not what is done Believe I love you more than

*cresc.* *dim.* *p*

MARGUERITE.

( Her voice stifled with sobs )

Ah my son

*très doux.*

e - ver My mo - ther My mo -

*rit.* *pp*

M.

dear - - est son!

P.

ther!

Tempo 1<sup>o</sup>

*f*

Ped. \*

(Resolutely)

P. Yes if the cru-el world ex - iles us Well

P. fly to some more dis - tant isle, There we will

P. find a humble shel - ter, Where peace and joy a gain will

P. smile, Where peace and joy a - gain will smile. For

P. *p*

we then cease your anxious ter - - rors, A new life soon shall be be -

P. *p*

- gun A new life soon shall be be - gun, Thy tears I'll

*cresc.* *dim.*

MARGUERITE.

Ah my son

P. *p*

dry with fond ca - res - e My mo - - - - - ther dear

*p* *ff* *dim* *p*

*l'ad. lento*

(She presses Paul in her arms)

M. *p*

dear - - est son!

P. *ff* *dim.* *p* *cresc.* *ff* *dim.*

mo - - - - - ther ah!

*ff* *dim.* *p* *cresc.* *ff* *dim.*

Ped.

(Paul kneels before his mother. They remain plunged in their reflections.)

First system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The first measure starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some chords and rests. A fermata is placed over the final chord of the system.

Second system of the musical score, continuing from the first. It maintains the same key signature and dynamic. The notation includes various rhythmic patterns and chordal textures, ending with a fermata.

Third system of the musical score. This system introduces a 7-measure rest in the treble staff at the beginning of each measure. The bass staff continues with a steady eighth-note accompaniment.

Fourth system of the musical score. The treble staff features a melodic line with eighth notes and some rests. The bass staff continues with a consistent eighth-note accompaniment.

Fifth and final system of the musical score. It begins with a *cresc.* (crescendo) marking. The treble staff has a melodic line with eighth notes and rests. The bass staff continues with eighth notes. The system concludes with a *dim.* (diminuendo) marking and a final chord.

*ri - te - nu - to.*

PAUL.

Haste away! from fresh in - sult to some spot secure, This place we'll

(Exit Marguerite hastily) Paul turning towards the chamber to Virginia

leave this ve - ry day! A - dieu! May'st thou ne'er

*And<sup>te</sup> maestoso*

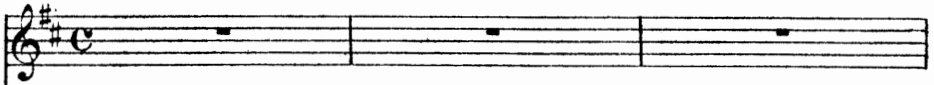
*f* *f* *p*

know all the pangs I en - du - re Far from thee will I die, for thy happiness

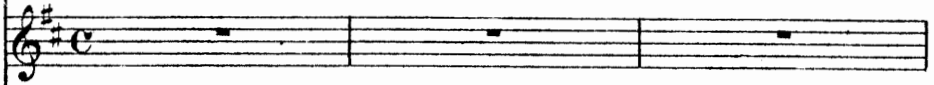
## SCÈNE TRIO AND QUATUOR

N° 10.

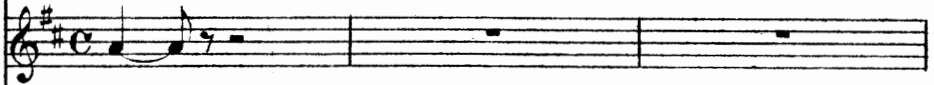
VIRGINIA



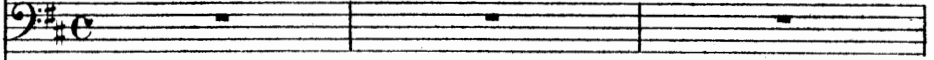
MELA



PAUL.



pray

S<sup>te</sup> CROIX.

PIANO.

**Allegro Vivace** ( $\text{♩} = 80$ )

*cre - - - - - sen -*

*p*

(M<sup>de</sup> appears at the back)

(PAUL turning)

*do*

Mas - ter! Thou? poor suff' rer

MELA

say what see you here? In re - ward for my poor

Mouv<sup>t</sup> de la chanson.

*p*

*tr*



M. *song that man Who at truth doth but sneer, Has had me lash'd by the*  
*suivez.*

M. *o-verseer I fled bruise'd and weak and I saw him now on the road,*  
 PAUL. *The fiend!*

M. *He searches now for me and will seek this a-bode To see her ...*

P. *Think you her he doth*

P. *, seek? Would he see a-gain Vir-gi-nie? Let him pause for his*

P.

rashness he dear-ly may pay                      If there's danger to her I will not go a-

*ff*

P.

way.                      go!                      Your life and her ho-nor pro- tect-ed shall be                      He

MÉLA (avec effroi)

*f*                      *p*

(Mela conceals herself if St Croix armed with a gun appears at the back followed by two mulattos)

M.

comes!

Moderato (♩ = 92)

*pp*

St Croix halts on the threshold - makes a sign to the two slaves who retire. He sees Paul  
 (The orchestra resumes immediately)

*ff*

**Allegro moderato** (♩ = 104)

*p* *cresc.*

PAUL ( advances towards S<sup>t</sup> Croix )

S<sup>t</sup> CROIX ( Bowing )

monsieur! — monsieur! —

*p*

( d'un ton dégagé )

Sir, 'tis not you I seek With an-o-ther fair I would

PAUL.

speak Then with whom?

S<sup>t</sup>e CROIX.

With the mis - tress of this house

PAUL. S<sup>r</sup> CROIX. sits down

will my aid a-vail you? I can wait for her

S<sup>r</sup> C. Manwhile I, fain would ask  
cédez un peu.

*p*

(Paul exhibits impatience)

S<sup>r</sup> C. de Paul

that nought of harm Betell your young compen-ion so charming, You may!

*f*

S<sup>r</sup> C. rit. 3

guess I felt some a-larm At a journey so headlong and wild t'was alarm -

*p* *cresc.* *f*

ste  
c.

PAUL.

- ing!  
1<sup>o</sup> Tempo.

No harm could be - fall I was

P.

- here Monsieur to guard her from each foe She is safe when in my

cresc. f

P.

care.

S<sup>r</sup> CROIX. PAUL (Proudly) librement.

I'm quite sure! I'm quite sure! you'll excuse my zeal

f dim. suvez. Tempo.

ste  
c.

- le.

Andante (♩ = 52)

p cresc.

PAUL (aside with indignation)

At his sneering dis-dain, All my an ger is ri -

At my sneering dis

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a 7/8 time signature. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics markings 'f' and 'p' are present.

- sing, Scarcely can I re-fra in from such insult chas-

- dain All his an ger is ri - - - - - sing

The second system continues the musical piece. The vocal line has a treble clef and includes a fermata over the word 'sing'. The piano accompaniment continues with similar chordal textures. Dynamics markings 'f' and 'p' are used.

ti - - - - - sing In my heart doth

But his fu-ry is vain All his an-ger de spi - - - - -

The third system concludes the piece. The vocal line has a treble clef and a fermata over the word 'sing'. The piano accompaniment features a final chord with a fermata. Dynamics markings 'f' and 'p' are present.

P. reign Equal hate and dis dain

St. C. - sing But his fu-ry is vain All his fu-ry is

*f* *p* *cresc.*

Detailed description: This system contains the first three measures of the piece. The vocal parts (Soprano and Contralto) enter with the lyrics 'reign Equal hate and dis dain'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo).

P. In my heart doth reign Equal hate, yes hate and dis -

St. C. - vain All his fu ry is vain- his fu = ry is vain I feel but dis -

*f* *dim.* *p*

Detailed description: This system contains measures 4 through 6. The vocal lines continue with the lyrics 'In my heart doth reign Equal hate, yes hate and dis -' and '- vain All his fu ry is vain- his fu = ry is vain I feel but dis -'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano).

P. - dain In my heart doth reign

St. C. - dain At my sneering dis - dain All his fu-ry is

Detailed description: This system contains the final three measures of the page. The vocal lines conclude with the lyrics '- dain In my heart doth reign' and '- dain At my sneering dis - dain All his fu-ry is'. The piano accompaniment concludes with a final chord. The system ends with a double bar line.

P. Equal hate and dis-dain Yes hate and dis-  
vain It provokes but dis-dain yes dis-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Equal hate and dis-dain" and continues with "Yes hate and dis-". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the beginning.

-dain  
-dain

The second system continues the vocal line with the lyrics "-dain" and "-dain". The piano accompaniment features a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The piano part includes a prominent chordal texture in the right hand and a more active line in the left hand.

1<sup>o</sup> Tempo. Dis-semble not A

The third system marks a change in tempo with "1<sup>o</sup> Tempo." and includes the lyrics "Dis-semble not" and a section marker "A". The piano accompaniment is marked with a dynamic of *f* (forte) and features a more rhythmic and active accompaniment style.

way with all falsehood and feign-ing You are come here to seek your

The fourth system continues the vocal line with the lyrics "way with all falsehood and feign-ing" and "You are come here to seek your". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano), with a more complex harmonic structure in the right hand.



S<sup>re</sup> CROIX. PAUL.

slave? What then? She now is

here I tell you this without fear,

*cresc.* *mf* *cresc.*

Thus your vi - sit ex - plain - - - ing

S<sup>re</sup> CROIX. And by what right do

*f* *dim.* *p* *cresc.*

PAUL.

- you presume to keep my slave? I know not if my

*f* *dim.* *p*

*P*

act is according to law      But I know      that my word to defend her I

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "act is according to law      But I know      that my word to defend her I".

*P*

gave,      And now 'twould be a crime      my promise to withdraw,      And place her' neath your

Detailed description: This system contains the third and fourth lines of music. The vocal line continues in treble clef. The piano accompaniment continues with similar chordal textures. The lyrics are: "gave,      And now 'twould be a crime      my promise to withdraw,      And place her' neath your". A dynamic marking of *f* appears in the piano part.

*P*

sway.      *S<sup>te</sup> CROIX.*      Mon - sieur?      you are too da - - ring

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long note on "sway." followed by a new section marked "S<sup>te</sup> CROIX." in italics. The piano accompaniment features a *cresc.* (crescendo) leading to *ff* (fortissimo) dynamics. There are markings for "Ped." (pedal) and a star symbol. The lyrics are: "sway.      *S<sup>te</sup> CROIX.*      Mon - sieur?      you are too da - - ring".

*C*

Curb this grand haughty bear - - ing      Rouse me not then for your own sake

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is in bass clef. The piano accompaniment continues with a *mf* (mezzo-forte) dynamic. The lyrics are: "Curb this grand haughty bear - - ing      Rouse me not then for your own sake".

PAUL,

(Nobly)

She's

Be not too da-ving be not too da-ving Or I may ven-geance take

*bien mesuré.*

MFLA (at the back)

O Heav'n! grant him pro-tection

now 'neath my pro-tection We're

monsieur! he not too

Save me from his sub-jection

all 'neath Heav'n's di-rect-ion

da-ving Monsieur! he not too

M. Thou his gen'rous miad then di - rect O Heav'n

P. He bids us still the weak pro - tect

Sopr. C. da - ring But restrain this high bearing Rouse me not then for your own sake

*p*

M. Do Thou defend him Thy aid then lend him

P. Dread to of-fend Him Dread to of-fend Him

Sopr. C. Yes be not too da ring Curb then this high bear - ing.

*f dim. pp*

M. Who'd thus my life protect! Who'd thus my life protect

P. He may vengeance take He may vengeance take

Sopr. C. Or I may ven - geance take Or I may ven - geance take,

*cresc.*

M  
Him 'neath thy protection take!

P.  
Yes I may ven - - geance take!

The first system of the musical score consists of three staves. The top staff is for the male voice (M) and contains the lyrics "Him 'neath thy protection take!". The middle staff is for the female voice (P.) and contains the lyrics "Yes I may ven - - geance take!". The bottom staff is the piano accompaniment, starting with a forte (f) dynamic and featuring a melodic line in the right hand and a bass line in the left hand.

Stand back now and cease this boyish brav'ry Or if

The second system of the musical score consists of three staves. The top staff continues the vocal line with the lyrics "Stand back now and cease this boyish brav'ry Or if". The middle staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The piano part includes a forte (f) dynamic and a crescendo leading to a fortissimo (ff) dynamic.

MELBA. (MELBA rushes forward and falls at the feet of St Croix)

Ab! but kill me

(St CROIX menaces Paul with his gun)

not

The third system of the musical score consists of three staves. The top staff is for the vocal line (MELBA) with the lyrics "Ab! but kill me". The middle staff is for the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The piano part includes a fortissimo (ff) dynamic and a melodic line in the right hand. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The piano part includes a fortissimo (ff) dynamic and a melodic line in the right hand.

M. first  
 (PAUL raises Mala hastily)

No! Tis not now for thee at his feet thus to

*fp* *fp*

(Virginia enters and paces in the back ground)

P. how! a thief?

S<sup>r</sup> CROIX (à Paul)

But when you free her thus from slay - ry you be come a thief!

Mesure.

P. yes as you'll sée If you on - ly can pay as her

(aside) Paul sees the bag of money on the table

P. Hope dies with-in me! I will

st. c. price One hundred piasres and yours she shall be

mf dim. pp

(Paul despairingly) Ah! but the gold there is not

How —

mf dim.

VIRGINIA advances to Paul and speaks with great simplicity

v. mine But since 'tis mine, 'tis al- so

p

v. thine (kisses the hands of Virginia)

MÉALA. with in me All my soul blesses thee!

PAUL with joy

Heav'n!

*f* *dim.* *mf*

St CROIX advancing towards  
Virg with an air of gallantry

at your wish she is free! If you'll ac -

*p*

VIRGINIE.

No not so; that can not

- cept my prof - - - fer

*tr* *f* *p*

be, But the price you demand I of - - fer here to



PAUL.

Paul takes the bag of money

pay! you un-der-stand monsieur!

*mf*

(from Virginia and throws it at the feet of S<sup>t</sup> Croix)

here, take your price —

*cresc.* *f*

S<sup>t</sup> CROIX repressing his rage calls out the two slaves waiting outside caves

I say you der purse is for you, take it, and go a

*fp*

The slaves pick up the bag of money and go out at the back Paul point to the door

way. Mon - sieur you are too da - ring

*cresc.* *ff* *ff* *p*

Ped. \*

1st  
Curb this grand haughty bear - ing Rouse me not then for your own sake

*mf*

PAUL.

You're

Be not too daring be not too daring Or I may vengeance take!

*bien mesuré.*

*f p f p f*

VIRGINIE.

O Heav'n grant thy pro - tect - - - ion

MÉALA.

now neath my pro - - - tect - - - ion, Vou -

Monsieur! be sot leo

*f p mf*

V. Guide him by thy di - rect - - - - - ion

M. free from his sub - - - - - ject - - - - - ion

P. da - - ring Monsieur be not too

S<sup>r</sup>. C. da - - ring Monsieur be not too

*f* *p* *mf*

V. Who doth on the slave pi - ty take! O Heav'n

M. And such a charge: O! ne'er for - - - - - sake

P. da ring curb this grand haughty bearing Rouse me not then for your own sake

S<sup>r</sup>. C. da ring curb this grand haughty bearing Rouse me not then for your own sake

*p*

V. Grant thy pro-tection, Grant thy pro-tection

M.

P. For threats ne'er ca - ring, For threats ne'er ca - ring

S<sup>c</sup>. Yes be not too da - ring, Yes, be not too da - ring

*f* *dim.* *pp*

V. Thy servants ne'er forsake, Thy servants ne'er forsake

M.

P. Such charge I'll ne'er forsake Such charge I'll ne'er forsake

S<sup>c</sup>. Or I may ven - geance take, Or I may ven - geance take

*cresc.*

V. thy ser - vants ne'er for - sake!

M. thy ser - vants ne'er for - sake!

I. such a charge I'll ne'er for sake

B. Vengeance yet I may take

*f* *dim.* *p*

V. Heav'n grant thy pro - tect - - ion Guide him by Thy di -

M. Heav'n grant thy pro - tect - - ion Guide him by Thy di -

*pp*

V. - rect - - ion Who doth on the slave pi - ty take!

M. - rect - - ion Who doth on the slave pi - ty take!

V. *ten.*

Ah! Thy servants ne'er for - sake

M. *ten.*

PAUL. *ten.*

Such a charge fill ne'er for - sake

S<sup>t</sup> CROIX rushes out beckoning the two slaves to follow him

S<sup>t</sup> CROIX. *ten.*

Yes I yet may vengeance take

*Piu lento e ben nasrato*

1<sup>o</sup> Tempo.

MÉALA. *aside*

(Mela runs off after St Croix)

Ah I trem - - ble What does he medi - tate!

*Très animé.*

## GRAND DUET \*

N<sup>o</sup> 44.

VIRGINIE.

(joyfully running towards Virginia)

PAUL.

Vir-gi-nia I hear it in thy voice thy heart is still mine

Moderato.

PIANO.

*mf* *f*

own They deceive me and thine name calumniate Our love is mutual as in happy days now

*f* *p*

VIRGINIE. (embarrassed)

Yes and but now for thy sake I trembl'd lest a

gone

*p*

\* (All the first part of this duet as far as the All<sup>o</sup>o passionate must be sung with the voice well kept under)

V. *duel* A

P. Ah! it's true why shouldst thou leave thy home? 'tis cru - el!

V. las! far from you all I am banish'd I must o-bey them I understand.

P. *p* *pp* *pp*

P. *Andante sostenuto.* Soon that wealth will make you a - las for

P. get Each ob - ject of re - gret All too soon you'll find yet an



- o - ther To whom you'll give that cherish'd title of bro - ther, That name of

bro - ther Which will be nime no more . 'moug the great you will

meet Some one more blest by wealth and sta - - tion, Who can

give you what I can ne'er lay at you feet, And I a - lone must

Virginie turns away her drooping  
head to conceal her tears

hear all the pangs of sepa-ration! But let's not speak of me, can you leave all that's

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a bass clef and the same key signature. The music is in a 3/4 time signature. The vocal line has a melodic line with some grace notes and a bass line with sustained notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

dear, For sake this home for another Where can you hope to find the fond love of a

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slight rise and then a fall. The piano accompaniment continues with the same rhythmic pattern, with some changes in the bass line.

mother? Where could you happier be in any home than

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a slight rise and then a fall. The piano accompaniment continues with the same rhythmic pattern, with some changes in the bass line.

VIRGINIE.

here? How 'n I feel my heart sink with fear

The fourth system is the final system on the page. It features a vocal line and piano accompaniment. The vocal line has a melodic line with a slight rise and then a fall. The piano accompaniment continues with the same rhythmic pattern, with some changes in the bass line. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat) and a time signature change to 3/4.

dim. f dim.

PATL (con immensa passione)

Since from us thou wilt fly, From dear friends here a

p

poco rit.

round thee, To seek a colder sky where strangers will sur round thee.

To greater pomp dost thou incline Than my poor toil can give, Where a

star thou dost shine Near thee there let me live:

cresc.

P. *Grant but this let me but at - tend thee Upon the cru el*

P. *ship that bears thee hence a - way! To be but near - thee -*

*poco rit.*

P. *New life will lend me But to see - but to serve - but to love night and*

*crese.*

P. *day, To see thee and to serve and love thee night and day On - ly grant this I pray!*

*f dim. p f crese.*

VIRGINIE.

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a rest, then sings "A-las! why can'st thou not at-tend - me, Upon the cru - el!". The piano accompaniment features a right hand with chords and a left hand with a steady bass line. Dynamics include *f*, *dim.*, and *p*.

Musical score for the second system. The vocal line continues with "ship that bears me hence a - way? Wert thou but near me new life 'twould". The piano accompaniment continues with similar textures. A *poco rit.* marking is present at the beginning of the system.

Musical score for the third system. The vocal line sings "lend me, 'Tis De - sti - ny di - vides us, my fate I must o -". The piano accompaniment features more complex chordal textures. Dynamics include *f* and *p*.

Musical score for the fourth system. The vocal line concludes with "-bey. Tis De - sti ny di - vides us, and my fate I o - bey!". The piano accompaniment features a *cresc.* marking and ends with a *dim.* marking.

## PART

Passionately not heeding her words

When howl's the raging storm, Should fear then domi - nate thee, Thy froz-en heart I'd

*pp* *pp*

warm, A - gainst my throbbing heart. And in thy pa-lace home

*mf*

Where pleasures new a wait thee, In all thy hap-py tri-umphs I would

*pp*

seem I bore a part, Tho' but grief should a - wait me, Tho' but

*cresc.* *dim.*

V. *A - - - - las A -*

P. *grief Should a - wait me! Ah! grant but this I pray!*

*cresc. f p*

V. *-las! why can'st thou not at tend me, Upon the cru - el ship that bears me hence a -*

P. *Let me but at - tend thee Upon the cru - el ship that bears me hence a -*

*poco rit.*

*poco rit. p*

V. *-way, Wert thou but near me, new life 'twould lend me*

P. *way, Were I but near thee new life 'twould lend me*

V. Tis De - sti - ny divides us, I my fate must o - bey 'tis De - sti - ny di -

P. But to see but to serve - - and to love night and day to see and but to -

V. vides us, I my fate o - bey, I my fate must o - bey - - -

P. serve and love the night and day On - ly grant this I pray!

VIRGINIE.

Lo stesso movimento

tis my - mo - ther

V. - wills - it I must o - - bey!

PAUL.

Più lento.

Thy mother! Ah! 'tis



P. she? But thy heart with hers doth agree E'er thou go - est I will

P. go And may'th'aven' - ging wave Lash'd on by the

P. fierce angry storm breaking o'er her Throw back my life less form be -  
suvez.

P. fore her That she may weep ever more o'er my grave! Ah but forbear un -  
Allegro. 8<sup>va</sup>

Ped.

v. grate - - ful! Can - - - not my sor row move thee, Or my

Moderato. (♩ = 69)

v. tears in this sad mo - ment of doubt and dis - tress Can'st thou wound this poor

*etenu.*

*cresc.* *siuvez.*

v. heart and never e - ven guess I sa - crifice my hap - piness because I

*f* *dim.* *p*

*Tempo.*

v. love thee! When I yielded to their

PAUL.

*senza rigore.*

All<sup>to</sup> (♩ = 76) Heav'n is it true

*f* *fp* *dim.*

pray! I was for thy sake alone I complied, Heaven doth know How deep how hope - less my des -

*pp*

- pair!  
PAUL Takes her in his arms my Paul!

Tempo. O joy! yet thou couldst from me fly

*f* *fp* *f* *p*

i go! or stay, I live, or die Decide and I'll comply! ...

*colla voce* *All. maestoso. (♩=108)*

*f* *f* *p*

*cresc.*

*ff* *ff*

## VIRGINIE.

By yon Heav'n which doth hear And ever doth watch o'er me, By that pow'r which I

*Piu lento.*

*mf* *mf* *mf*

Ped. \*

fear Accept this vow of mine I confess now that

*mf* *p*

Ped. \*

I adore thee This true hand shall be on-ly thine! This true hand shall be only

*fp* *fp* *cresc.* *fp* *fp*

Ped. \*

thine I swear it! I swear that I'll be on-ly thine!

*cresc.* *f* *f* *f*

Ped. \*

Ped. \*

PAUL

*f* *p* *Animé.*

Fate I de-fy! tho' loud ly crash the thun - - der

E'en the waves in their wrath shall ne - - ver tear us a -

- sun - - der! Nought now can tear thee from my side, From these lo - ving

*sostenuto.*

arms they shall ne'er snatch my bride They shall ne'er snatch my bride, Ah no,

*cresc.* *f*

P. they shall ne'er snatch my bride!

*Allegro F<sup>o</sup>*

*p cresc. f ff*

(In each others arms)

VIRGINIE.

By yon Heav'n which doth hear And e-ver doth watch

*Piu lento.*

*ff mf*

V. o'er me By that pow'r which I e

P.

*ff mf*

V. *fear*      *Ac - cept this vow of mine,*

P.

*ff*

V. *I*      *con - fess now that I*      *a - dore thee, This*

P.

*p*

V. *true hand shall be on - ly thine*      *I*

P.

*fp*      *fp*      *cresc.*

Ped.      \*

V. true hand shall be - on - ly thine

P.

*fp* *fp* *cresc.*

Ped. \*

V. swear it I swear that I'll be on - ly

P.

*f* *f*

V. thine

P.

*Allegro* *ff*

Ped. \* Ped. \*



Ped. *☆* *3* *3* *3* Ped.

PAUL.

To see her, a-gain to mor - - row, And e - - ver 0 -

*Andantino.*

*dim.* *p*

*☆*

joy! Go! my soul follows thee! Tard - y night quick - ly

flee! Morning bright Haste and chace my sor - - - row!

Ped. *☆*

## SCÈNE.

N° II bis.

MELA. (Enters hurriedly)

MÉALA. *Mas - ter*

PAUL.

DOMINGUE.

**Vivace.**

PIANO. *p. cresc. f.*

M. *PAUL.*  
do not sleep to night Mela speak!

*movement of Mela's song*

*f dim. p.*

MELA (cautiously) *rit.*

Fill' with doubt and fright At the plans of that man, I followd thro' the

*fpp suivéz.*

M. wood creeping be - neath the shelt' ring leaves There I saw him met by two slaves

*(con forza)*

M. Wait - ing there to serve him they stood "She doth leave the isle at break of day"

M. Thus he said "Haste away then with your men reap - pear, This night we must -  
Allegro moderato.

M. bear her a - way.  
PAUL (Takes up his gun)  
Ah! wretched co - ward! I'll not a - wait the trai - tor

*Même mouyt*  
*ff*

(calling)

P. here Do\_min - - - gues!

*Tres animé.*

*fp*

(Domingues appears at the back)

DOMINGUE.

P. Come! follow me! Heav'n what dis.

*fp*

(Paul dragging him away)

D. turbs you? Say what can it be? Come! my

*fp*

Paul goes out rapidly followed by Domingues.

(To Mele)

P. thanks are due to thee

*f*

**Andantino** (♩=72)

*ff* *dim.* *p*

MELA (*self concentrated*)

My brothers are there to de-fend her!

*ff* *dim.* *p*

with increased power

My brothers are there to de-fend her!

Mysteriously

In the gloom conceal'd they lie,

*mf* *p*

with the voice freely expanded

M. At my voice From wood or hill, they'll swift.ly fly And to their venge ful

*Piu animato.*

M. - pow'r and to their vengeful pow'r must the tyrant sur

*colla voce*

M. - ren - der

*Tempo.*

(elle sort)

A la fin de la partition voyez une variante pour le trait final.

*A fountain shaded by two palm trees  
The sea is perceived on the horizon gleaming through  
the trees by the light of the moon*

## N° 12.

## CHORUS

CONTRALTI  
and  
CHILDREN

TENORI

BASSI

PIANO.

**Larghetto maestoso** (♩ = 80)*pp*

Ped.

**Andantino con moto** (♩ = 84)*dim.*

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. The first staff (treble clef) begins with a *mf* dynamic. The second staff (bass clef) provides a steady accompaniment.

Second system of musical notation, measures 5-8. The music continues in the same style. A *p* dynamic marking appears in the second staff at measure 6.

Third system of musical notation, measures 9-12. The musical texture remains consistent with the previous systems.

Fourth system of musical notation, measures 13-16. This system includes dynamic markings of *mf*, *cresc.*, *f*, and *ten.* in both staves.

Fifth system of musical notation, measures 17-20. The first staff has a *mf* dynamic, and the second staff has a *pp* dynamic. Both staves are marked with *ten.*

Sixth system of musical notation, measures 21-24. The first staff is marked *ten.* and the second staff is marked *ten.* and *pp*. The system concludes with a *4<sup>o</sup> Tempo.* instruction, a *CURTAIN rises* instruction, and a *Ped.* (pedal) marking. The time signature changes to 2/4 at the end of the system.



In the distance  
Contralti and children

The chorus is commenced  
after a short silence

*p* Ha!

Musical score for Tenors (TENORI) and Basses (BASSI). The Tenors part begins with a *p* dynamic and a *Ha!* vocalization. The Basses part begins with a *Ha!* vocalization and a *p* dynamic. The music is in 2/4 time and features a melodic line with some rests.

Piano accompaniment for the first system. It features a *molto moderato* tempo marking. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *pp* and *3* (triplet). Pedal markings and asterisks are present.

Musical score for Contraltos and Children. The vocal line includes *ha!* and *Uniss.* markings. The piano accompaniment continues with a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp* and *3* (triplet). Pedal markings and asterisks are present.

Piano accompaniment for the second system. It continues the melodic and bass lines from the previous system, featuring a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp* and *3* (triplet). Pedal markings and asterisks are present.

Musical score for Contraltos and Children. The vocal line includes *ha! a* and *ha!* markings. The piano accompaniment continues with a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp* and *3* (triplet). Pedal markings and asterisks are present.

Piano accompaniment for the third system. It continues the melodic and bass lines from the previous system, featuring a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp* and *3* (triplet). Pedal markings and asterisks are present.

*p* ( The rhythm to be well marked

Yes the ship soon will leave the port -

*And<sup>no</sup> 1<sup>o</sup>*

Ped. \*

She to France now will soon be steer - ing From her mast

see her flag doth float, Proudly gay is her gal - laut

hear - ing. Yes the ship soon will quit the

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics "hear - ing. Yes the ship soon will quit the" and a piano accompaniment. The bottom system shows empty staves for the piano part.

Poco rit. *rf* Tempo. port She to France will soon be steer - - - ing

This system contains the second two systems of the musical score. The top system features a vocal line with lyrics "port She to France will soon be steer - - - ing" and a piano accompaniment. The bottom system shows empty staves for the piano part.

*p* la a ha! la la la la la la a ha!

This system contains the third two systems of the musical score. The top system features a vocal line with lyrics "la a ha! la la la la la la a ha!" and a piano accompaniment. The bottom system shows empty staves for the piano part.

*più f*  
 la la la la la \_\_\_\_\_ Yes the ship soon will  
*più f*  
 la la la la la \_\_\_\_\_  
*più f*  
 la la la la la \_\_\_\_\_ U it -

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics 'la la la la la' followed by a long line, then 'Yes the ship soon will'. The second staff is the vocal line, with lyrics 'la la la la la' followed by a long line. The third staff is the vocal line, with lyrics 'la la la la la' followed by a long line, then 'U it -'. The fourth staff is the piano accompaniment, showing the right and left hand parts.

*p*  
 leave the port la a ha!  
*p*  
 la a ha!  
*p*  
 la a ha!  
*mf*  
 la a ha! la a ha!

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics 'leave the port la a ha!'. The second staff is the vocal line, with lyrics 'la a ha!'. The third staff is the vocal line, with lyrics 'la a ha!'. The fourth staff is the piano accompaniment, showing the right and left hand parts.

*p*  
 la a ha!  
*p*  
 la a ha!  
*p*  
 la a ha!  
*mf*  
 la ha ha! la a ha!

The third system of the musical score consists of four staves. The top staff is the vocal line, with lyrics 'la a ha!'. The second staff is the vocal line, with lyrics 'la a ha!'. The third staff is the vocal line, with lyrics 'la a ha!'. The fourth staff is the piano accompaniment, showing the right and left hand parts.

*p* *Poco rit.* *rf* *Tempo.*

She to France will soon be steer - ing La la la  
 La la la  
 La la la  
 La la la

*Tempo.*

*Più lento.* *pp*

la la la la la la la la la la la la la la la la la la  
 la la la la la la la la la la la la la la la la la la  
 la la la la la la la la la la la la la la la la la la

*Poco rit.* *Tempo.*

la la la la la la la la la  
 la la la la la la la la la  
 la la la la la la la la la

*1<sup>o</sup> Tempo.* *pp*

Ped. \*

AIR.

N° 13.

(Virginia appears at the back she pauses under the palm trees and listens)

VIRGINIE.

*Andantino* (♩ = 69)

*PIANO.* *p*

VIRGINIE.

*senza rigore.*

From a . far

Ye winds that murmur

*animando* *sf*

low

ye waves that scarce - ly flow,

Ah bring no dreams of

*ritenuto un po' p*

sor-row, But lull me thro' the night, Un - til the newhorn morrow Brings

(with exaltation)

joy with morning light Paul !

All<sup>o</sup> con fuoco. (♩ = 120)

*mf dim.* *p*

Dearest friends, you still will see me here to - mor - - row, At

last — my mother yields to my pray'r, to my

sor - row, Yes at last my mother yields to my  
*mf*

pray'r to my sor - row; Not vain - ly did I im  
*pp*

plore Here stay I e - ver - more!  
*cresc.*

*a piacere.*  
 e - ver - more!  
 Plus lent.



Andante sostenuto. (♩ = 56)

*p*

Ped. ☆ *D... un poco animato* ☆ Ped. ☆

Ped. ☆

*rit. - to - to.*

*crusc.* *dim.*

Ah what se-ene de-light All my soul now is sway - - ing

*p*

Ped. ☆

with thy soft breeze ch night o'er my brow gent\_ly play - - ing

Now my flutt'ring heart is at rest!      Now my flutt'ring heart is at rest

Like a dove that's re - stor'd      *poco rit.*      Once more un - to her nest!

*cre - - - - - scen - - - - - do.*      *p*      *crese.*

Ah what serene de - light      all my soul      now is sway - - ing

*mf*      *dim.*      *p*

Ped.      ☆

This heart is now at rest      Like a dove re - stor'd

*poco rit.*

To her own tender nest, To her ten der nest.

*cresc.* *p* *cresc.*

Ah what serene de-light! Ah what serene de-light Reigns with

*mf* *cresc.* *mf*

*Piu animato*

in *colla voce* this fond breast Reigns with in

*p* *cresc.*

(lunga pausa)

this breast

*Piu vivo* -80

*mf* *p* *mf* *Ped.*

He loves me! he loves me!

*dim.* *pp*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a whole rest, followed by the lyrics "He loves me! he loves me!". The piano accompaniment (bottom two staves) starts with a descending arpeggiated figure in the right hand, marked *dim.* and *pp*. The bass line provides a steady accompaniment.

The groves the winds o - cean and moun - tain Re -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "The groves the winds o - cean and moun - tain Re -". The piano accompaniment features a prominent arpeggiated pattern in the right hand, with the left hand providing harmonic support.

peat those thrilling words in ac - cords all di - vine!

*rit.* *pp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with "peat those thrilling words in ac - cords all di - vine!". The piano accompaniment includes a *rit.* (ritardando) marking and ends with a *pp* (pianissimo) dynamic. The right hand features a series of chords and a final arpeggiated flourish.

And I hear the same tones In the plash of the fountain,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with "And I hear the same tones In the plash of the fountain,". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The left hand continues with a steady accompaniment.

Even the birds in the air seem to sing "he is thime"

Even the birds in the air seem to sing "he is thime"

*sempre animandosi*

cre - - - - - sen - - - - - do.

Ah!

*Vite.*

*ff*

*ff*

Ah gladden me ye birds with sing - ing, Join in my delight,

*All° moderato. (♩ = 100)*

*f*

*p*

Ped.

Join in my delight. And with your notes so clear and ring - ing

*tr*  
*f*  
*p*  
Ped.

My song I'll unite My song I'll unite Herethro' the chingwreaths

*poco rit.*  
*Poco più lento.*  
*pp*

flow'rs A-mid the fo-liage rich and

glow - - - ing With you I'd share my joy o'er

flow - - - ing, My dear com - pa\_nions of these

bow's, My dear com - pa\_nions of these

*poco rit.*

bow's Ye charming birds

I watch it while grow - - - ing At my call ye oft ceas'd you.

flight, Signs of ti - mid love so coy ly showing, Share my

*Animez.*

*mf*

v. joy with me now To morrow our hands they u -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase: "joy with me now To morrow our hands they u -". The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

- nite Yes they our hands u - - nite!

The second system continues the vocal line with the lyrics "- nite Yes they our hands u - - nite!". The piano accompaniment features a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic marking. The piano part includes arpeggiated chords and rhythmic patterns.

Ah! ah! ah! ah!

The third system is a vocal solo section with the lyrics "Ah! ah! ah! ah!". The vocal line is highly melismatic, featuring sixteenth-note runs and trills. The piano accompaniment is sparse, with sustained chords in the bass and treble registers. The system includes a *rit.* (ritardando) marking and fingerings like "6" and "A".

Ah! gladden me ye birds with sing - ing, Join in my de-light,

1<sup>o</sup> Tempo.

The fourth system begins with the lyrics "Ah! gladden me ye birds with sing - ing, Join in my de-light,". It is marked "1<sup>o</sup> Tempo." and includes a *p* (piano) dynamic marking. The piano accompaniment is more active, with a *J.* (ritardando) marking at the start and a *Pod.* (pedal) instruction at the bottom left. The system concludes with a *rit.* marking.



Join in my de-light, And with your notes so clear and ring-ing

*f* *p* *mf*

Ped. \*

my song I'll u-nite My song I'll u-nite my song I'll u-

(1)

*fp* *f*

- nite  
con briar: Ah!

*f* *p*

*tr* *tr* *tr* *tr*

3

and!

*f* *p*

*tr* *tr* *tr* *tr*

3

(1) Voyez à la fin de la partition une variante pour terminer l'air.

ah! ah! ah! ah!

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line features four 'ah!' exclamations, each with a trill (tr) above it. The piano accompaniment includes a right-hand part with trills and a left-hand part with a steady eighth-note bass line.

ah! ah! Ah sing sweetbirds then Sing as oft be -

Second system of the musical score. The vocal line continues with two more 'ah!' exclamations, followed by the lyrics 'Ah sing sweetbirds then Sing as oft be -'. The piano accompaniment features a right-hand part with trills and a left-hand part with a steady eighth-note bass line.

- fore! Ah!

*Tempo.*  
*f* *f* *p*

Third system of the musical score. The vocal line begins with '- fore!' and an 'Ah!' with a trill. The piano accompaniment includes a right-hand part with trills and a left-hand part with a steady eighth-note bass line. Dynamics are marked as *f* and *p*. A tempo change is indicated by '*Tempo.*'.

Ah!

*f* *f* *p*

Fourth system of the musical score. The vocal line features an 'Ah!' with a trill. The piano accompaniment includes a right-hand part with trills and a left-hand part with a steady eighth-note bass line. Dynamics are marked as *f* and *p*.

ah! ah! ah! ah!

*tr*

ah! ah! with joy I hear I hear ye

*tr*

*f*

as of yore! Sing then sweet birds Sing as bees

*rit.*

*mf*

fore With joy I hear ye e'en as of yore

*cresc. molto.*

v. *as of yore!*

*ff* *tr*

v. *Ah! ah! ah! Sing as*

v. *of yore*

*ff* *con pedale*

*dim.*

*p*

(Places her hand on her heart)

(Goes toward a grassy bank, with faltering steps)

Ah! happiness o'er-pow'rs me with the sense of rapture

*Piu lento*  
*pp*

(sits on the bank)

(reclining)

deep All fades before my eyes

Sweet languor's o'er me stealing How sweet 't would be to sink to sleep How sweet 't would

(Virginia sleeps)

be to sink to sleep!

*pp* *pp*

## SCENE AND SONG

N<sup>o</sup> 14.

VIRGINIE.

MÉALA.

PIANO.

All<sup>to</sup> con spirito. (♩.=63)

MÉALA. (Enter Méla.) (Perceiving Virginia approaching her noiselessly)

Ah! yes, tis our young mistress! She is dream

VIR. (dreaming)

Paul!

ing! May she happy be as now in seem ing!

1<sup>o</sup> Tempo.

Piano introduction in 3/8 time, marked *p*. The music features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

MEALA. (saccadé et à voix couverte)

Soft - ly sleep,

Vocal line and piano accompaniment for the first system. The vocal line is marked *MEALA.* and *(saccadé et à voix couverte)*. The piano accompaniment includes a *tr* (trill) and dynamic markings *fp* and *p*.

M. Watch I'll keep Hov' - ring round thee, Hov' - ring round thee;

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics "Watch I'll keep Hov' - ring round thee, Hov' - ring round thee;".

M. Safe thoult be, Guard ing thee Friends sur\_ round thee, Friends sur

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics "Safe thoult be, Guard ing thee Friends sur\_ round thee, Friends sur".

M. round thee Heav'n will snite him whod harm thee and mock at his pain

*avec force.* *cresc.*

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics "round thee Heav'n will snite him whod harm thee and mock at his pain". The piano accompaniment is marked *avec force.* and *cresc.* with dynamic markings *fp*.

*decr.*

M. *Sleep! sleep!*

**Andante** (♩ = 54)

*p* *mfz.*

Ped. \*

*dim.*

M. *sleep!*

*pp* *mfz.* *pp* *pp*

Ped. \*

M. 'Neath the skies Flames a - rise Of vengeance tell - ing

**Allegretto 1<sup>o</sup>**

*p*

M. Of vengeance tell - ing, That fierce light Gives me de -

The singer must not turn to the wing as if she actually beheld the burning of S<sup>te</sup> Croix's dwelling which it must be borne in mind is far away. See p. 249 where she says that a mountain must be crossed and stream-forded. The description of the conflagration being pictured only by her imagination.



*avec force.*

M. *light,* 'Tis from his dwell - ing 'Tis from his dwell ing! Tho' for

M. mercy im - ploring his pray'r will be vain!

*cour.*

*fp* *cresc.*

*dolce.*

M. Sleep! Sleep!

*Andante 1º*

*p* *rinfz.*

Ped. \*

M. Sleep!

*dim.*

*pp* *rinf.* *pp* *pp*

Ped. \*

# FINALE TO ACT II

Mela perceives M<sup>me</sup> de la Tour who enters followed by M<sup>ons</sup> de la Bourdonnais. Mela keeps in the back ground. The governor is in a travelling dress. Several lacqueys in livery and sailors stand under the trees with pine torches.

N<sup>o</sup> 14 bis.

VIRGINIA

M<sup>me</sup> de la TOURR.  
MARGUERITE

MELA

Who comes?

her

I. LA BOURDONNAIS

CONTRALTI.

TENORI

BASSI

*Allegretto espressivo.* (♩ = 108)

PIANO.

M<sup>me</sup> de la TOUR. (in a voice extinct with grief)

mo - ther

A - las!

M<sup>lle</sup> de la Tour faints  
(Marguerite supports her)

de-la T.

What is your will? my daugh - -

de-la T.

- ter —

M<sup>r</sup> de la BOURDONNAIS. (

Here you may see the family's command And tis sign'd by the king's own

MÉALA. MELA (Running to M<sup>lle</sup> de la T.)

Ah! dear

de-la B.

hand. This night I must depart and your child goes with me

*f* *p* *cresc.* *f* Più lento.

M. mistress She doth sleep She is there!

M. (M. la shows Virginia asleep) let her not waken'd be!

M<sup>re</sup> de la TOUR. Vir - gi -

M<sup>re</sup> de la BOURDONNAIS. - ni - e! poco rit. let us haste let us haste Dear la - dy we've no

1<sup>o</sup> Tempo.

(Dreaming)

VIRGINIE.

4. 1s B.

Paul! \_\_\_\_\_

time to waste  
Contralti and children

time to waste  
Contralti and children

time to waste  
Contralti and children

Fenori AU LOIN.

Yes the ship soon will

Andantino.

*p* *cresc.* *f* *pp*

Ped. \*

Dearest friends! you still will see me

- leave the port, And to France she will now be

Dearest friends! you still will see me

- leave the port, And to France she will now be

here to morrow: Ah then sing ye birds then

steer - ing, Yes the ship, soon will leave the port,

sing! Then sing ye birds ye birds then

and to France will soon be steer - ing

V. sing!

de la T. so soon —

de la B. Behold the dawn! I pray you awake her

Moderato, *f* *fp*

M<sup>me</sup> de la TOUR. Arresting his movement with an imploring gesture) MARGUERITE.

de la B. dear Virgi - - nia

Ah! —

*Piu animato* *mf*

VIRGINIE. (awaking)

M<sup>me</sup> de la TOUR. ma

Ma. Jas! — my daugh - ter!

*pp colla voce*

Virg sees her mother weping looks round  
her perceives M<sup>l</sup> de la Bourd. throws herself  
into her mother's arms with a great cry

mo - ther! - - Ah!

*Non misurato*

*mf* *ff*

1<sup>o</sup> Tempo.

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'mo - ther!' followed by a long rest and then 'Ah!' with a fermata. The piano accompaniment begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked '1<sup>o</sup> Tempo' and dynamics range from 'mf' to 'ff'.

Detailed description: This system continues the piano accompaniment from the first system. It features a complex texture with many chords and moving lines in both the right and left hands, maintaining the dramatic atmosphere.

Detailed description: This system continues the piano accompaniment. The right hand has a more active melodic line with many sixteenth notes, while the left hand provides a steady harmonic foundation with chords.

8-

Detailed description: This system concludes the piano accompaniment. It features a final cadence with a fermata on the right hand and a concluding rhythmic pattern in the left hand. A rehearsal mark '8-' is present above the first measure of this system.



ENTR' ACTI

Allegretto maestoso.

PIANO.

Musical score for the first section, *Allegretto maestoso*. The score is for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of one flat, and a 12/8 time signature. The music is marked *f* and *dim.*. The second system continues with *f dim.* and *p cresc.*. The third system has *p cresc.* and *p*. The fourth system has *p* and *cresc.*. The fifth system has *p* and *cresc.*. Pedal markings "Ped." with asterisks are present throughout the piece.

*mf* Andante.

Musical score for the second section, *Andante*. The score is for piano and consists of two systems of music. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is marked *pp*. The second system continues with *pp*. Pedal markings "Ped." with asterisks are present throughout the piece.

same movement

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) marking. The third system includes a decrescendo (*dim.*) marking and a piano (*p*) dynamic. The fourth system continues with piano (*p*) dynamics. The fifth system shows a crescendo (*cresc.*) in the bass staff, a decrescendo (*dim.*) in the treble staff, and a mezzo-forte (*mf*) dynamic in the treble staff. The sixth system concludes with a pianissimo (*pp*) dynamic in the bass staff.

1<sup>o</sup> Tempo.

*p* *cresc.*  
Ped. \*

*p* *cresc.*  
Ped. \*

*p* *cresc.* *p* *cresc.*  
Ped. \*

*p* *cre - scen - do.*  
Ped. \*

*f* *dim.* *p*  
Ped. \* Ped. \*

*f* *dim.*  
Ped.

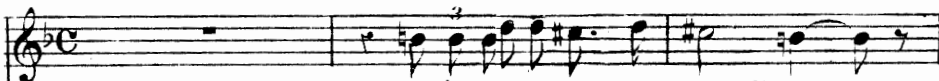
## A wild grotto by the sea

## SCENE

N<sup>o</sup>. 15.MELA discovered seated at the  
entrance gazing sea ward

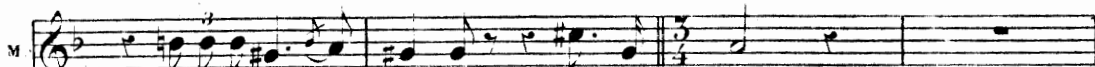
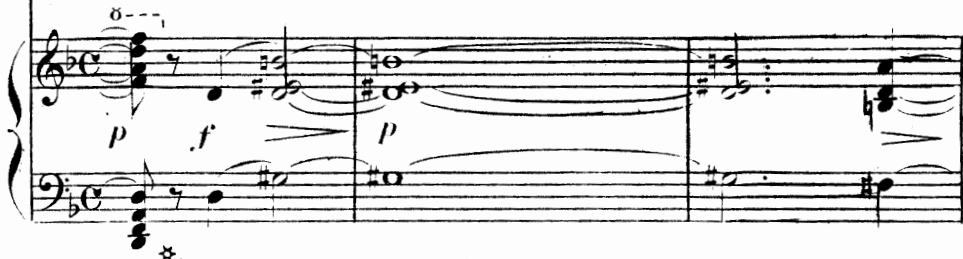
15

MÉALA.



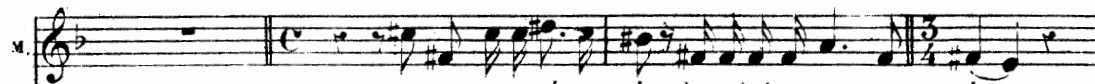
Wearily time with sighs be - gui - ling

PIANO.

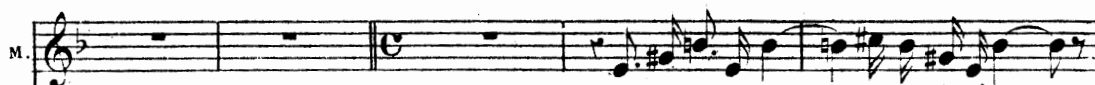
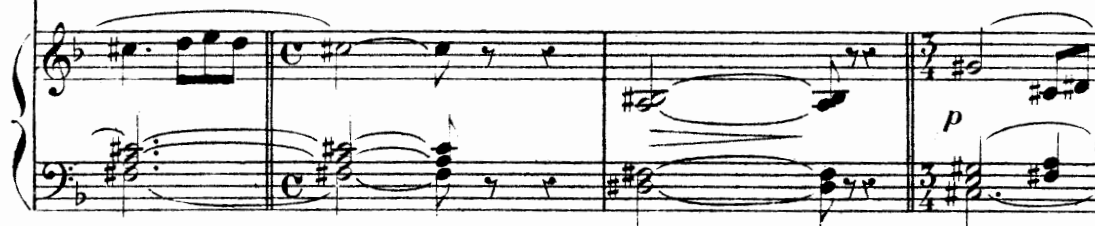


There stands my mas - ter sad and lone!

Andantino.



Since she whom he loves is gone Never have I seen him smiling



When a distant sail slowly glides along

Canto.



f

*senza rigore.*

M. *3* *3* *3*

With gaze all fix'd he views her As if reason were -

*pp*

M. gone, And as she fades from sight, with despair his glance pursues

*(rising)*

M. her! I to console his

*un poco animato,*

*f* *dim.* *p*

*Mesuré.*

M. grief nought have I but my song nought have I but my song

## SONG

Allegretto. (♩ = 92)<sup>A</sup>

mf

f p f

MEALA.

In vain on this shore tho' doom'd to

p

wan - der A captive, this heart on thee deth pon - - der And

M. as in a dream Still to see thee I seem My spirit is

M. oft - times borne a - long To thee love on air - y

M. wings of song, To thee love on air - y wings

M. of song Borne a - long!

M. *Spirits* soar thro' boundless do - min - ions, Thoughts ex - - changing

M. Un - seen ran - ging Thro' empyreal realms they fly And like birds that mount on high Have

M. pin - - - ions, Have pin - - -

(1)

M. ious In vain on this shore tho' doon'd to wan - der A

M. captive, this heart on thee doth pon - der, And as in a

(1) À la fin de la partition voyez une variante de ce trait.



*rit.*

-dream still to see thee I seem. Ah My

spi-rit is oft times borne a long To thee love on

air - y wings of song To thee love on air - y

*f* wings *p* of song *Tempo.* Borne a long

*mf* *pp* *f* *f*

*colla voce*

SCENE AND QUATUOR

N<sup>o</sup> 15. bis.

M<sup>me</sup> de la TOUR

MARGUERITE

MÉALA.

DOMINGUE.

*Marg appears at the back followed by Dom and M<sup>me</sup> de la T.*

**Allegro molto** (♩=72)

PIANO

*p* *crese.* *f*

MARGUERITE (accourant)

MÉALA.

MARGUERITE.

Paul my son! You here? Paul ah where ast

DOMINGUE.

thou There! he stands on your rock all so lone .

*Poco più lento.*

*mf* *f*

D. *- ly*  
*Andantino 1<sup>o</sup>*  
*p*  
 Upon his sorrow he now ponders

D. *ou-ly; When Me-la sings some wild and soothing air, He no more yields to her song sweet con-*

D. *MARGUERITE.*  
*p* *mf* *f*  
 \_trol, To calm his sad spi-rit and to con-sole! He a-voids me leaves his

*M<sup>me</sup> de la TOUR.*  
 and curses me his foe

*M<sup>me</sup> de la TOUR.*  
 home!

*DOMINGUE.*  
 Ev'ry thought all his

*Animé.*  
*ff* *ff*

heart doth he - òn her bestov      Then trouble nòt his

*Moderato* (♩ = 100)

This system contains a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "heart doth he - òn her bestov" followed by a double bar line, and then "Then trouble nòt his". The piano accompaniment starts in the bass clef, then moves to the treble clef. It features a tempo marking of *Moderato* with a quarter note equal to 100 beats per minute. The dynamic marking is *pp* (pianissimo).

ma - - sing      he speaks to her      seems to

*Più lento.*

This system continues the vocal line and piano accompaniment. The vocal line lyrics are "ma - - sing", "he speaks to her", and "seems to". The tempo marking changes to *Più lento.*. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *f* (forte).

hear her In thought behòlds her yet nought else doth discern

*pp*

*Ped.*

This system shows the vocal line and piano accompaniment. The vocal line lyrics are "hear her In thought behòlds her yet nought else doth discern". The piano accompaniment has a *pp* dynamic marking and includes a *Ped.* (pedal) instruction. There is an asterisk (\*) at the end of the system.

*M<sup>me</sup> de la TOUR.*

Yes, like our..

oft will he smile      deem'ing he's near her!

*Ped.*

This system introduces a new section for *M<sup>me</sup> de la TOUR.* The vocal line lyrics are "Yes, like our..", "oft will he smile", and "deem'ing he's near her!". The piano accompaniment includes a *Ped.* instruction and an asterisk (\*) at the end of the system.

DOMINGUE.

de la

selves he awaits her return! And eight months now have pass'd yet no tidings we

MARGUERITE.

Heaven knows if we e'er shall see her more!  
learn! speak low! Ah then speak low I pray

MEALA.

M

you, that he may never know All the hopes that false traitor cherish'd who follow'd her to France I would that he had

(In a revengeful voice)

M

I perish'd! Better far had I seen him expire Amid the ruins of his house on

DOMINGUE.

Sainte-Croix!

M<sup>me</sup> de la TOUR (Quickly)

Nay such a wish offend - - ethheav'n Thou knowest nother heart whose faith to Paul is

fire!

*ff* *mf*

giv'n Should'st thou deem with that wretch she would e'er be united None base as he could e'er her heart en-

*mf*

thral

MARGUERITE.

You know not in what snares young hearts may oft - times

*p*

M<sup>me</sup> de la TOUR.

(with anguish)

fall No! I should be punish'd in deed if at such cruel price I should purchase herre

*ff* *6 tempo*

1a T. *tempo*  
call

**Allegretto moderato** (♩=96)

*tempo*  
*fp*  
*tempo*

de la T. *dolce.*  
All we ask of Hea - ven

MARGUERITE. *dolce.*

MÉALA. *dolce.*

DOMINGUE. *dolce.*

*pp*

de la T. To con - sole our pain, May our child be gi - ven

M. *mé - me*

D. *mé - me*

Soon to us a - gain Ex - ile sad and lone ly

i - le - e

Trem - bling 'mid a - larms, Bring her from her thral - dom

The musical score consists of two systems. The first system includes vocal staves for Tenor (T.), Mezzo-soprano (M.), and Soprano (S.), and a piano accompaniment with Treble and Bass clefs. The second system includes vocal staves for Tenor (T.), Mezzo-soprano (M.), and Soprano (S.), and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



d. la  
 T.  
 To our lo - ving arms Bring her from her thral - dom  
 M.  
 D.

This system contains the first vocal entry. The Soprano part (Soprano) has the lyrics "To our lo - ving arms Bring her from her thral - dom". The music is in G major and 3/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

d. la  
 T.  
 To our lo - ving arms To our lo - ving arms —  
 M.  
 D.

This system contains the second vocal entry. The Soprano part (Soprano) has the lyrics "To our lo - ving arms To our lo - ving arms —". The music continues in G major and 3/4 time. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the final measure, which includes a fermata.

DOMINGUE.

MARGUERITE.

But see here comes young master he come here at our

DOM. (restraining her)

call? No not so! He reads that letter she sent long ago That one

let - - ter. now to him so dear, O

Anditez. *p* *cresc.*

mem' ry of happy days! May'st thou now soothe his u-

*p*

MEALA

bit - - ter woe! She doth seem to him as if near

Ped.

MÉALA. *a demi-voix.*

Spirits soar thro' boundless do - min - ions Thoughts ex - chan - ging

DOMINGUE. *a demi-voix.*

*Mouv! de la chanson.*

M. Un - seen ranging, Thro' far distant realms they fly, And like birds that mount on high Have

D. pin - - ions, Have pin - - ions

*f* *cresc.*

M-la leads away Marguerite M<sup>me</sup> de la T. follows, Domingues going last. Paul enters slowly with the open letter in his hand.

*p* *mf*

Ped. \*

## AIR OF THE LETTER

N° 16.

PAUL.

*Allegretto moderato espressivo.* (♩ = 88)

PIANO

PAUL (reading the letter)


Dear - - est mo - - ther, you bade me write And day by

*p*

day to tell you all Of joy or grief that might be - fall;

P.  But they for - bid me E'er to in - dite To you my

P.  bo - som's sad doubts and sor - row. Nought can I do, gainst

P.  - this decree, Hence I writetheselines se - cret - ly From whichsomecomfortstill I

P.  bor - row Where - on the trace of bitter tears you'll see Yet o - ther

P. *g*riefs which I fore-see,      Still this heart with coming sor-  
row

P. Too much I've wept      Then pray for me,

P. Too much I've wept      Then pray for me

P. The' surround-ed      by wealth and splen-dor,      I am still poor-er

P.

than before, For there's nought here I can surren - der To

P.

you from all this plente ous store; There fore in to - - ken

P.

of af - fect - ion The on - ly thing that I can do

P.

In stolen hours to scape detect - ion I with my needle to work for you.

P. *Alas* therein lies all the me-rit Of these

P. things tho' poor they may be 'Tis that they're sent to you from me In

*crese.* *mf*

P. pure affections lov-ing spi-rit; By you and Marguerite they priz'd will

*dim.* (1)

(Paul takes out a little dried violet)

P. be. To Paul

*crese.* *f* *p*

(1) Voyez à la fin de la partition une variante pour la lecture de la lettre.



P. give this poor flow'ret blue They call the vio let, sweet and low-ly Of the

*pp*

The first system of the musical score consists of 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 two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are: "give this poor flow'ret blue They call the vio let, sweet and low-ly Of the". The piano accompaniment starts with a piano (*pp*) dynamic marking. The right hand plays chords in the treble clef, while the left hand plays chords in the bass clef.

P. same name as its deep hue Un-re-

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "same name as its deep hue Un-re-". The piano accompaniment continues with chords in both hands. The right hand features some melodic movement within the chords, and the left hand provides harmonic support.

r. - veal'd but by its per-fume sole-ly, Green leaves con- ceal the love-ly

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "- veal'd but by its per-fume sole-ly, Green leaves con- ceal the love-ly". The piano accompaniment continues with chords in both hands. The right hand features some melodic movement within the chords, and the left hand provides harmonic support.

P. quest, (Whose breath is pure as something ho-ly Their kindly

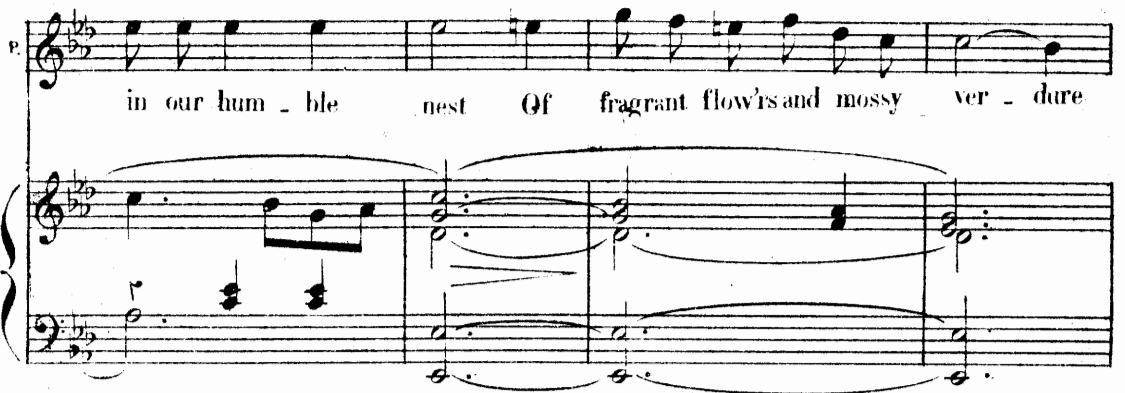
The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "quest, (Whose breath is pure as something ho-ly Their kindly". The piano accompaniment continues with chords in both hands. The right hand features some melodic movement within the chords, and the left hand provides harmonic support.

P.  *p*

shade the blossoms nourish. Neath Paul's

V.  *p*

tender care may it flou - - rish Rich in bloom

P.  *p*

in our hum - ble nest Of fragrant flow'rs and mossy ver - dure

V.  *p* *piu f*

Where our fountain low doth mur - - mur, Where our fountain low doth

P. *mur - - - mur, Where sing our birds with matchless art*

*cresc.*

P. *A - - las! where I have left my heart!*

*f* *dim.* *Ped.* \*

P. *A - - las! where I have left my heart* *A*

*f* *dim.* *Ped.* \*

P. *a piacere.* *las! where I have left my heart*

*suivrez.* *p* *Ped.* \*

(Paul kiss the letter and flower with transport)

**Allegro appassionato.** (♩=108)

Ped. \* *p* *ritenuto.* *p* *cresc.*

The piano introduction consists of two systems. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the accompaniment with a *p* *cresc.* marking. A *p* *ritenuto.* marking is placed above the bass line in the first system.

*f* *dim.*

O Vir - gi - ni - - - e me - thinks e'en now I i -

The second system includes a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part features a *f* *dim.* marking. The vocal line begins with the lyrics "O Vir - gi - ni - - - e me - thinks e'en now I i -".

hear - - - thee, Like thy voice doth this let - ter seem to speak to me

The third system continues the vocal and piano accompaniment. The piano part features a *p* marking. The vocal line continues with the lyrics "hear - - - thee, Like thy voice doth this let - ter seem to speak to me".

And as I read thy lovely i - mage here I see,

The fourth system concludes the vocal and piano accompaniment. The piano part features a *f* marking. The vocal line concludes with the lyrics "And as I read thy lovely i - mage here I see,".

P.

As if thyself wert near me: And night - - ly as by

P.

day To calm all doubts and fears, I

P.

'fond - ly trace' thy hand, and trace thy soul - felt

He hides the letter and flower in his bosom ) )

P.

-tears

*crese.* ***ff*** *dim.*

Ah re - turn to these fond arms, If like me thou dost still a -

dore, Ba - nish all this heart's a - larms, Ah re - turn we ne'er will

part. For - e - - ver for - e - - ver my thought doth dwell on

Tempo.

thee, The days endless seem here to me! No joy on me be -

P. *p*

- stow - ing. A sap - ling on the plain was grow - ing That

P. *p*

day when she went sad - ly a - way Now a shadow it is throw -

*Lento mezza voce: piangendo*

P. *mf*

- ing Ah return then to these fond *colla voce*

*senti.* *dim.* *pp*

*Piu animato: con tutta la voce*

P. *mf* *ff*

arms, If like me thou dost still a - dere Ah re - turn and dispel each

fear If thy tears are sin - cere, Ah re -

*dim. p*

turn. chace ev'ry fear If thy tears are sin -

*f*

- cere, If thy tears thy tears are sin -

*cresc. ff*

Ped. \*

- cere.

*ff*



## SCENE OF THE VISION

No 47

VIRGINIA

PAUL

SOPRANI

TENORI

BASSI

PIANO.

Allegretto moderato. (♩ = 80)

*pp*

Ped.

Ah! \_\_\_\_\_

P.

I see her there! She is there!

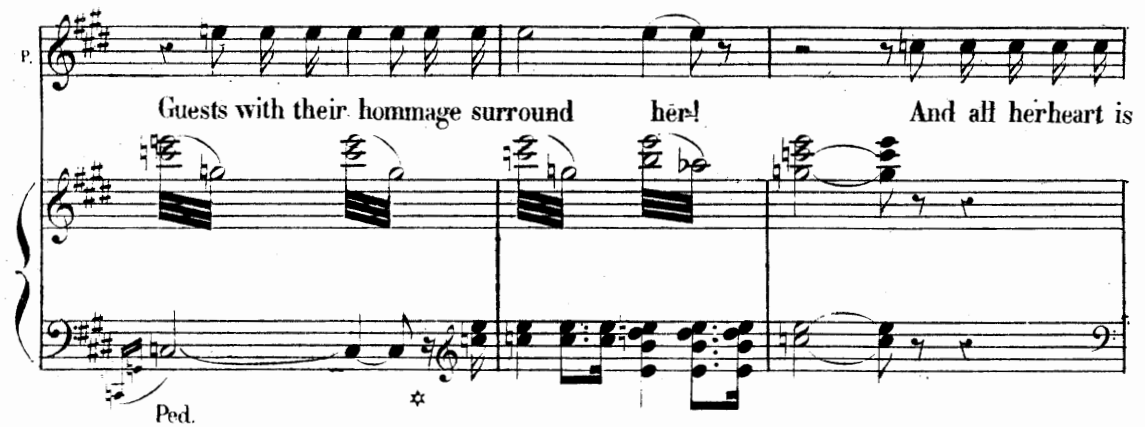
Ped.

\*

P.

Yes I see her Lovely and happy while round her

The musical score is written for a vocal ensemble and piano. It features five vocal staves (Virginia, Paul, Sopranos, Tenors, Basses) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegretto moderato' with a metronome marking of 80 quarter notes per minute. The piano part begins with a *pp* dynamic and includes a 'Ped.' (pedal) instruction. The vocal parts have lyrics in Italian. The score is divided into three systems. The first system shows the vocalists' parts and the piano accompaniment. The second system features Paul's vocal line with the lyrics 'I see her there! She is there!' and the piano accompaniment. The third system features the Soprano and Tenor parts with the lyrics 'Yes I see her Lovely and happy while round her' and the piano accompaniment. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand, often using a sustained pedal.

P.  *Ped.* \*

Guests with their homage surround her! And all her heart is

P.  *p* *fp* *ff*

given to those pleasures new She is proud of her beauty may have nuptials in view

P.  *pp* *Ped.* \*

No - No this heart faithful hath found her

(dans une sorte d'extase)

P.  *3* *3* *3* *3*

Pure as a saint in yonder skies Like a halo truth shines a

P. round her, As in a bliss ful vi - - sion, as

Ped. *largamente* \*

P. in a bliss ful vi - - sion. She appears to mine

Ped. \* Ped. \*

P. *Anime* eyes

*ff* Ped. v \*

The scene opens and through gauze is seen a salon brilliantly lighted noblemen

-Ped. \*

move about chattering A little apart towards the front Virginia is seated and seems in a reverie

Ped. \*

## Minuet sung with the lips closed

*pp* Ou ou

*pp* Ou ou

*pp* Ou ou

(Chœur invisible)

(1)

ou

ou

ou

ou ou

ou ou

ou ou

On the stage the following 16 bars are omitted and the movement is resumed at the signe ♪ on p. 295

ou ou

ou ou

ou ou

This block contains a musical score for three voices: Soprano, Alto, and Bass. The lyrics are "ou" and "ou". The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The Soprano part features a melodic line with some grace notes. The Alto and Bass parts provide harmonic support with sustained notes and some rhythmic movement. Below the vocal staves is a grand staff for piano accompaniment, which is mostly empty in this section.

PAUL.

wealth and splendor under are

This block contains a musical score for a character named Paul. The lyrics are "wealth and splendor under are". The music is in a key with two flats and common time. The vocal line for Paul is written in a higher register than the previous section. The piano accompaniment consists of several chords and some melodic fragments in both the right and left hands.

P.

shining, Yet all a-part with head decli-ning: She softly breathes a name, tis

*p*

*pp*

This block contains a musical score for a character named P. The lyrics are "shining, Yet all a-part with head decli-ning: She softly breathes a name, tis". The music is in a key with two flats and common time. The vocal line for P. is written in a higher register. The piano accompaniment includes dynamic markings: *p* (piano) and *pp* (pianissimo). The piano part features some sustained chords and melodic lines.

P. mine! Can it be true? like some far sound divine Her voice, gentle and

*rit.*

*fp* *fp* *pp*

P. - ten - - der Thro' space doth flee, Like zephyrs o'er the wave. 'tis

*fp* *fp*

P. soft - ly wafted to me!

**Moderato.** (♩ = 88)

*fp* *p*

VIRGINIE.

Paul!

Virginia

She answers 'tis her voice that I

*animato*

*long. pp* *p cresc.*

les 2 Ped. \*

*librement.*

hear! What bliss for me!

SOPRANI (With closed lips) *pp* Ou

TENORI *pp* Ou

BASSI *pp* Ou

*f* *dim.* *1<sup>o</sup> Tempo.* (Chorus invisible)

Several persons surround Virginia who rouses herself from her reverie (rt de sa rêverie)

An elderly lady approaches Virginia and addressing her seems to invite her to play on a harp.

They surround her

ou

ou

ou

*p*

Virginia rises and hesitates

*tr*

P.

they in - vite her to sing now she

ou

ou

ou

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics: "they in - vite her to sing now she". The second, third, and fourth staves are vocal lines in treble, alto, and bass clefs respectively, each with the syllable "ou" written below. The fifth and sixth staves are piano accompaniment in bass clef, with the right hand playing a complex, rapid sixteenth-note pattern and the left hand playing a simpler accompaniment.

P.

fal - - ters And her

ou

ou

ou

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics: "fal - - ters And her". The second, third, and fourth staves are vocal lines in treble, alto, and bass clefs respectively, each with the syllable "ou" written below. The fifth and sixth staves are piano accompaniment in bass clef, with the right hand playing a complex, rapid sixteenth-note pattern and the left hand playing a simpler accompaniment.



Virginia looks round as if searching for some one

3  
 heart heaves a sigh.  
 ou  
 ou  
 ou

This system contains the first three measures of the piece. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a triplet of eighth notes. The lyrics 'heart heaves a sigh.' are written under the vocal line, and 'ou' is written under the piano parts.

P.  
 She gazes round her ah near thee would I could

This system contains the next three measures. The vocal line has a long note followed by a triplet of eighth notes. The piano accompaniment has a long note in the right hand and a triplet of eighth notes in the left hand. The lyrics 'She gazes round her ah near thee would I could' are written under the vocal line. The piano part includes a dynamic marking 'pp' and a fermata over the final chord.

Movement of Virginia as if his voice reached her

P.  
 he! tis I! she heard my voice!  
 Virginia sits at her harp.

This system contains the final three measures. The vocal line has a triplet of eighth notes. The piano accompaniment has a triplet of eighth notes in the left hand. The lyrics 'he! tis I! she heard my voice!' are written under the vocal line, and 'Virginia sits at her harp.' is written under the piano parts. The system ends with a double bar line and a key signature change to D major.

I hear thee!

*Andante.* (♩ = 48)

*p* *mf*

(Virginia accompanying herself on the harp)

On spirit wings t'ward thee now fly - - - ing, O may my

*p*

song lovreach thine ear, Bringing to thee old mem'ries dear, Whispring sweet

com - fort to thy lone sigh - - - ing On spirit wings t'ward thee now

*rit.*

fly - - - ing, Fondly my thoughts turn back to thee Ah!

Then may my song be borne to thee, Ah

then may my song be borne to thee

*poco rit.* Pressez.

*suivez.*

thee Ah!

6

Then may my song be borne love to

The guests whisper among themselves the old lady seems displeased. Virginia seems unconscious of what is passing

V.

thee

PAUL.

Ah sing ah sing once more That world which I ab-

*molto animato* (♩=116)

*mf*

P.

hor May per-chance smile at thee, Ah

*pp*

P.

sing then but for me Heed them not heed them

*più f*

P.

not, on - ly sing once more Ah sing for

*cresc.*

*f*

VIRGINIE.

Life first shall cease and mem'ry pe - - - rish E'er I for

me —

4 1<sup>rs</sup> et 4 2<sup>ds</sup> Sopranos. (Bouches closes)

*pp* Ou

4 1<sup>rs</sup> et 4 2<sup>ds</sup> Ténors.

*pp* Ou

6 Basses.

*pp* Ou

1<sup>re</sup> Tempo.

*p*

-get those scenes where we met; Sooner could I myself for - get, Than our dear

ou

ou

ou

*rit.*

home where dwell all I che - - - rish Life first shall cease and mem'ry

ou  
ou  
ou

*stvez.*

pe - - - rish, E'er I for get those scenes where we met, Ah

ou  
ou  
ou

Life first shall cease and mem' ry perish: Ah

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The music features a series of chords and melodic lines.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a grand brace on the left. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line.

Life first shall cease and mem' ry pe - - - - - rish! 'Tis

*poco rit.* *accel*

This system contains the second vocal line and piano accompaniment. The vocal line includes the instruction *poco rit.* (ritardando) and *accel* (accelerando). The piano accompaniment continues with similar textures to the first system.

*colla voce*

This block shows the piano accompaniment for the second system. It includes the instruction *colla voce* (in the voice). The music concludes with a final chord marked *f* (forte).

The two voices seem to traverse space to reply and lose themselves in one tender sound

I! tis I! 'tis  
 PAUL. 'tis I! 'tis I 'tis

movement of duet  
*p cresc.*

I  
 moi!

*ff* ri - to - nu - to.

By yon Heav'n which doth hear and e - ver doth watch

Tempo animato.



V. o'er me By that Pow'r which I

P.

*ff* *p*

V. fear Ac-cept this vow of mine;

P.

*ff*

V. I con-fess now that I a-dore thee, This

P.

V. true hand shall be on - ly thine! This

P.

*p* *cresc.*

Ped. \*

The first system of music consists of three staves. The top staff is the vocal line (V.) with lyrics 'true hand shall be on - ly thine! This'. The middle staff is the piano part (P.). The piano accompaniment features a complex, flowing melody in the right hand, starting with a piano (*p*) dynamic and gradually increasing in volume to a crescendo (*cresc.*). The left hand provides harmonic support with chords and moving lines. A 'Ped.' (pedal) instruction is present at the end of the system, along with an asterisk (\*).

V. true hand shall be on - ly thine! I

P.

*p* *cresc.*

Ped. \*

The second system of music continues the vocal and piano parts. The vocal line (V.) has lyrics 'true hand shall be on - ly thine! I'. The piano accompaniment (P.) maintains the same complex, flowing texture as the first system, with a piano (*p*) dynamic and a crescendo (*cresc.*). The 'Ped.' and asterisk (\*) markings are also present at the end of the system.

V. swear it! I swear to be on - ly on - ly

P.

*ff* *ff*

The third system of music concludes the vocal and piano parts. The vocal line (V.) has lyrics 'swear it! I swear to be on - ly on - ly'. The piano accompaniment (P.) features a more rhythmic and chordal texture, with a forte (*ff*) dynamic. The 'ff' dynamic is marked in both the right and left hands of the piano part.

(Great consternation among the guests, Sainte Croix appears; the old lady receives him and leads him to Virginia who turns from him)

thine!

toi!

*ff*

Ped.

PAUL.

Great Heav'n! who now approaches there

*suivrez.*

*fp*

He! Sainte-Croix? She doth re-fuse 'tis ve-ry

*fp*

*fp*

(The action is illustrated in dumb show as Paul describes it)

P.

plain His hand with firm and prouddis - dain

*Tres animé.*

*f ff*

P.

They revile her! drive her forth!

*ff*

(With a cry of joy)

P.

-se! She comes to us a -

*ff*

(The vision disappears)

P.

- gain!

*ff*

(Segue)

# SCÈNE, STORM AND FINALE

Nº 18:

M<sup>me</sup> de la TOUR.  
MARGUERITE.

PAUL.

DOMINGUE.

SOPRANI

TENORI

BASSI

PIANO.

(Running)

Mas - ter

PAUL.

Thou here Domin - - - gues! Ah! my dream told me

All<sup>o</sup> non troppo. (♩ = 116)

*p*

*p*

this She is com - ing! my heart beats wild-ly with its.

F

plea - sure Sh'ell soon be here oh joy! 'tis Heav'n sends back my

DOMINGUE.

P

trea - sure She may be here this mo - ment? yes,

*cresc.*

PAUL.

D

mas - ter O bliss!

*f* *p*

DOMINGUE.

B

She would be here indeed e'en now But yon - der hea - ven

*p*

D. threatens wind And the ship may fear on these rocks to be

D. dri - ven; For from th' hori - zon rose up a cloud black as

D. night And the hurricanes rage at this sea - son in their

*crusc.*

Paul (as if struck with a presentiment of evil)

(Paul listens a while but not a sound is heard)

D. might! Oh, what has affrights my soul? hear that

*f* *ff*

(Parlante)

P.  
 sound Distant moaning of winds all unchained from their caverns profound

(profound silence) DOMINGUE.

The madden'd waves on the shore ghastly gleam - ing No no

*pp*

PAUL.

Ah pry'thee cease this gloomy dreaming All is tranquil 'Tis thunder rolling lightnings

DOMINGUE. (looking out)

flash On the rocks there the ship among the breakers doth crash! 'Tis too true now the storm is



PAUL.  
 rising, day doth fly  
 Ah! might that happy fate be . . .  
*Piu animato*

*p* *cresc.* *f* *p*

- fall me On - ly to press her to my heart and die! The wave o'er-

*cresc.*

- whelms her I hear her call me! I hear her call - -  
*ritenuto.*

*f suavez.*

(Paul rushes off followed by Domingues. The stage

me!

*f*

Allegro. (♩ = 186)

(is empty. The hurricane burst forth in all its fury!)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed between the staves. Below the bass staff, the instruction "Ped." (pedal) is written.

The second system continues the musical piece with two staves. The upper staff maintains the intricate melodic texture, while the lower staff continues the rhythmic accompaniment. The key signature remains one sharp.

The third system of musical notation shows further development of the melodic and rhythmic themes. The upper staff's melodic line is highly active, and the lower staff's accompaniment remains steady.

The fourth system of musical notation continues the piece. The upper staff features a dense melodic texture with many beamed notes, and the lower staff provides a consistent rhythmic foundation.

The fifth system of musical notation concludes the page. The upper staff's melodic line shows some resolution, and the lower staff's accompaniment ends with a final chord. The key signature remains one sharp.

First system of musical notation, featuring a treble and bass clef with complex melodic lines and chords.

Second system of musical notation, including a *ff* dynamic marking and a  $\text{b}2$  tempo marking.

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

Fourth system of musical notation, featuring a  $\text{b}2$  tempo marking and complex rhythmic patterns.

Fifth system of musical notation, including a *ff* dynamic marking and a  $\text{b}2$  tempo marking.

Sixth system of musical notation, concluding the page with dense chordal textures and melodic lines.

The first system of music consists of two staves. The upper staff begins with a series of chords, each marked with an accent (^) and a flat sign (b). The lower staff features a piano accompaniment with a steady eighth-note pattern. A dynamic marking of *ff* (fortissimo) is placed above the lower staff.

The second system continues the piece. The upper staff has a melodic line with various intervals and accidentals, while the lower staff maintains the eighth-note accompaniment.

The third system shows further development of the melodic and harmonic material. The upper staff features more complex chordal textures and melodic runs.

The fourth system includes a first ending bracket in the upper staff, marked with the number 8. The lower staff continues with the accompaniment.

The fifth system features a second ending bracket in the upper staff, also marked with the number 8. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff ends with a series of chords, and the lower staff has a final accompaniment line. A dynamic marking of *tutta la forza.* is placed above the lower staff, and a *Ped.* (pedal) instruction is at the bottom.

## CHANGE OF SCENE

## The Shore

*At a distance the wreck of the St Geran is seen half submerged.  
On the sand lies the lifeless body of Virginia Paul kneels by her.  
All the principals on their knees around the lovers.*

*The inhabitants of the island slaves and stand round in picturesque groups in attitudes of stupor and despair.*

8-7 Andante. (♩ = 70)

sempre *ff* *f*

The piano introduction consists of two staves. The right hand features a melodic line with a fermata over the first measure, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The dynamic markings are 'sempre ff' and 'f'.

Sopranos. *f*

O hapless fate!

Tenors. *f*

Basses. *f*

Three vocal staves for Soprano, Tenor, and Bass. Each staff begins with a rest followed by the lyrics 'O hapless fate!' and ends with a fermata. The dynamic marking is 'f' for all parts.

All<sup>o</sup> mod<sup>o</sup>

The piano accompaniment for the vocal section. The right hand has a melodic line with triplets and a fermata. The left hand has a rhythmic accompaniment with triplets. The tempo is marked 'All<sup>o</sup> mod<sup>o</sup>' and the dynamic is 'ff'.

(The sky clears luminous ray falls on the lovers)

Plus lent.

*mf*

Ped.

The piano accompaniment for the 'Plus lent' section. It features a dense texture with sixteenth-note patterns in both hands. The dynamic is 'mf' and the tempo is 'Plus lent'. A 'Ped.' (pedal) marking is present at the bottom.

(His voice suffocated with sobs)

PAUL.

Byon'Heav'n which doth hear And e - ver doth watch

*sostenuto.*

*f* *dim.* *p*

o'er me, I swear I swear I'll be on - ly

thine!

Sopranos. *mf*

Tenors. *mf*

Basses. *mf*

With - er'd here in the tomb Lies the flow'r of their -

With - er'd, here in the tomb Lies the flow'r of their

8.

Animé.

*mf*

love E - ter - nal will it bloom In its bright perfect home in yon -

love But e - ter - nal will it bloom In its bright perfect home in yon

love But e - ter - nal will it bloom In its bright perfect home in yon

re - gions a - bove Yes, 'twill bloom in those re - gions

re - gions a - bove Yes, 'twill bloom in those re - gions

in yon re - gions a - bove!

in yon re - gions a - bove!

in yon re - gions a - bove!

Yes, 'twill bloom

*marcato.*

*più f*

Ped.

*piu f* in yon regions a - bove! Yes it will bloom -  
*piu f* in yon re-gions a - bove! Yes it will bloom  
*piu f* in yon re-gions a - bove! Yes it will bloom! Yes it will bloom -

*marcato.*

Ped. \*

in yon re - gions a - bove! a - - - bove!  
in yon re - gions a - bove! a - - - bove!

*ff*

Ped. \* Ped. \*

8

Ped. \* Ped. \*