

THE SIEGE of BELGRADE,

(an)
Opera

in Three Acts,

(As Performed at the)
Theatre Royal Drury Lane,

the Music

Principally Composed
By *STEPHEN STORAGE*



OVERTURE to the SIEGE OF BELGRADE

Storace

All^o afsai

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The piece is marked 'All^o afsai' (Allegro). Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). Musical ornaments (S) are placed above several notes. The notation includes various rhythmic values, slurs, and articulation marks.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including slurs and accents. The lower staff is in bass clef and contains a bass line with a dynamic marking of *f* (forte) at the beginning. The key signature has one sharp (F#).

The second system of musical notation consists of two staves. The upper staff features a complex melodic line with many ornaments, including slurs and accents, and a dynamic marking of *p* (piano) later in the system. The lower staff contains a bass line with a dynamic marking of *r* (ritardando) at the beginning. The key signature has one sharp (F#).

The third system of musical notation consists of two staves. The upper staff has a melodic line with ornaments and a dynamic marking of *p* (piano). The lower staff contains a bass line with a dynamic marking of *p* (piano) at the beginning. The key signature has one sharp (F#).

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with ornaments and dynamic markings of *f* (forte) and *p* (piano). The lower staff contains a bass line with a dynamic marking of *f* (forte) at the beginning. The key signature has one sharp (F#).

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with ornaments and a dynamic marking of *p* (piano). The lower staff contains a bass line with a dynamic marking of *p* (piano) at the beginning. The key signature has one sharp (F#).

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The first measure of the upper staff is marked with a forte *f* dynamic. The music features complex textures with many beamed notes and rests.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with intricate patterns and rests.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with intricate patterns and rests.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with intricate patterns and rests.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The first measure of the upper staff is marked with a piano *p* dynamic. The system concludes with a measure marked with a fermata and the number 5. The music continues with intricate patterns and rests.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many beamed notes and a more rhythmic bass line. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation, continuing the piece. The treble clef part has a series of sixteenth-note runs, while the bass clef part provides a steady accompaniment.

Third system of musical notation. The treble clef part features a series of chords with a dynamic marking of *h* (likely *ritardando*). The bass clef part has a dynamic marking of *p* (piano) and continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with a dynamic marking of *f* (forte) towards the end. The bass clef part continues with a rhythmic accompaniment.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The word "Volti" is written in the right margin of this system.

Volti

Andantino
un poco
Sostenuto

Musical notation for the first system of the Spanish Tune, featuring a treble and bass clef with a 6/8 time signature. The bass clef part includes the instruction "fem. p".

Musical notation for the second system of the Spanish Tune, continuing the treble and bass clef parts.

Musical notation for the third system of the Spanish Tune, changing to a 2/4 time signature. The tempo is marked "Allegretto alla Turca" and the dynamics include "p" and "f".

Musical notation for the fourth system of the Spanish Tune, including a "Viol. Solo" section with a wavy line above the staff.

Musical notation for the fifth system of the Spanish Tune, featuring a wavy line above the staff and a triplet of eighth notes.

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. There are several slurs and accents throughout the system.

The second system continues the intricate musical texture. The treble staff features a series of slurs over groups of notes, and the bass staff maintains a steady, rhythmic accompaniment. The overall feel is one of rapid, virtuosic movement.

The third system introduces a wavy line above the treble staff, likely indicating a tremolo or a specific performance technique. The rhythmic complexity continues in both staves.

The fourth system is characterized by a large, slanted block of notes in the treble staff, possibly representing a rapid scale or a specific technical exercise. The bass staff continues with its accompaniment. A dynamic marking of *p* (piano) is visible in the treble staff.

The fifth system concludes with a dynamic marking of *f tutti* in the bass staff. The treble staff ends with a wavy line. The instruction *Volti Subito* is written at the end of the system. The music remains highly rhythmic and detailed.

8 The Curtain rises

Musical notation for the first system, including treble and bass staves with piano accompaniment.

Musical notation for the second system, including treble and bass staves with piano accompaniment.

CHORUS

Wave our Prophets fam'd standard of glo-ry on high 'till the en-vious Moon die a-way in the Sky

Wave our Prophets fam'd standard of glo-ry on high 'till the en-vious Moon die a-way in the Sky

Piano Forte

'till the en-vious Moon die a-way in the Sky

'till the en-vious Moon die a-way in the Sky

Dance of Turkish Soldiers

Musical score for 'Dance of Turkish Soldiers'. It consists of two systems of piano accompaniment. The first system has a treble clef with a piano (*p*) dynamic marking and a bass clef. The second system also has a treble clef and a bass clef. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes.

Dance of Turkish Women

Musical score for 'Dance of Turkish Women'. It consists of two systems of piano accompaniment. The first system has a treble clef and a bass clef. The second system also has a treble clef and a bass clef. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes.

Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a - way in the Sky and

Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a - way in the Sky and

For

Musical score for the section 'For'. It consists of two systems of piano accompaniment. The first system has a treble clef and a bass clef. The second system also has a treble clef and a bass clef. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes.

Trebles

like the pale Christians leave Danubes fair stream to reflect our vic-to-rious crescents bright beam and like the pale Christians leave Danubes fair

like the pale Chriftians leave Danubés fair stream to reflect our vic-to-rious crescents bright beam

stream to reflect our vic-to-rious crescents bright beam and like the pale Christians leave Danubes fair stream to reflect our victo-rious

tutti

and like the pale Chriftians leave Danubés fair stream to reflect our victo-rious

crescents bright beam our crescents bright beam our crescents bright beam .

crescents bright beam our crescents bright beam our crescents bright beam .

Sung by Sig^{ra} Storace

Martini

Violini

fem *p*

LILLA

Loft distress'd I'm thus dri - - - ven from home I'm thus dri - - - ven from home Ah

Allegro *fem p* agitato

whi - - - ther shall poor Lil - - - - la go wherefo - e'er where - fo - e'er her steps her steps may

roam where - fo - e'er her steps may roam tyrant pow'r ty - - rant pow'r will prove a

unis

foe ty - rant pow'r will prove a foe will prove will prove a foe.

mancando

T. S.

Sung by Sig^{ra} Storace Mr. Fox & Mr. Kelly.

LILLA

SERASKIER

ISMAEL

Sotto voce *Martini*
Sotto voce
 Ah may I dare to
 Speak I command thee and tell thy grief can my power af-

Allegro Moderato
p 6 7 7

tell my grief and thus humbly im - plore re - - lief to my faul - - tring
 - ford re - - lief for my trem - - bling heart for my trembling heart must yield re - - lief speak I com -
 Beau - ty may bold - - ly tell - - - her grief such fine

6 7 7 6 7 7

tongue to my faulting tongue Oh yield be - - lief Ah may I dare to tell - - my grief
 mand thee and tell - - - thy grief can my pow'r af - - ford re - - lief for my
 eyes com - mand be - - lief and his trem - bling heart and his trembling heart must yield re - - lief

6 7 7 6 7 7

and thus humbly im - plore re - - - lief Oh to my fault'ring tongue yield be -
 trem - bling heart for my trembling heart must yield re - lief my trembling heart must must yield re -
 Beauty may bold - - - ly tell her grief his trem - - bling heart must yield re -

6 6 6 7 7 8 7 8 7 8 7

Viola
 - lief yield be - - lief Oh yield be - lief Ah to my fault'-ring
 - lief Ah my heart must yield re - lief my
 - lief Ah his trembling heart his trembling heart must yield re - lief

Bassoons *p*

tongue to my fault - er - ing tongue to my fault - er - ing tongue Oh yield be - lief
 trem - - - bling heart for my trem - - - bling heart for my heart must yield be - lief
 his trem - - - bling heart and his trem - - - bling heart must yield be - lief

Corni

f *Sotto voce* *f* *Sotto voce*

hear me hear me and yield be - - lief hear me hear me and yield be -
 can my power give thee re - - lief can my power give thee re -
 beauty boldly may ask re - - lief beauty boldly may ask re -

f 7 *Corni* *f* 7

- lief to my faltering tongue Oh yield be - lief to my faltering tongue Oh yield be - lief Oh yield be -
 - lief for my trembling heart must yield be - lief for my trembling heart must yield be - lief must yield be -
 - lief and his trembling heart must yield be - lief and his trembling heart must yield be - lief must yield be -

p 6 6

- lief Oh yield belief Oh yield be - lief *f*
 - lief must yield belief must yield be - lief
 - lief must yield belief must yield be - lief

f unis 7/8 6 6/4 5/4

Sung by Mr. Kelly

Clarinet
Oboe
Martini and Storace
Andantino
The
Violoncello
Bassoons

rose and the lil - ly their beauties combining delight in a - dorning a form so di - vine such charms to a

Pea - fant configning Ah must I re - sign for - bid it ye powers to love 'tis a treason to love 'tis a

treason am - bi - tion af - fuming the semblance of reason commands me with scorn the mean thought to decline The

rose and the lil - - ly their beauties com - bining de - light in a - - doring a form fo di -

- vine such charms to a Pea - fant con - signing Ah must I re - sign Ah must I re -

Allegro Furioso

- sign Wealth and pow'r what are ye worth what are ye worth to plea - sure if ye

give not birth Rich in am - bi - tion's gil - ded toys I bar - ter them for re - al joys

Sung by Mr. Dignum & Mrs. Bland

Martini

GHITA

How the deuce I came to like you I am fure I cannot tell how the deuce I came to

like you I am fure I cannot tell had my face not chanc'd to fstrike ye had my face not chanc'd to fstrike ye I'd been

PETER

pleaf'd Sir juft as well Oh I'd been pleaf'd Sir juft as well faith as you fay I too

wonder why to like you I'm inclin'd faith as you fay I too wonder why to like you I'm in-clin'd tho' in

love we're apt to blunder tho' in love we're apt to blunder love you know they fay is blind for love you know they fay is

GHITA

you're o-gling all the lasses

PETER

each hour in falsehood passes

PETER

blind

you're simpring at each lad

you

6 6 6

4 5

GHITA

tho' you think as you've bespoken me I shall let you break my heart no no no no you shall

PETER

flirt it just as bad tho' you think as you've bespoken me I shall let you break my heart no no no no you shall

6 6 6

4 5

f

6 4

unis

6 4

unis

never break my heart

PETER

GHITA

never break my heart You had better not provoke me had better not pro' I am ready now to

7

p

7

7

shall I stay or shall I go 'tis as you please say yes or no

part am ready now to part shall I stay or shall I go 'tis as you please say yes or no

7

7

T.S.

yes or no fir pray fay but yes or no as you please fay yes or no as you
 yes or no as you please fay yes or no as you please fay yes or no as you

please fay yes or no
 please fay yes or no then suppose I take my

do I'm sure I shall not grieve tho' you think as you've bespoken me I shall
 leave tho' you think as you've bespoken me I shall

let you break my heart I shall let you break my heart I shall let you break my heart
 let you break my heart I shall let you break my heart I shall let you break my heart

f unis

PETER GHITA provoke me
 You had better not provoke me better not I am ready now to part

p

GHITA
 shall I stay or shall I go 'tis as you please say yes or no yes or
 PETER
 ready now to part shall I stay or shall I go tis as you please say yes or no yes or

T.S.

no Sir pray say but yes or no as you please say yes or no as you please say yes or
 no as you please say yes or no as you please say yes or no as you please say yes or

f p f p f p 6 4 f p 5 3 f 6 4 5 3

no as you please say yes or no as you please say yes or no.
 no as you please say yes or no as you please say yes or no.

6 6 unis

Allegretto

All will hail the joy-ous day when love his triumph shall display the

ruf-tic pipe af-fist the fong the dance shall min-gle old and young the ruf-tic pipe af-fist the fong the

dance shall min-gle old and young old and young old and young the dance shall min-gle

Carrillon

old and young the sprightly bells with welcome found shall spread the

happy news a-round and give a hint to maidens coy and give a hint to mai-dens coy that

youth they should not mis-employ that youth they should not mis-employ.

5 6 *p* *f* unis

2^d Verfe

Yuseph fhall with fullen pride
 Envy joys to wealth denied;
 And as we trip with merry glee
 Shall wifh himself as poor as we .
 The sprightly bells, & c.

24 Sung by Mr. Suett Mr. Dignum Mr. Bannister Jun^r & Chorus of Turkish Soldiers.

Allegro
con
Spirito

YUSEPH

Storage

Seize him - feizehim feizehim I fay LEOPOLD

PETER

Seize him feizehim I fay Let me come at em let me come

Chorus of Turks & Soldiers

YUSEPH

make haste and bear him away don't fear I'll protect you knock him down I com-

at him Oh let me come at him I pray you knave I suspect you knock him down he com

6

PETER YUSEPH PETER YUSEPH

mand it knock him down I command it hear me hear me hear me hear me LEOPOLD

mands it knock him down he commands it hear him hear him hear him no no hear me

Chorus

we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us

Chorus

we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us

unis

YUSEPH

fafe while that fel-low is free don't fear I'll protect you LEOPOLD knock him down CHORUS I com-
 fafe while that fel-low is free you knave I suspect you knock him down he com-

6/4 unis p f 7

PETER YUSEPH PETER YUSEPH

-mand it knock him down I command it hear me hear me hear me hear me LEOPOLD
 commands it knock him down he commands it hear him hear him hear him no no hear me

6 6 6p f p 6f p6 f p 6 Cres

Chorus

we're none of us fafe while that fellow is free we're none of us fafe while that fellow is free we're none of us fafe while that
 we're none of us fafe while that fellow is free we're none of us fafe while that fellow is free we're none of us fafe while that

f unis 6 5

fellow is free we're none of us fafe while that fel-low is free.
 fellow is free we're none of us fafe while that fel-low is free.

6/4 5/3 unis 6 6 6/4 5/3 unis

Sung by Mr. Cook or Mr. Sedgwick

Andantino

Bassoon

Storage

p *sf*

The sap - - ling Oak loft in the dell where tan-gled brakes its beau-ties spoil and

p

ev' - ry in - fant fhoot re - pel droops hope - - less o'er th'ex - auf - ted foil droops hopeless o'er th'ex

sf

Oboes

- auf - ted foil - - - - - hope - less o'er th' ex - auf - ted foil at

sf *kr*

length the wood man clears a - round where - e'er the noxious thick - ets spread and

Piu Allegro

high re - vi - ving o'er the ground the fo - rests mo - narch lifts his head at length the woodman

sf sf sf sf sf unis

6/4 5/3

clears a-round where'er the noxious thickets spread and high re - vi - ving o'er the ground the

unis

7 6/4 5/3 7

fo - rests mo - narch lifts his head and high re - vi - ving o'er the ground the

6/4 5/3

Oboes

fo - rests mo - narch lifts his head and high re - vi - ving o'er the ground the fo - rests mo - narch

6 6/4 5/3 unis sf sf Cres

lifts his head the forest's monarch lifts his head

f 6/4 5/3 7/2 5/3 7/2 8/3

Sung by Sig^{ra} Storace

Andantino
con
Espressione

Oboes

Martini

Bassoons

Cres Cres sf

LILLA

Blithe as the

hours of May were those I now de-plore when first I own'd Love's gen-tle fway they will return no

Bassoons

more

Ev'ry fond hope is lost no comfort can they

Tasto Solo

bring Winters un-time-ly Frost a chil - - - ling chil - - - ling frost def- - - troy'd the infant

Spring Blithe as the hours of May were thofe I now deplore when firft I own'd Love's gentle fway they will re

Baffoon

- turn no more Bleft hours no more re- turning no no no more re- turning no no no no no more returning they return no

more Bleft hours no more re- turning no no no no no more re- turning no no no no no more returning they return no

more no no no no no no more re- turning they return no more they return no more they re- turn no

more

LILLA
 GHITA
 where justice I at - - tend - ed where justice I at - - tend - ed Oh, let me not find a foe Oh let
 where justice she at - - ten - - ded where justice she at - - tend - ed Oh let her not find a foe Oh let

p 6 6 4 5 8 3 4 8 3 6 5 3 6

- - - me not find a foe in what have I of - fen - ded A -
 - - her not find a foe in what has she of -
 SERASKIER
 when justice claims the vic - tim due her dictates I o - bey in what you have of

6 4 5 Cres b7 f unis

- las I do not know A - las A - las in what have I of - - fen - ded A -
 - fended A - las I do not know A - las A - las in what has she of - - fend - ed A -
 - fended deciever well you know no more I'll hear law must prevail in what you have offended de -

6 6 Violonc 6 6 5 4 3 f

thou - - - fand doubts re - - - volve a thousand thousand doubts - - - in varied form per
 -plexing a thou-fand doubts revolve a thousand thousand doubts
 a thou-fand doubts revolve a thousand thousand doubts

ad Lib. *a Tempo* *a Tempo* *a Tempo*

6 6 5
4 3

plex - - - per - - - plex - ing a thou - - - fand thou - fand doubts re -
 in varied form perplex-ing in varied form per - plex - ing a thousand doubts doubts re -
 in varied form per-plexing in varied form per - plex - - ing a thousand doubts doubts re -

7 6 6 5
4 3

- volve - - a thou - - - fand thou - - - - fand doubts re - - - volve
 - volve - - a thousand doubts re - - - volve
 - volve - - a thousand doubts / re - - - volve

Volti Subito

6 6 6 8 7 6 - 5
6 5 4 - 3

Allegro

Compassion thus in - treating in vain shall we implore may pi-ty forrow

Compassion thus in - treating in vain shall we im-plore may pity forrow greeting forrow

Compassion thus in - treating in vain ye shall implore in vain ye shall im

f unis

p 6

Vio 1^o 6

7/4 Cres 2

greeting our happinefs re-ftore our happinefs re-ftore

our hap - - - - -

greeting our happinefs re-ftore our happinefs re-ftore

our hap - - - - -

- plore begone I'll hear no more begone I'll hear no more

no more - - - - -

5/3

f 6/5

6

6/4

5/3

7

be-gone I'll hear no more

7

7

7

b7

b7

- pinefs may pi-ty forrow greeting our happinefs re-store our happinefs re-store Alas in what - - in what have I - -
 - - pinefs may pi-ty forrow greeting our happinefs restore our happinefs restore Alas in what - - in what has she - -
 be gone no more be gone no more I'll hear Law must prevail no more I'll

f 6 6 6 5 6 6 6

Alas in what have I of - - - fen - - - - - ded A - las I do not know Alas in what - - - in what have I - - - Alas in
 Alas in what has she of - - - fen - - - - - ded A - las I do not know Alas in what - - - in what has she - - - Alas in
 hear in what you have of - fended de - ciever well you know Law must prevail no more I'll hear

8 4 6 5 3 6 6

what have I of - - - fen - - - - - ded A - las I do not know A - las I do not know I do not know I do not know.
 what has she of - - - fen - - - - - ded A - las I do not know A - las I do not know I do not know I do not know.
 in what you have of - fended de - ciever well you know de ciever well you know too well you know too well you know.

8 3 6 4 3 6 6 6 6 6 5 6 6 4 5 3

CHORUS

fotro voce

(So kindly con-de-scen-ding to our complaints at-ten-ding his highness us be-friending no

Serafkier

fotro voce

(Seemingly con-de-scending to their complaints at-ten-ding tho' Lovemy bo-foms

(So kindly con-de-scen-ding to our complaints at-ten-ding his highness us be-friending no

5/3 sf sf sf sf sf sf

Principal Voices

CHO^{rs}

more shall wrongs af--fail) may fate our prayers be-friend-ing no dif-appointment fend-ing let

rending yet shall my scheme prevail may fate our pray'rs be-friend-ing no dif-appointment fend-ing let

more shall wrongs af--fail) may fate our pray'rs be-friend-ing no dif-appointment fend--ing let

Cres unis sf sf sf 4/2 f

fotro voce

love and truth pre-vail let love and truth pre--vail may

love and truth pre-vail let love and truth pre--vail may

love and truth prevail let love and truth pre--vail may

6 6 6/5 p 6 6 7 5 3 3 4 2

CHORUS

fate our prayers be-friending no difappointment fend-ing let love and truth prevail fe - cure-ly blifs en - joy - ing all

fate our pray'rs be - friending no difappointment fend-ing let love and truth prevail fe - cure-ly blifs en - joy - ing all

fate our prayers be-friending no difappointment fend-ing let love and truth prevail fe - cure-ly blifs en - joy - ing all

fears of power an - noy - ing your clemen - cy def - troy - ing now jus-tice shall pre-vail (fo kindly con-de-scending to Serafkier

fears of power an - noy - ing your clemen - cy def - troy - ing now jus-tice shall pre-vail feemingly conde-

fears of power an - noy - ing your clemen - cy def - troy - ing now jus-tice shall pre-vail (fo kindly con-de-scending to

our complaints at - ten - - ding his highness us be - friending no more shall wrongs at - fail) - - - - - fe -

-scending to their complaints at - ten - ding tho' love my bo - foms rending yet shall my scheme prevail fe -

our complaints at - tend - ing his highness us be - friending no more shall wrongs at - fail) - - - - - fe -

SER: Tacet

Principal Voices

CHORUS

curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now jus-tice fshall prevail your
 SERAS:
 curely blifs en-joy-ing all fears of power an-noy-ing (tho' love my bo-foms rend-ing yet fshall my fcheme prevail)
 curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now jus-tice fshall prevail

LILLA & GHITA
 highnefs us be-friend-ing no more fshall wrongs af-fail
 LILLA & GHITA
 fo kindly con-de-fcen-ding no more fshall wrongs af-fail no
 (yet fshall my fcheme prevail) (yet fshall my fcheme prevail yet
 no more fshall wrongs af-fail no more fshall wrongs af-fail no

more fshall wrongs af-fail no more fshall wrongs af-fail.
 fshall my fcheme pre-vail yet fshall my fcheme pre-vail.)
 more fshall wrongs af-fail no more fshall wrongs af-fail.

Sung by Mrs. Crouch

Storage

Andantino un Poco Lento

p *Cres* *il*

7 6 6 - b - b5 6 5 6 9 6 9 5 7

Clarinet

f *ff* *unis* *Corni*

6 4 7 2 6 4 5 3 6 4 5 3 6 4 3

Clarinet

f *unis* *Flute* *Fagotti*

7 6 T.S. 8 8 8 8 8

CATHERINE

p *Pizzicato*

My plaint in no one pi-ty moves. in

3 6 4 5 6 4

p *r*

no one pi-ty moves fave Ec - - cho who in plaints - - re-

6 6 7 6 7

- plies like me de-priv'd of him she loves with sympathy she counts she

counts my sighs she counts my sighs pleas'd with the strain the hap- less maid re-

- peats the un - a - vail - ing moan and while she lends her soothing aid laments my for - - - row and her

own pleas'd with the strain the hap - less maid re - - peats th' un - a - vail - ing moan

Clarinet

Oboe

Vio.

Oboe

Vio.

Oboe

6 5 6
4 3 4

and while she lends her footh - ing aid laments my for-row and her own la -

- ments - - - la - ments - - - my for -

- - - row and her own laments my for - row my forrow and her own laments my

ad Lib. T.S.

for - row my for-row and her own

a tempo f

DUETT.

Sung by Mr. Kelly and Mrs. Crouch

SERASKIER
ad Lib. (writing)

Storage
CATH: 43
a tempo

CATHERINE

Of plighted faith so truly kept of all love dic - tates tell Of all love dic - tates tell of
Andantino Grazioso *sf* *p* 6 6 5/3 6/4 5/3 ad Lib. 5/3 6/4 5/3

rest - less thought that never slept since when she bade farewell since when she bade fare - well the ri - sing fight the
SERAS: CATH: 6 6 5/3 6/4 5/3 6/4 5/3

frequent tear the frequent tear the flush of hope the chilling fear the chilling fear
CATH: SERAS: 7/5 6/4 7/5 6/4 7/5 6/4 6 6 6/4 5/3 6/4 5/3

so may the sympa - thetic soul di - rect kind fancies wing where future hours in transport roll and loves rewards shall bring and
CATH: SERAS: 7/5 6/4 5/3 6/5 6/4 5/3 7/4 8/3 6 4/2 6/4

so may the sympa - thetic soul di - rect kind fancies wing where future hours in transport roll and loves rewards shall bring and
* 7/5 6/4 5/3 6/5 6/4 5/3 7/4 8/3 6 4/2 6/4

loves rewards shall bring of rest - less thought that ne - - ver slept since when she bade fare - well
(reading) 6 4 5 6 6 6 6

loves rewards shall bring of plighted faith so truly kept of all affection dictates tell of restless thought that never slept since her beloved she bade farewell
6 4 5 6 6 6 6

* If this part is sung by a Lady she must sing the under notes.

(reading)

of plighted faith so truly kept of all affection dic-tates tell of restless thought that never slept since her belov'd she bade fare-

the fre - - quent tear the ri - - sing sigh the chil - - ling

- well - - so may the sympa - thetic soul di - rect kind fan - cy's wing where fu - ture hours in

fear - - - so may the sympa - thetic soul di - rect kind fan - cy's wing where fu - ture hours in

transport roll and love's rewards shall bring and love's rewards shall bring - - - and love's re - wards shall

transport roll and love's rewards shall bring and love's rewards shall bring - - - and love's re - wards shall

bring - - - and love's re - wards shall bring.

bring - - - and love's re - wards shall bring.

Sung by Mr. Kelly

Allegro
afsai

Pacifello

Confu - sion thus de - fea - ted with bit - - ter

p 6 6 6/4

scorn thus treated whatever what - e - - - ver thoughts purfu - ing where

6/4 5/3 6 6 sf 6

e - - - ver I turn mine eyes fur - rounding mifts of ruin in darkning cir - cles

6 6/5 # # Cres *f*

rife furround - ing mifts of ru - in furrounding mifts of ru - in in darkning

6

dark' - - - ning cir - - cles rife in darkning cir - cles rife in darkning cir - cles rife in

6 6/4 5/3 *f* unis unis

frost in fire in frost in fire by turns my bo - - - fom free - - - zes

6 6 6 4 6 4

burns 'tis fixt my ri - - - val finds finds a grave yet ho - nour bids me save from

5 3 6 6 6 5 6 sf 6 4 5 3

death the captive brave in frost in fire in frost in fire by turns my bo fom my

6 sf 6 4 5 3 6 6

bo - - - fom free - - zes burns freezes burns freezes in frost in

6 6 4 5 3 6

fire by turns my bo - fom free - zes free - zes burns Confusion thus de - feated thus de -

6 6 6 6 5 6 6 6

- feated what e-ver thought pursue - - ing where'er I turn my eyes furrounding mists of ruin fur-

6 sf 6 5/3 6 sf 6 5/3

- rounding mists of ruin in dark'ning dark - - - ning cir - - - des rise fur - round - - ing

6 6 5/3 Cres

mists furround - ing mists of ru - in in dark'ning circles rise fur - - round - - - ing

il f 6/4 5/3 p Cres

mists fur - rounding mists of ruin in dark'ning circles rise in dark'ning circles rise in

il f 6/4 5/3 6/5

dark'ning circles rise.

6/5 8 8 8 8

Andanti?

Introduction for piano (p) in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

5 4 5 7 6 9 8 7 7 8

3 2 3 5 4 7 6 5 2 3

LILLA

Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcer - - ning

GHITTA

Haſte Zephyr haſte gentle Zephyr o'er the glade - - if there my love diſcer - ning if there my love diſcern - - ing

4 5 7 6 9 8 7 7

2 3 5 4 7 6 5

kindly with flutt'ring flutt'ring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - ing.

kindly with flutt'ring flutt'ring pinions aid - - his weary ſteps return - ing his weary ſteps return - - - ing.

5 4 5 5 6 9 8 7 7 6 6 7

3 2 3 3 4 7 6 5

his ſteps re - turn - - - ing fo may thy wings then wanton play no ſcorching fun no fun op -

his ſteps re - turn - - - ing fo may thy wings then wanton play no ſcorching fun no fun op -

6 5 6 7 7 8 6 5 7

4 3 4 5 4 2 3 4 5 4

SESTETTE. Sung by Mr. Kelly Mr. Fox Mr. Bannister Jun^r Mr. Dignum Mrs. Bland and Signa Storace.

Martini

LILLA

Night thus from me concealing the form of him I love Oh let his voice re-vealing his truth my

GHITA

Night that from me concealing the form of him I love Oh let his voice re-vealing his truth my

Larghetto

Sem. p T.S.

SERASKIER

doubts remove night thus from me concealing the form of her I love Oh let her voice re-

ISMAEL

doubts remove night thus from me concealing the form of her I love Oh let her voice re-

T.S.

LILLA

- vealing her truth my doubts remove Oh heav'ns the Seraskier a lovers accents hear with fympathetic.

GHITA

- vealing her truth my doubts remove Oh heav'ns the Seraskier with fympathetic.

ISMAEL

LILLA

paf-sion fond ex-pectation cheer fond ex-pectation cheer should my husband hear us what could poor Lilla

GHITA

paf-sion fond ex-pectation cheer fond ex-pectation cheer Ah should my husband hear us what

PETER
hark

do what could he do I'm sure theres some one near us I'm sure theres some one near us Ghitta

LEO
hark

could poor Ghitta do I'm sure theres some one near us I'm sure theres some one near us

LIL & GHL

our husbands near us my love I'm here my love I'm here you're here then but who is this fo

SER

Lilla **ISM** their husbands near us you're here then but who is this fo

PETER

LEOPOLD

LILLA

near but who is this fo near Honest peafants home returning from their labour I sup-

GHITA

near but who is this fo near Honest peafants home returning from their labour I sup-

PETER

pose how I pray came you fo knowing whether they are friends or foes jea - lous fears per -

LEOPOLD

-pose how I pray came you fo knowing whether they are friends or foes

sf

SERASKIER

PETER (Now jea - - lous fears perplexing like 'whelming billows roll like billows roll) and

LEOPOLD like 'whelm-ing billows roll like whelming billows roll begone'tis thy falshood dif

ISMAEL jealous fears perplexing like 'whelming billows roll like 'whelming billows roll begone'tis thy falshood dif

Now jea - - lous fears perplexing like 'whelming billows roll like billows roll and

$\frac{6}{5}$ sf sf $\frac{6}{5}$ sf sf $\frac{6}{5}$ sf sf

LILLA Ah can my dear suspect me my truth he cannot

GHITA Ah can my dear suspect me my truth he cannot

wreck the tortur'd foul and wreck the tortur'd foul

-tracts my tortur'd foul begone'tis thy falshood diftracts my tortur'd foul

-tracts my tortur'd foul begone'tis thy falshood diftracts my tortur'd foul

wreck the tortur'd foul and wreck the tortur'd foul

$\frac{6}{4}$ $\frac{5}{3}$ sf sf

fear my truth he cannot fear doubt now shuts in the day hope kindly lend thy ray of

fear my truth he cannot fear doubt now shuts in the day hope kindly lend thy ray of

doubt now shuts in the day hope kindly lend thy ray of

doubt now shuts in the day hope kindly lend thy ray

LEOPOLD ISMAEL

doubt now shuts in the day hope kindly lend thy ray of

6 5
4 3

fil - - ver light and to our eyes Oh bid thy bright Creation rife

fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

fil - - ver light and to our eyes Oh bid thy bright Creation rife and brightly to our eyes bid thy Creation rife

7 7 6 6 5
5 4 3

creation rife bid thy creation rife - - - creation rife bid
bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife - - - bid thy creation rife bid
bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife bid thy creation rife bid
rife bid thy creation rife and brightly to our eyes bid thy creation rife rife bid
bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife bid thy creation rife bid

6 6 6 6 6 6 6 4 3 6 6 6 6 6

thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
thy creation rife - - bid thy crea-tion rife bid thy crea-tion rife.

6 6 6 5 3 6 6 4 3 6 6 4 3 6 6 4 3

Storage

Andantino

How few know how to

value life and taste its re - al joys unmix'd with jealousy and strife unmix'd with anger pride and noise unmix'd with jealousy and

strife unmix'd with anger pride and noise unmix'd with anger pride and noise Let riches power and pomp surpass and

from me if they please let me laugh love and drink my cheerful glaſs and lead a life of eaſe let me laugh love and drink

2
Life's current pure & limpid ſeems
Till paſſions wild miſtake
In madneſs troubles all the ſtreams
Of which he muſt partake.
Let riches power &c.

laugh love and drink laugh love & drink my cheerful glaſs and lead a life of eaſe

Sung by Sig^{ra} Storace

Sáliere

Allegretto

La ra la ra la la ra la ra la ra la ra la ra la ra la ra la ra la ra la ra la ra la ra

p 6 4 3 6 9 8 7 6 *sf* 6 4 3 6 9 8

Un poco Adagio

Flute

la ra la ra la ra la ra la ra - la ra la what can mean that thoughtfull frown why those eyes to earth cast down tell me

7 6 6 *p* *sf* 6 5 *sf* 7

Tempo!

what amifs they fee let them kindly look on me La ra la ra la - la ra - - la ra la ra la

6 *sf* 6 # *sf* 6 4 3 6 9 8 7 6

ra la ra la ra la ra - - la ra la - - la ra la ra la ra la ra la ra la - - la ra la what then

sf 6 4 3 6 9 8 7 6

Un poco Adagio

would my dearest have come indeed I will be grave and with melancholy face calmly hear the pitious case

p *sf* 6 *sf* 6 *sf* # 6 6

Tempo 1^o

La ra la ra la la ra - - ra la ra la ra ra la ra la ra la ra - - la ra la
 la ra - - la ra la ra la ra la ra la ra - - la ra la

6 4 3 6 9 8 7 6 sf 6 4 3 6

9 8 7 6 6 f 6

SERANADE

Sung by Mr. Kelly

Kelly

Andantino

To migh - - - ty love the yielding frings as pref - - - sing fa - - cred to
 him they praife their sweet em - - ploy Ah my fond heart whose pafion they're ex -
 - pref - - - sing vi - - brates like them to love but not to joy .

MARCH of Turkish Soldiers

Storage

The musical score is arranged in five systems, each with a piano part (treble and bass clefs) and a violin part (treble clef). The tempo is marked *Allegretto*. The key signature is one sharp (F#). The time signature is 2/4. Dynamics include *p*, *mf*, *p*, *mp*, and *pp*. Performance markings include *tr* (trills) and *Violoncelli Pizz.* (pizzicato for violoncelli). The word *Minore* is written in the piano part of the fourth system.

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *f* and *p*.

Second system of musical notation, including first and second endings marked with '1' and '2'.

Sung by Mr. Dignum Mr. Dubois Mr. Sedgwick and Chorus of Austrians. Storace

Principal Voices

Since victory now like a mistress kind puts an end to all our quarrels

Principal Voices

Allegro Maestoso

Basso Tacet

Since victory now like a mistress kind puts an end to all our quarrels

Since victory now like a mistress kind puts an end to all our quarrels

unis 6

CHO^S

In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

CHO^S

In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

CHO^S

In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

vic-tory now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the

victo-ry now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the

victo-ry now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the

f 6 5 6 6 unis

vine we'll pluck our laurels from the vine we'll pluck our laurels let us drink as we fight let us

vine we'll pluck our laurels from the vine we'll pluck our laurels let us drink as we fight let us

vine we'll pluck our laurels from the vine we'll pluck our laurels let us drink as we fight let us

6 #

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huz-

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huz-

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huz-

6 7 6 7 6 6 6 5 4 3

Prin. Voices

- za huzza we charge we charge we charge we charge we charge and scorn all shrinking 'till our

- za huzza we charge we charge we charge we charge we charge and scorn all shrinking 'till our

- za huzza we charge we charge we charge we charge we charge and scorn all shrinking 'till our

6 6 6 5/3

CHORUS

wine like the foe retreats a - pace thus we shew our valour in drinking till our wine like the foe retreats apace till our

wine like the foe retreats a - pace thus we shew our valour in drinking till our wine like the foe retreats apace till our

wine like the foe retreats a - pace thus we shew our valour in drinking till our wine like the foe retreats apace till our

f 6 6 6 6

Prin. Voice

wine like the foe retreats a - pace thus we shew our valour in drinking thus we shew our valour in drinking let us

wine like the foe retreats a - pace thus we shew our valour in drinking thus we shew our valour in drinking let us

wine like the foe retreats a - pace thus we shew our valour in drinking thus we shew our valour in drinking let us

6 6 6 6 unis 6

Tutti

CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

CHO.
drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

Principal Voices

CHO'S

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

6 6 6 5
4 3

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

6

drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink - ing

drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink - ing

drink as we fight thus we fiew our valour in drinking thus we fiew our valour in drink - ing

unis 6 6

huz - za huz - za huz - za huzza huz - za

huz - za huz - za huz - za huzza huz - za

huz - za huz - za huz - za huzza huz - za

unis 6

End of Act II.

Andantino

fem. ρ $\frac{7}{2}$ $\frac{8}{3}$

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{8}{3}$

fotto voce

On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and

On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and

rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile strife

rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile

$\frac{7}{2}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

hof-tile strife a - while suspending short liv'd peace and rest prevail - - - pre - - - - - vail

strife a - while a - while suspending short liv'd peace and rest prevail - - - pre - - - - - vail

Sung by Mrs. Crouch

Storage

CATHARINE

No more I'll

Andantino

heave the tender sigh the tender sigh no more no no more I'll drop the bri-ny tear for hopes promis'd hour of bliss is near

Yet dan - - gers furrounding my rea - - son confounding Ah whither shall I fly

Ah whither whither shall I fly Ah whither whither shall I fly Ah whither shall I fly - - - - - no no

Sung by Mr. Bannister Jun^r

Storage 67
LEOPOLD

Andante con moto

f *p* *f*

How pro

-voking your doubts dyethink I'm a fool in the heat of the battle you know I was cool while our selves and our neighbours with Guns Pistols

Sabres were cutting and flashing Mahomedans hatching were cutting & flashing Mahomedans hatching but need I care for that for since times on the

wing you see I am merry you hear how I sing tollo lolderol lolderol lolderol you see I am merry you hear how I sing.

That jade, Madam Lilla that gipsy, afar,
 Is jigging away to the Turkish guitar;
 While great smooth chin'd fribbles,
 With vile squeaking trebles,
 Chaunt her praises, to cheer
 That curst Seraskier.
 Till the handkerchief's thrown but then what's that to me,
 It can't make me uneasy I'm happy, you see,
 Tol de rol, &c.
 It can't make me uneasy I'm happy, you see.

Sung by Sig^{ra} Storace

Storace

Cantabile

LILLA

Do-mef - - tic peace my fouls de -

- fire the dear - - - eft blifs - - fate could be - - ftow at length - - to thee I

may - - af - - pire mis - for - - tunes ftorms - - no lon - - - gerno lon - - - ger blow Do -

- mef - - tic peace my fouls de - - fire the dear - - - eft blifs - - fate could be -

stow at length to thee I may af- - pire mis- for - - - tunes storms no lon - - - ger

6 4 5 3 6 4 5 3 6 4 5 3 6 6 4 5 3

Allegro

blow Escap'd their ire now safe on shore I

f p 6 4 5 3

listen listen I lis- ten to the tempests roar escap'd their ire now safe on shore I listen to the tempests

b6 6 Cres b7 f p b6 4 5 3 b6 4 5 3 b6 4 5 3 unis f

roar and while the billows the bil- lows i- dly foam and while - the

f p f p f p 6 5 6 4

bil- - lows i - - - dly foam they more en - - - dear my long loft

b6 6 4 6 5 6 4 b6 6 4 6 5 6 4 6 4 5 3

home escap'd their ire now safe on shore I listen to the tempests roar escap'd the storm now

safe on shore I listen to the tem - pests roar and while the bil - lows i - dly foam they

more en - - dear my long lost home they more en - - - dear - - my long lost

home escap'd their ire now safe on shore I listen to the tempests roar and while the

bil - lows I - - dly foam they more endear my long lost home they more - - -

they more en - dear my long loft home

my long loft home and while the bil - lows i - - dly

foam they more en - dear my long loft home they more en - dear they more endear my long loft

home they more - - - - - endear - - - - - my long - - - - - loft

home they more endear my long loft home.

unis

Sung by Mr. Suett

YUSEPH

Allegretto

Some time a - - go I married a wife and

the poor foul was the plague of my life I thought when I lost her troubles were done but i

'faith I find they're just begun tho' she's gone still 'tis all one my troubles a - - las are

just begun *f*

A magistrate I next became;
 To be impartial was my aim,
 No distinction I made between great and small;
 Plaintiffs, defendants I fleec'd them all,
 Great and small,
 Fleec'd 'em all.
 Turks and Christians, I cheated 'em all.

In praise of honesty, I've heard
 As policy 'tis much prefer'd,
 Then if 'tis best in life's repast,
 The daintiest dish, I'll taste the last.
 Honest at last,
 Tir'd of the past,
 Perhaps as a change I may try it at last.

Sung by Mr. Bannister Jun^r & Sig^{ra} Storace

LILLA Storage
Tho' you think by this to

Allegretto *f*

LEOPOLD **LILLA**
vex me love no more can give me pain Vainly strive not to perplex me you shall dupe me ne'er a-gain Now your

LEOPOLD
falshood is requited I'll enjoy a single life Hark to glory I'm invited by the

mf

LILLA **LEOPOLD** **LILLA**
cheerful drum and fife By consent then now we fe-ver Love's all nonsense freedoms sweet And we take our leave for

LEOPOLD **LILLA** **LEOPOLD** **LILLA** **LEOPOLD** **LILLA**
ever Never more again to meet never more never more never more never more I don't

Sung by Mr. Kelly

SERASKIER

Storage

ff Love and honour now conspire to rouse my soul with martial fire to

Largo Maestoso *mf* *p* 6 6 6

rouse my soul to rouse to rouse my soul with martial fire

ff *p* Clarinet Bassoons

Ho - - - ly Pro-phet hear - - my pray'r - - give me once more my charm - - - ing

p 6 4 5 6

fair Oh give me once more - - my charming fair Trumpets behind the scenes the

hr Allegro Moderato

Austrian trumpets bold alarms breathe de-fi - ance to our arms

f

CHORUS

Loud let the song of triumph rise blest triumph o'er oppresions fway valour has gain'd the brightest prize for freedoms
 mind Loud let the song of triumph rise blest triumph o'er oppresions fway valour has gain'd the brightest prize for freedoms
 Loud let the song of triumph rise blest triumph o'er oppresions fway valour has gain'd the brightest prize for freedoms

f # 6 4 # 5 # 6 # 6 # 7 6 # 5 4

voice shall join the lay for freedoms voice shall join the lay
 voice shall join the lay for freedoms voice shall join the lay
 voice shall join the lay for freedoms voice shall join the lay

Spanish Tune

Allegretto

5 # unis

LILLA & GHITA unis.

Now while music her strains most in - viting shall in sweet gra - ti - tudes cause dif - play Tho' un - tutor'd in
 skill so delighting our heart felt thanks let us hum - bly pay strains so art - less tho we prof - fer

LILLA GHITA

LILLA GHITA BOTH

Hearts o'erflow - ing zest the of - - fer Now while music her strains most in - viting shall - in sweet grati - tudes cause dif -

CHO: Peasants & Soldiers

play Now while music her strains most in - viting shall in gratitude's cause dif - play shall in gratitude's cause display

Now while music her strains most in - viting shall in gratitude's cause dif - play shall in gratitude's cause display

Now while music her strains most in - viting shall in gratitude's cause dif - play shall in gratitude's cause display

f 7/5 7/5 7/5 7/5 6 6 6 6

LEOPOLD LILLA & GHITA

All ill humour thus vented in fighting we're as usual good humour'd and gay Happy li - ber - ty's

p 6/4 5/3 6/4 5/3

blesings re - gaining they in - - spi - ring our simple lays Freedom's glo - ri - ous cause suf - taining our

LILLA GHITA LILLA

humble song the great theme shall raise - Strains fo art - - lefs Tho' we prof - fer Hearts o'er - flow - ing

GHITA

BOTH

Zet the of-fer Freedom's glo-ri-ous cause suf-tain'g our humble song the great theme shall raise

CATH:

SERAS:

From com-panions in danger this greeting of friendship how can we re-quite a re-ception fo

gracious when meeting 'tis then duty becomes a delight becomes a delight du-ty now becomes a delight a reception fo gracious when
 a reception fo gracious when meeting 'tis then duty becomes our delight du-ty now becomes our delight a reception fo gracious when

PETER
 ANSELM

LILLA & GHITA

mee-ting duty becomes a delight Bright the laurel of victory gracing man-ly brows merit marks it to wear
 mee-ting duty becomes our delight
 mee-ting duty becomes our delight

CHORUS Men

Women

tutti

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Toils forgetting beauty beaming Bright the

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the

f 7 7

laurel of victory gracing man - - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

laurel of victory gracing man - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

laurel of victory gracing man - - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

6

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - 'rite fair

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - 'rite fair

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - - 'rite fair