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AN OPERETTA.

LIBRETTO BY

FANNY CROSBY,

MUSIC BY

H. P. DANKS.

PUBLISHED BY

THE JOHN CHURCH COMPANY,

CINCINNATI. NEW YORK. CHICAGO.
LEIPSIC. LONDON.

PRICE, \$1.00.

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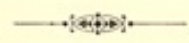
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• ZANIE •

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CINCINNATI:

Published by The **JOHN CHURCH CO.**, 74 W. Fourth Street.

CHICAGO:

Root & Sons Music Co.
200 Wabash Avenue.

NEW YORK:

The J. Church Co.,
19 East 16th Street.

1-23-09

PRINCIPAL VOICES.

ZANIE, *Soprano.*

MRS. RINGGOLD, *Soprano.*

EMILY, *Soprano.*

HEPSICHORE, *Contralto.*

STELLA, *Contralto.*

HERBERT, *Tenor.*

SIR HENRY, *Baritone.*

MR. RINGGOLD, *Baritone.*

FARRAL, *Basso.*

REMARKS.

1. ACCOMPANIMENT.—Where an orchestra is impracticable, a Piano-forte alone or Piano and Organ will make an effective accompaniment for this operetta.

2. SCENERY.—Only three scenes are really necessary: A Forest, Garden, and Drawing-room. Where there are no conveniences for the Forest and Garden scenes, improvise them the best that circumstances will allow. Where this can not be done, the audience will have to imagine the stage a forest, garden, etc. A drawing-room can be made almost anywhere.

3. PROPERTIES.—A kettle of some sort, suspended upon sticks or stones, over a seeming fire, for Hepsichore, in Scene VI.

A Chair placed upon a box covered with carpeting will answer for the Queen's Pedestal, in Scene VI.

A Tent of some kind will be required for Zanie, in Scene VI.

Also, two or three more for the Gipsy outfit, in Scenes I, III, and VI, if possible.

In place of an extra Piano-forte for Stella, in Scene V, a small Organ, or even a Table will answer the purpose, as it is not necessary that Stella's exercise should be heard, and Emily's Solo (No. 10) is accompanied by the same person or persons that accompany the whole Operetta.

4. The Chorus following Herbert's Solo (No. 14) would be most effective if rendered by voices invisible (back of the scenes or in an adjoining room) by such persons as are not required on the stage at the time.

5. Solo (No. 16) may be sung (all three verses) by one Gipsy (a Soprano), or by three different Sopranos, or two different Sopranos and one Tenor.

6. NUMBER OF PERFORMERS.—Of course it is optional as to the number of people taking part in the Operetta. The greater the number of Gipsies (who do the principal part of the choruses), the more effective the choruses will be.

The Gipsies, having previously disappeared from the scene as such, will, with a change in their make-up, become part of the company of guests and friends of the Glenvilles, who precede the bridal party from the Chapel to the Mansion, and sing the Wedding Chorus (No. 19).

The number of young ladies accompanying Irene (in Scene IV), including Emily and Florence, must be six at least, and twelve or more if convenient, as they are divided into Choruses (Nos. 8 and 9).

7. COSTUMES.—It will be seen by glancing over the Libretto that there is very little required in the way of elaborate Costumes. Zanie must be dressed at first in white, with a wreath of flowers on her head; afterwards as a bride, etc.

Hepsichore, Farral, and the rest of the gipsies must be made up as typical gipsies. The men should wear high boots to the knee, dark-colored pants, cutaway jackets, wool shirts, felt and straw hats (large). All the gipsies may be adorned with a plenty of showy jewelry, etc. The women dress in gay-colored woollen dresses, fancy-colored calico aprons, made long, flats, trimmed or not (for old women, calico bonnets), low shoes and gay stockings, etc., etc.

All other characters are dressed as occasion requires in ordinary society. Of course, much depends upon the taste and convenience of the different persons taking leading parts as to how they make themselves up. By reading over the Libretto they can get as fair an idea of what their make-up should be as we can advise.

ZANIE.

AN OPERETTA.

Characters.

SIR HENRY GLENVILLE,	. . . . .	<i>An English Nobleman.</i>
HERBERT,	. . . . .	<i>Son of Sir Henry.</i>
IRENE, } STELLA, }	. . . . .	<i>Daughters of Sir Henry.</i>
MR. RINGGOLD, } MRS. RINGGOLD, }	. . . . .	<i>An American Lady and Gentleman.</i>
ZANIE,	. . . . .	<i>The Young Gypsy Queen.</i>
FARRAL,	. . . . .	<i>A Gypsy.</i>
HEPSICHORE,	. . . . .	<i>A Gypsy Fortune-teller.</i>
FLORENCE, } EMILY, }	. . . . .	<i>Young Lady Friends of the Glenvilles.</i>

Gypsies, Fairies, Guests, &c., &c.

No. 1. INTRODUCTION.

SCENE I.—*A Gypsy Camp in the outskirts of Devonshire, England.*
The Gypsies are making preparations for a hasty removal. In the midst of these preparations they sing—

No. 2. CHORUS.

The dew is on the snow-white thorn,
The owl has gone to rest,
And waning stars are bearing hence
The hours we love the best;
Now soars the lark on airy wing,
To hail the opening day,
Come, strike our tents with lively hands,
We gypsies must away.

Bring forth, bring forth our grazing steeds,
Let all be quickly done,
For we must reach our destined place,
Ere sets the golden sun;
'Tis gleaming o'er the mountain top,
With bright and genial ray,
Come, strike our tents with lively hands,
We gypsies must away.

There's game for us and well we know
'Tis won by stealth and care,
And he who best can play his part,
Will win the largest share;
Good-bye, good-bye, ye forest wilds
And smiling vales so gay,
Keep watch for us till our return,
We gypsies must away.

SCENE II.—*A Room in an elegant Mansion, the residence of SIR HENRY GLENVILLE and his family, situated near a large country town.*
STELLA, the daughter, sits by the window reading.

Enter HERBERT, her brother, in great excitement.

HERBERT. Stella! Stella! I have been looking all over for you, and at last here you are, devouring the pages of that old volume with the eagerness of a sage or philosopher.

STELLA. Why, Bertie, what has happened? Your cheeks are flushed, and you are nearly out of breath. Sit down quietly and tell all about it.

HERBERT. A band of real gypsies have just arrived in the neighborhood, and are preparing for a grand merrymaking. Their encampment is only a mile and a half distant, and papa says, if we like, there will be no harm in our taking a look at them.

STELLA. Is it the same party who were here some ten or twelve months ago, and who created such an excitement among the peasantry?

HERBERT. Yes; and the same maiden who attracted so much attention among the gentry, and with whom I had the good fortune to become acquainted, is still with them. Oh, Stella! Zanie is a most lovable character, and has a voice like a nightingale.

STELLA. Why, Herbert Glenville, how can you apply the word lovable to anyone belonging to a people so utterly destitute of culture and refinement! I agree with you that some of their women are possessed of great beauty, but in this particular instance it seems to me that your enthusiasm carries you far beyond your judgment.

HERBERT. Are you willing to believe the evidence of your own eyes?

STELLA. Certainly I am!

HERBERT. Then don your hat and feathers and other trappings, and let us go to the camp. Make haste, please; we have not a moment to lose.

SCENE III.—*The same Encampment. The Gypsies arrange themselves in a group. HERBERT and STELLA stand at a little distance, watching them.*

No. 3. SOLO AND CHORUS OF GIPSIES.

SOLO.

Now begins our nightly revel,
Now amidst the dance we stand,
Who so gladsome, free and merry.
As a roving gypsy band?

CHORUS.

We will dance till high above us
Birds awake their matin chime,
Rural songs of mirth and pleasure,
With our footsteps keeping time.

SOLO.

Let the miser count his treasure,
Let the farmer till the soil,
Yet to labor we are strangers—
We were never made for toil.

CHORUS.

We will dance, etc.

SOLO.

Hip! hurrah! the moon is rising,
See, she comes, our sports to grace,
Peeping through the leafy branches,
With a mild approving face.

CHORUS.

We will dance, etc.

STELLA. Bertie, I am afraid to come in contact with these rude men and women. I have been told that they live by plunder, and who knows but they will rob and then take us prisoners?

HERBERT. Nonsense, you little goose! They will do nothing of the sort. Come along! There's Zanie. See! she is dressed in white, with a wreath of flowers on her head. Now gaze earnestly for a moment and tell me what you think of her. She is even more angelic than when I last saw her.

STELLA. You are quite right: she is indeed angelic; but she is no gypsy, I assure you.

HERBERT. What?

STELLA. She is no gypsy; neither in form, feature or complexion does she bear the slightest resemblance to any of them.

HERBERT. Hush! she is aware of our presence and is coming to bid us welcome.

ZANIE approaches and sings.

No. 4. SOLO.

You are welcome, friends, to our greenwood home,
In the sylvan wilds where we love to roam,
We have spread our feast neath the wailing trees,
And our cheeks are fanned by the laughing breeze.

You are welcome, friends, to our festive cheer,
There is nought to harm, there is nought to fear,

Then, away, away to the dance to-night,
Let your hearts be gay, as your eyes are bright.

Yes! away, away to the dance with me,
I will bring you sweets from the honey bee,
I will gather fruits that are rich and rare,
And balmy breath from the roses fair.

STELLA (*aside to HERBERT*). What a charming voice! If she could only be induced to abandon this mode of life, she would make a fortune and become an ornament to society.

No. 5. DUO.—ZANIE AND HERBERT.

HERBERT. Fly, Oh birdling, do not stay,
Turn from gypsy life away,
You should learn to spell and read,
Will you not my counsel heed?

ZANIE. Take this promise now, from me;
If a gypsy you will be,
Then your counsel I will heed;
You shall teach me how to read.

HERBERT. Will you be my faithful friend,
May I on your word depend,
Shall I find you ever true,
What you promise, will you do?

ZANIE. I will be your faithful friend,
On my word you may depend,
You shall find me ever true,
What I promise, I will do.

No. 6. TRIO.—ZANIE, STELLA AND HERBERT.

Good-night, good-night, 'tis passing sweet,
Our friends in scenes like this to meet,
And though we now must say adieu,
We'll keep their mem'ry warm and true,
And should we meet another day,
Our steps as light, our hearts as gay,
Oh, may our friendship stronger grow—
But now, good-night! 'tis time to go!

ZANIE (*to STELLA*). Your pardon, lady; but your hair has accidentally escaped from beneath the comb which held it, and the comb is broken. If you will come with me for a moment, I will supply its place with another.

HERBERT. Go with her at once, Stella, and I will wait here until you return.

[*Exit ZANIE and STELLA.*]

FARRAL (*a Gypsy, to HERBERT*). Halloo, my fine fellow! so you have not forgotten Zanie.

HERBERT. That would be quite impossible, sir.

FARRAL. Did you ever tell your father of your friendship for her, and your frequent visits to the gypsies?

HERBERT. I only told him of your arrival to-day, and obtained his permission to enjoy your evening festivities; but of my other visits he knows nothing, nor would I enlighten him for the world.

FARRAL. Harken, my lad: The best thing for you is to run away and become one of us. Zanie and you would be companions to each other; and, besides, with a little training, I think we should be able to make a man of you. What do you think of it, eh?

HERBERT. Your proposition strikes me favorably; but I must have more time to consider upon it. It is not so easy to leave one's parents and home. (*Aside*.) If I can get Stella's promise to keep my secret, I'll run away this very night. Here she comes. Good-night, Farral! Good-night, all! I'll see you to-morrow.

No. 7. CHORUS OF GYPSIES.—MALE VOICES.

A jovial life is ours, Ha, ha!
 With little of trouble or sorrow,
 The clouds of to-day all vanish away
 And bring us a brighter to-morrow, Ha, ha!
 The proud may rest on their beds of down.
 But we every house-dweller scorning,
 Like birds on the wing will merrily sing,
 And dance 'till the blush of the morning, Ha, ha!

Ah, gayly we roam the world, Ha, ha!
 As free as the zephyr above us,
 We frown on the cold, but honor the bold,
 And smile to the darlings that love us; Ha, ha!
 We watch the fields when the grain is ripe,
 We look on the reapers that bind it,
 We stay not to plead, but take what we need,
 Wherever at night we may find it, Ha, ha!

SCENE IV.—*A Garden near SIR HENRY'S Residence.*

Enter STELLA and HERBERT.

HERBERT. Stella, do you love your brother sufficiently to keep whatever secret he may confide to you, without betraying him under any circumstances?

STELLA. Yes! But I hope you have done nothing wrong.

HERBERT. It is not what I have done, but what I intend to do. The truth is, I have a strange interest in the fate of that gypsy girl. I am anxious to do her good, and for that purpose, now that I have seen you safely home, I shall return to the camp and become a gypsy.

STELLA. Oh, Herbert, this is dreadful! It will break our hearts; I am sure it will. But I have promised, and will keep my word.

HERBERT. You're a dear, good girl. Now, good-bye! Don't fret about me; I'll come back again some day, and perhaps I will bring Zanie with me. (*Kisses STELLA and departs.*)

SCENE V.—*A Drawing-room in the Mansion. STELLA at the piano—
 * forte, trying to remember a lesson, which she at last succeeds in playing with tolerable correctness.*

Enter IRENE (an elder sister), accompanied by several of her associates (ladies).

IRENE (*to STELLA*). I am pleased with the manner in which you have played the exercise I gave you, but such music is rather monotonous. Suppose you resign the piano to me, and you will join us in singing some of our favorite songs. Come, girls; what shall we sing first?

EMILY. Let us sing our song to the fairies, and its reply.

STELLA. Then we will divide ourselves in this way: one half of our number, embracing the largest of us, shall sing, "Tell us, fairies, where you dwell," and then the remaining half shall personate the fairies. Now, are you ready? Sing!

No. 8. THREE-PART CHORUS.—FEMALE VOICES.

Oh, tell us, fairies, where you dwell,
 When winter winds are blowing,
 When not a leaf is in the dell,
 Nor brook or rill are flowing?
 Where hide ye, then, Oh, mystic train?
 In some bright star above us,
 To whisper o'er the charm again,
 That binds to those that love us?

Oh, tell us, fairies, where you dwell,
 When snow-flakes crest the mountain,
 When sylvan chimes no longer swell,
 And frost has sealed the fountain;

Say! do ye plunge beneath the waves
 In bells where moonbeams shining,
 Reflect their light on coral caves,
 Where nymphs their wreaths are twining?

STELLA. Now, fairies, to your places, and give us your answer.

No. 9. CHORUS OF FAIRIES.

We come from fairy land,
 And roam where'er we will;
 We heed not winter's chilling storms,
 For we are happy still.
 We roam the earth, the air,
 And o'er the distant sea,
 We visit every sunny clime,
 Where'er our thoughts would be.

We scale the mountain's peak,
 And sometimes in a star
 We float away at dewy eve
 To worlds unseen and far;
 When gentle spring returns,
 And May bells sweetly ring,
 We seek the cool and shady grot
 With forest sprites we sing.

IRENE. Now for a song. What shall it be; and who shall sing it?

FLORENCE. Emily has just learned a song which is entirely new. It has such a pretty name! It's called "Think of the absent one."

ALL. Oh, Emily! you will sing it for us, won't you?

EMILY. I will do my best.

IRENE. One moment! Here comes papa; he is very fond of music, and I know he will be pleased, as well as ourselves.

Enter SIR HENRY.

SIR HENRY. I can not allow you to enjoy all this sweet music alone, so I venture to intrude, and become your auditor.

IRENE. No intrusion whatever, papa, you are always welcome. Now, Emily.

EMILY sings.

No. 10. SOLO.

Think of the absent one gone from our sight,
 Think of the absent one roaming to-night,
 Lonely the heart may be, laden with care,
 Think of the absent one, breathe him a prayer.

Think of the absent one, where has he gone?
 Now at the vesper time comes not his song,
 Far from his place of birth, chance on the main—
 Bear him, ye gentle winds, home, home again.

SIR HENRY. How singular that you should have selected this song! And now, my friends, let me tell you of another strange event, which has affected me very deeply. A few hours ago I was waited upon by a gentleman from the United States, who is in search of his young daughter. She was stolen from her home at an early age, and her father has every reason to believe that she was brought to England, and he has come hither with the hope that he may be able to find her among the gypsies.

STELLA (*rising and bursting into tears*). Oh, papa, I must unburden my heart to you! My brother! my brother!

SIR HENRY. What of your brother, Stella?

STELLA. He has run away with the gypsies to the old forest.

IRENE (*angrily*). Why, Stella, you naughty, wicked girl! Have we not been taught never to be disobedient to the will of our parents? How dare you keep such a secret, when you know papa was always adverse to his having anything to do with this lawless people! You deserve to be severely punished—indeed you do!

SIR HENRY. Though Stella has erred, yet I believe she is really penitent; and now it is your sympathy she needs, not your frowns, my daughter. Remember that while we are just, we should also be merciful. If my boy has gone, I must follow him immediately. *[Exeunt all.]*

SCENE VI.—*The Gypsy Camp in the Old Forest.* HEPSICHORE (*the pretended mother of ZANIE, and a fortune-teller*) standing in her tent, throwing a mixture of drugs into a cauldron, which she stirs, and sings.

No. 11. SOLO.

While the burning embers glow,
In the cauldron now I throw,
And together stir them well,
Drugs by whose mysterious spell
Past and future I can tell—
What has been, and what will be.
I to youthful lovers show
Fate and fortune, bliss and woe.
Now the magic drugs unite—
Now the liquid drops are bright.

Enter ZANIE and HERBERT with their books, singing.

No. 12. DUO.

BOTH. 'Tis joy, 'tis joy, 'tis joy to learn to spell and read—
To learn to spell and read.
ZANIE. My thanks to you for all.
HERBERT. No thanks to me at all.
ZANIE. Yes, thanks to you for all.
HERBERT. No thanks at all.
ZANIE. My thanks to you for all.
HERBERT. No, no, no, not at all.
ZANIE. Yes, thanks, thanks to you for all.
HERBERT. No thanks to me at all.
A very pleasant task, I ween,
For both of us, my darling little queen.
BOTH. 'Tis joy, 'tis joy, etc.

HEPSICHORE. Zanie, wouldst know what is to befall thee on the morrow? Come hither, then, and thou shalt hear thy destiny.

ZANIE. Mother, and may I bring Herbert with me?

HEPSICHORE. As thou wilt, my child.

Enter FARRAL.

FARRAL. Thou hast chosen a romantic hour to unveil her future.

HEPSICHORE. The moon will be at the full to-night; she will be seen from every mountain top and from every green hill. The moon is a strange thing, and has more to do with our destiny than we ourselves know; and in those soft and tender beams which she throws over every leaf and every sleeping flower, she has told me that on the morrow Zanie, my Zanie, shall be crowned our queen, and that she shall receive more respect than even the aged, because she is not of us, but above us. Give me your hand, Zanie. (*She looks at the lines on ZANIE's hand.*) The moon has told me right, my child. Thy couch awaits thee; go, thou, for the hour is late, and thou hast need of rest. *[Exit ZANIE.]*

No. 13. TRIO.—HEPSICHORE, HERBERT AND FARRAL.

To thy silken couch away,
Gentle, gentle queen;
Balmy zephyrs round thee play,
Gentle, gentle queen;
Heav'nly visions of delight,
Cheer thy slumber all the night
'Till the rosy morning bright,
Gentle, gentle queen.

Dream of joy in store for thee,
Gentle, gentle queen,

Dream of what thou soon will be,
Gentle, gentle queen,
Happy visions, etc.

Slumber on, by fairies blest,
Gentle, gentle queen,
Fairies guard thy peaceful rest
Gentle, gentle queen,
Happy visions, etc.

While ZANIE is sleeping, HERBERT steals cautiously towards her tent and sings.

No. 14. SOLO.

Sleep, thou art happy, no cloud on thy brow,
I would I were dreaming as calmly as thou.
Thy thoughts o'er the future how lightly they roam,
While mine wander back to the dear ones at home.

CHORUS (INVISIBLE).

The dear ones at home, my own native home,
Oh, when shall I see them, the dear ones at home?

SOLO.

'Tis not that my friendship is waning for thee,
Oh, no! gentle maiden, that never can be,
But when I am gayest, sad moments will come
And carry me back to the dear ones at home.

CHORUS.

The dear ones at home, etc.

ZANIE, waking, throws her mantle about her and goes to the opening of her tent (front).

ZANIE. (*Spoken.*) It is not well thus to indulge thy grief—
Yet not to chide or blame thee, do I speak,
But to console with kind and soothing words.
Go thou and sleep, and when thine eyelids close,
Thou shalt in dreams a message sweet, receive
From those who should be nearest to thy heart;
And on the morrow, if it shall be so,
That I am queen, then will I give thee wealth,
And high position, thou shalt have a place
Among the proudest in this realm of mine.

[Exit HERBERT, kissing his hand good-night.]

SCENE.—*Same as SCENE VI.*

No. 15. DUO.—TWO FLOWER GIRLS.

Up and away where the daisies grow,
Up and away where the glad streams flow,
Gather the wild flow'rs, wild and fair,
For our charming, lovely queen to wear;
Up and away where the lilies bloom,
Gather the rose with its sweet perfume,
Bind them with leaves from the evergreen,
For the snowy brow of our lovely queen.

The Gypsies assemble to witness the crowning of the Queen. ZANIE is led forth arrayed in pure white, and seated on a pedestal decorated with flowers.

FARRAL approaches and greets her respectfully. Then turning to the people he says in a loud, clear tone:

“Behold her who is this day to be made our queen! The moon has said it, the stars have declared it, the breeze has whispered it in the ear of all the birds, and they are proclaiming it through the forest. Behold her, who is this day to be made our queen! Gather around her and pay her the court which becomes her rank!”

They all gather round her and sing.

No. 16. SOLO AND CHORUS.

SOLO.

Thou art purer than the lily,
Thou art fairer than the rose,
Thou art one of nature's children,
Every flower thy footsteps knows.

CHORUS.

We are all thy willing subjects,
Hail our queen! all hail to thee!
For the golden stars have told us
Thine a happy reign will be.

SOLO.

How the gentle bubbling brooklet
To its merry song gives place,
While it mirrors on its bosom
Every feature of thy face.

CHORUS.

We are all thy willing subjects, etc.

SOLO.

Thou art winsome, kind and loving,
Good and true as thou art fair;
And the crown that soon will grace thee,
Thou dost well deserve to wear.

CHORUS.

We are all thy willing subjects, etc.

Enter MESSENGER in great haste.

MESSENGER. Our enemies, the house-dwellers, are upon us! Sir Henry Glenville is at the head of a large party of men. What's to be done?

FARRAL. Let us defend ourselves to the last!

Enter SIR HENRY, MR. RINGGOLD (father of ZANIE), and others, with a simultaneous shout:

"Hurrah, hurrah, hurrah! Thieves! Villains! Housebreakers! Kidnappers! we have found you at last! We have come fully armed, and it is needless for you to attempt any resistance!"

SIR HENRY. We are in search of two children. Give them up, or we will demolish your tents and mow you down like grasshoppers. (*Steps forward.*) There—there is my son!

MR. RINGGOLD. And I have every reason to believe that the fair young girl that stands beside him is my daughter. We shall see. (*He calls his wife, who is waiting outside.*)

Enter MRS. RINGGOLD, singing the song with which she used to sing her child to sleep.

No. 17. CRADLE SONG.

1ST.

Sleep, my darling, gently sleep,
Angels bright their vigils keep;
Cradled on thy mother's breast.
Close thy laughing eyes and sleep.
Baby, sleep; darling, sleep;
Evening shadows round thee creep;
In its quiet, leafy nest,
Every bird has gone to rest.

ZANIE starts and presses her hands to her head.

2D.

Could I all thy future know,
Could I read its bliss or woe,
Will thy barque serenely glide
O'er a calm and silver tide!
Baby, sleep, etc.

ZANIE (*soliloquizes*). What does this mean? I have heard that song before.

3D.

Oh, how dear to me thou art,
Round the tendrils of my heart
Twining closer day by day,
Chasing every cloud away
Baby sleep, etc.

ZANIE (*continues to soliloquize*). Father! mother! Is it a dream or a reality? That song has brought it all back to me. I remember one day, while playing in the garden, two rude men came; one of them placed a handkerchief over my mouth and ran with me as fast as he could.

MRS. RINGGOLD. I think she remembers. I'll call her by her name. Isadore! my own darling!

ZANIE. That voice! that name! It is—it is my own dear mother! (*She springs forward and they embrace.*)

MRS. RINGGOLD. And here is your father, Isadore.

ISADORE (*ZANIE*). Oh, father, I am so overjoyed! and it has come so suddenly upon me that I scarcely know what to say.

MR. RINGGOLD. Well, my daughter, we shall leave these scenes and return at once to our home in America. Come, friends, and congratulate us upon the restoration of our children.

All go forward, HERBERT going towards his father.

HERBERT. First, papa, I must ask and receive your forgiveness. Do you blame me now?

SIR HENRY. No, my boy! I believe the hand of Providence was in it all, and I most cheerfully and heartily forgive you.

STELLA (*approaching her brother and shaking his hand*). There, Herbert! did I not tell you she was no gypsy girl?

ISADORE. Oh, papa, I never can be parted from Herbert! he has been so kind to me, and has taught me so many things.

HERBERT (*to ISADORE*). And what need of our parting, my darling little queen? You have long been the queen of my heart and its affections, Isadore! will you not be mine ere you bid farewell to the green shores of Merry England? Promise it, dearest! oh, promise it, or my future hopes will be wrecked forever!

ISADORE. I do promise it, with all my heart, providing you can obtain the consent of our parents. First, go to my dear papa and plead your own cause.

HERBERT. Thanks, my dear little queen! I'll do it at once. (*To MR. RINGGOLD*.) Mr. Ringgold, I have long loved your daughter Isadore, and I now come to ask her hand in marriage; her heart she has already given me.

MR. RINGGOLD. Why, my boy, this is rather premature; but since you have periled so much for my dear child, and you have learned to regard each other with feelings of so tender a character, I confess it would be unjust to cloud your young lives by a refusal of a request to which I see no possible objection. What say you, Sir Henry?

SIR HENRY. To what, Mr. Ringgold?

MR. RINGGOLD. To the union of these two young people, who have been foolish enough to fall in love with each other.

SIR HENRY (*smiling good-naturedly*). I thought as much. But come to my residence, where we can talk the matter over more quietly.

During the congratulations and the love-making the Gypsies availed themselves of the opportunity of effecting their escape, and at the close of the interview not a vestige of them was to be seen.

MR. RINGGOLD. Why, what has become of the gypsies? Their camp is deserted.

SIR HENRY. Well, let them go! they will give us no more trouble.

SCENE VII.—*The Drawing-room of the Mansion.*

Enter, the family and friends.

SIR HENRY. Now, friends, as we have had such a day of excitement, let us sit down quietly and enjoy ourselves during the little time which is left to us. Mr. Ringgold will leave with his family on the Ocean Queen to-morrow. Irene, let us have dinner at an early hour.

IRENE. Yes, father; I will give the order immediately.

MR. RINGGOLD. That is your eldest daughter, I presume, Sir Henry?

SIR HENRY. It is, and she supplies the place of her deceased mother.

MR. RINGGOLD (*to SIR HENRY*). Now, suppose we settle the question with regard to the marriage of our children. I, myself, should be proud of so excellent an alliance, and it only remains for you to give your consent, if you can do so consistently with your ideas of rank, &c.

SIR HENRY. Rank, in itself considered, has but little weight with me, compared with true native dignity and real moral worth. If you deem my naughty, runaway boy worthy to become the husband of your lovely and amiable daughter, I have not the slightest objection to offer. On the contrary, I give my hearty consent to their union, which, if agreeable to you, shall take place at St. James' Chapel to-morrow morning at ten o'clock, to which we will invite our near relatives and friends.

MR. RINGGOLD. Let it be so.

ISADORE. Oh, thank you, thank you, papa! and you, Sir Henry! for you have made us so happy. (*To her mother*;) Come, mamma, give us your approval and your blessing.

MRS. RINGGOLD. I do, my darling. May Heaven bless you both!

At this point the dinner-bell is heard.

SIR HENRY. A very welcome sound that, Judging from my own feelings, you must all be very hungry. Herbert, you and Isadore may lead the way.

[*Exeunt all, during which the March (No. 18) will be played.*]

No. 18. ZANIE MARCH.

SCENE VIII.—*The Drawing-room of SIR HENRY'S Mansion, decorated with flowers. Curtain rises on a company of friends of the family who have preceded the bridal party from the chapel to salute them with the Wedding Chorus. On the rising of the curtain the Chorus begins; immediately after the beginning of which, the bridal party enters.*

No. 19. WEDDING CHORUS.

Lo, they are coming with eyes beaming bright,
Sealed are the vows that their fond hearts unite,
Launched is their barque on a calm silver tide,
Joy to the bridegroom and joy to the bride;
Pure as the lilies we gather to-day,
Fair as the roses that bloom in their way,
Long may they glide o'er a calm silver tide,
Joy to the bridegroom and joy to the bride.

Though they are going to sail o'er the deep,
Angels around them their vigils will keep.
Friendship and mem'ry will sing as they glide,
Joy to the bridegroom and joy to the bride;
Joy to them both in the years that shall come,
Joy to them both in their far distant home,
Still may they glide o'er the calm silver tide,
Joy to the bridegroom and joy to the bride.

Here the married couple receive the congratulations of the company.

MR. RINGGOLD (*turning to SIR HENRY*). Well, Sir Henry, it is now time for us to prepare for our voyage, and once more, permit me to thank you for your many kindnesses and hospitality, and for the honor you have conferred upon me in giving me so noble and dutiful a son.

SIR HENRY (*to MR. RINGGOLD*). Don't mention it; you are more than welcome; and in return, let me thank you for the gift of a daughter who will be a bright ornament to the name she bears.

SIR HENRY (*to HERBERT AND ISADORE*). Children, God bless you! give you a pleasant voyage, and long, prosperous and happy life.

No. 20.

MR. RINGGOLD *sings.*

Good-bye, good-bye, the vessel waits
To bear us o'er the main,
And changes o'er us all may come,
Ere we shall meet again;
But true to friendship, true to love,
Our hearts will warmly beat,
And bright in mem'ry's urn will live
These happy hours so sweet.

SIR HENRY *sings.*

Yes, happy hours, but now the last
Comes stealing on apace,
And parting words must leave a shade
Of gloom on every face;
But let us hope that after years
Will glad reunion bring,
And we together may unite,
More joyful strains to sing.

DUO.—HERBERT AND ISADORE.

Say, why should sorrow cloud our brow,
Or tears at parting flow?
Two hearts at least are full of joy,
For you have made them so;
And now, good-bye, we must depart,
Soft blows the fav'ring wind,
God's blessing rest on us who go,
And you who stay behind.

FINALE.—CHORUS.

We'll keep this moment fresh and green,
And when at close of day
We sit us down to muse awhile,
Our thoughts to you will stray;
And zephyrs, as they come and go,
And fan each glowing cheek,
Will bring to us and bear to you
Each tender word we speak.
Farewell! farewell! &c.

CURTAIN.

"ZANIE."

INTRODUCTION TO OPERETTA. (POTPOURRI.)

Met. ♩ = 88.

H. P. DANKS.

ALLEGRETTO.

No. 1.

The first system of musical notation consists of two staves, Treble and Bass clef, in 6/8 time. The key signature has two sharps (F# and C#). The music begins with a treble clef and a key signature change to one sharp (F#). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece with similar rhythmic patterns. The treble staff has a melodic line with some grace notes, and the bass staff maintains a consistent accompaniment.

The third system shows further development of the musical themes. The treble staff includes some chordal textures, and the bass staff continues with its accompaniment.

The fourth system concludes the introduction. It features a final melodic flourish in the treble staff and a concluding bass line. The piece ends with a double bar line and a key signature change to one flat (F).

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Met. $\text{♩} = 112.$

CANTABILE.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, with a more active melodic line in the treble staff.

Fifth system of musical notation, the final system on the page. It includes a fermata over the final measure of the treble staff.

The first system of music consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is characterized by dense, block-like chords in the treble and more active, moving lines in the bass. A repeat sign is present at the end of the system.

Met. ♩ = 60.

DELICATAMENTE.

The second system is marked 'DELICATAMENTE' and is in 6/8 time. It features a more delicate and flowing texture with lighter chords and more active melodic lines in both staves.

The third system continues the delicate texture from the second system, with similar chordal structures and melodic movement.

The fourth system continues the delicate texture, maintaining the same musical style and dynamics.

The fifth system concludes the piece, ending with a final cadence and a repeat sign.

Met. ♩ = 104.

CON OSSERVANZA.

The first system of the first piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a quarter rest in the bass staff, followed by a series of chords and melodic lines in both staves.

The second system continues the piece with two staves. The notation includes various chordal textures and melodic fragments, maintaining the same key signature and time signature as the first system.

The third system concludes the first piece. It features more complex chordal structures and melodic lines. The system ends with a double bar line and repeat signs on both staves.

Met. ♩ = 152.

ALLEGRETTO.

The first system of the second piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has three flats (B-flat, E-flat, A-flat). The music starts with a quarter rest in the bass staff, followed by a series of chords and melodic lines.

The second system continues the piece with two staves. The notation includes various chordal textures and melodic fragments. The system ends with a double bar line and repeat signs on both staves.

Met. ♩ = 88.

ANDANTE.

The first system of music consists of six measures. The treble clef part begins with a half note G4, followed by quarter notes A4 and B4. The bass clef part starts with a half note G3, followed by quarter notes F3 and E3. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system consists of six measures. The treble clef part features a half note G4, followed by quarter notes A4 and B4, and then a half note G4. The bass clef part continues with a half note G3, followed by quarter notes F3 and E3, and then a half note G3. The key signature and time signature remain the same.

Met. ♩ = 100.

The third system consists of six measures. The first three measures are identical to the previous systems. The fourth measure begins a new section with a treble clef, starting with a half note G4, followed by quarter notes A4 and B4. The bass clef part continues with a half note G3, followed by quarter notes F3 and E3. The key signature and time signature remain the same.

The fourth system consists of six measures. The treble clef part features a half note G4, followed by quarter notes A4 and B4, and then a half note G4. The bass clef part continues with a half note G3, followed by quarter notes F3 and E3, and then a half note G3. The key signature and time signature remain the same.

SVA ~~~~~
PIU MOSSO.

The fifth system consists of six measures. The treble clef part begins with a half note G4, followed by quarter notes A4 and B4. The bass clef part starts with a half note G3, followed by quarter notes F3 and E3. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

SVA

Cres.



This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The upper staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo marking above. The lower staff provides harmonic accompaniment with chords and single notes.



This system contains the next two staves of music. It features a double bar line in the middle. The upper staff has a melodic line with some grace notes and a fermata. The lower staff continues the accompaniment with chords and single notes.

Met. ♩ = 100.

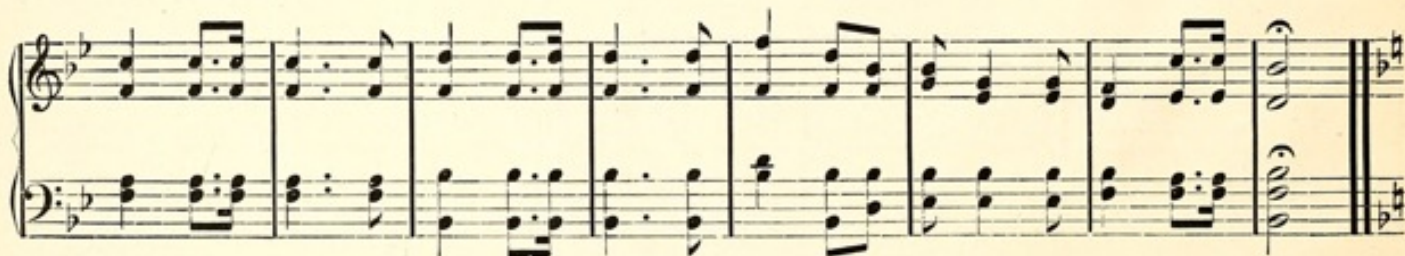
MODERATO.



This system contains the third and fourth staves of music. The time signature changes to 2/4. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a steady accompaniment of chords.



This system contains the fifth and sixth staves of music. The upper staff continues the melodic line with eighth notes. The lower staff has a steady accompaniment of chords, with a fermata in the first measure of the lower staff.



This system contains the seventh and eighth staves of music. The upper staff continues the melodic line with eighth notes. The lower staff has a steady accompaniment of chords, ending with a double bar line.

Met. $\text{♩} = 80$.**ALLEGRETTO.**

The first system of the first piece consists of two staves. The treble staff contains a series of chords, some with eighth-note patterns. The bass staff features a steady eighth-note accompaniment.

The second system continues the musical texture established in the first system, with similar chordal structures in the treble and eighth-note accompaniment in the bass.

The third system concludes the first piece, ending with a double bar line. The musical motifs from the previous systems are maintained.

Met. $\text{♩} = 63$.**LARGHETTO.**

The first system of the second piece is in 4/4 time. The treble staff has a melody of quarter notes, while the bass staff has a pattern of eighth notes with a steady accompaniment.

The second system of the second piece continues the melodic and accompanimental patterns from the first system.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. There are several slurs and phrasing marks throughout the system.

Rall.

The second system is marked 'Rall.' and features a similar melodic and harmonic structure to the first system. It concludes with a double bar line and fermatas on both staves, indicating the end of a phrase or section.

Met. ♩ = 63.

CON ANIMA.

The third system begins with a new key signature of two sharps (F# and C#) and a time signature of 6/8. The treble staff features a more complex melodic line with many beamed sixteenth notes. The bass staff continues with a steady accompaniment.

The fourth system continues the piece in the 6/8 key signature. It shows a variety of rhythmic textures, including chords and moving lines in both staves, with some phrasing slurs.

The fifth system concludes the page with a double bar line and fermatas on both staves. The notation includes various rhythmic and harmonic elements consistent with the previous systems.

The first system of music consists of four measures. The treble clef part begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note A4. The bass clef part features a steady eighth-note accompaniment of G3-A3-B3-C4, with chords of G3-B3, A3-C4, B3-D4, and C4-E4. A fermata is placed over the final chord in the fourth measure.

The second system consists of four measures. The treble clef part continues with eighth notes B4-A4, quarter notes G4-F4, eighth notes E4-D4, quarter notes C4-B3, and a half note A3. The bass clef part continues with the eighth-note accompaniment and chords of G3-B3, A3-C4, B3-D4, and C4-E4. A fermata is placed over the final chord in the fourth measure.

The third system consists of four measures. The treble clef part begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note A4. The bass clef part features a steady eighth-note accompaniment of G3-A3-B3-C4, with chords of G3-B3, A3-C4, B3-D4, and C4-E4. A fermata is placed over the final chord in the fourth measure.

The fourth system consists of four measures. The treble clef part continues with eighth notes B4-A4, quarter notes G4-F4, eighth notes E4-D4, quarter notes C4-B3, and a half note A3. The bass clef part continues with the eighth-note accompaniment and chords of G3-B3, A3-C4, B3-D4, and C4-E4. A fermata is placed over the final chord in the fourth measure.

TEMPO PRIMO.

The fifth system consists of four measures. The treble clef part begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note A4. The bass clef part features a steady eighth-note accompaniment of G3-A3-B3-C4, with chords of G3-B3, A3-C4, B3-D4, and C4-E4. A fermata is placed over the final chord in the fourth measure.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in both staves.

Third system of musical notation, featuring more complex rhythmic patterns and chordal textures.

Ac - - - est - - - lo - - - ran - - -

Fourth system of musical notation, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ac - - - est - - - lo - - - ran - - -".

Fifth system of musical notation, concluding the piece with a final cadence and a double bar line. The notation includes various ornaments and dynamic markings.

CHORUS OF GIPSY.

Met. $\text{♩} = 88$.

ALLEGRETTO.

Soprano. *f*

Alto.

Tenor. *f*

Bass.

1. The dew is on the

2. Bring forth, bring forth our

3. There's game for us and

No. 2.

snow-white thorn, The owl has gone to rest, And wan - ing stars are bear - ing hence The hours we love the

graz - ing steeds, Let all be quick - ly done, For we must reach our dest - ined place Ere sets the gold - en

well we know, 'Tis won by stealth and care, And he who best can play his part Will win the larg - est

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best; Now soars the lark on air - y wing To hail the op - 'ning day, Come, strike our tents with
 sun; 'Tis gleam - ing o'er the mountain top With bright and gen - ial ray, Come, strike our tents with
 share; Good-bye, good-bye, ye for - est wilds, And smil - ing vales so gay; Keep watch for us till

live - ly hands, We gip - sys must a - way. D.S.

live - ly hands, We gip - sys must a - way.

our re - turn, We gip - sys must a - D.S.

For last verse. *Accelerando.*

way, We gip - sys must a - way, a - way, a - way, a - way, s

way, We - gip - sys must a - way, a - way, a - way, a - way, a

Accelerando.

way, We gip - sys must a - way, a - way, a - way, a - way, a

Accel.

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Treble and Bass clefs. The lyrics are: "way, We gip - sys must a - way, a - way, a - way, a - way, s" for the first system, and "way, We - gip - sys must a - way, a - way, a - way, a - way, a" for the second system. The tempo marking "Accelerando." appears at the beginning of the first system and again above the third system. The piano accompaniment includes a section marked "Accel." in the middle of the first system.

way, a - - way.

way, a - - way.

way, a - - way.

Detailed description: This system contains the third system of music, which concludes the vocal parts. It features four vocal staves and a piano accompaniment. The lyrics are: "way, a - - way." for each of the four vocal parts. The piano accompaniment continues with chords and melodic lines, ending with a double bar line.

WITH OUR FOOTSTEPS KEEPING TIME.

Solo and Chorus.

ALLEGRETTO.

No. 3.

SOLO. Soprano or Tenor. (A Gipsy.)

1. Now be - gins our night - ly rev - el, Now a - mid the dance we stand,
 2. Let the mis - er count his treas - ure, Let the farm - er till the soil,
 3. Hip, hur - rah, the moon is ris - ing, See, she comes our sports to grace,

Who so glad - some, free and mer - ry, As a rov - ing gip - sy band.
 Yet to la - bor we are strang - ers, We were nev - er made for toil.
 Peep - ing through the leaf - y branch - es With a mild ap - prov - ing face.

CHORUS OF GIPSIES.

We will dance till high a - bove us Birds a - wake their ma - tin chime;

We will dance till high a - bove us Birds a - wake their ma - tin chime;

This system contains the first two systems of music. The first system includes vocal staves for Soprano and Alto, and piano accompaniment for Treble and Bass clefs. The second system includes vocal staves for Tenor and Bass, and piano accompaniment. The lyrics are: "We will dance till high a - bove us Birds a - wake their ma - tin chime;"

Ru - ral songs of mirth and pleas - ure With our foot - steps keep - ing time.

Ru - ral songs of mirth and pleas - ure With our foot - steps keep - ing time.

This system contains the third and fourth systems of music. The third system includes vocal staves for Soprano and Alto, and piano accompaniment. The fourth system includes vocal staves for Tenor and Bass, and piano accompaniment. The lyrics are: "Ru - ral songs of mirth and pleas - ure With our foot - steps keep - ing time."

This system contains the fifth system of music, which is the piano accompaniment for the final phrase of the chorus. It includes Treble and Bass clefs. The lyrics "Ru - ral songs of mirth and pleas - ure With our foot - steps keep - ing time." are implied from the previous system. The system concludes with a double bar line and the marking "D.S." (Da Capo).

YE ARE WELCOME, FRIENDS.

Solo.

No. 4.

DOLCE. *f* *Zanie.*

1. Ye are
2. Ye are
3. Yes, a-

wel - come, friends, to our green-wood home, In the syl - van wilds, Where we love to roam, We have
wel - come, friends, to our fes - tal cheer, There is naught to harm, There is naught to fear, Then a -
way, a - way to the dance with me, I will bring you sweets From the hon - ey bee, I will

spread our feast 'neath the wail - ing trees, And our cheeks are fann'd by the laugh - ing breeze.
way, a - way to the dance to - night, Let your hearts be gay as your eyes are bright.
gath - er fruits that are rich and rare, And balm - y breath from the ros - es fair.

D.S. *Ending.*

FLY, O BIRDLING.

Duo. Zanie and Herbert.

ALLEGRETTO.

Herbert.

No. 5.

Fly, O bird-ling, do not stay,

Turn from gip - sy life a - way; You should learn to spell and read, Will you not my

coun-sel heed? Take this prom-ise,

now, from me, If a gip - sy you will be, Then your coun - sel I will heed,

You shall teach me how to read.

Zanie.
I will be your faith - ful friend, On my word you may de - pend,

Herbert.
Will you be my faith - ful friend, May I on your word de - pend,

You shall find me ev - er true, What I prom - ise I will do.

Shall I find you ev - er true, What you prom - ise will you do?

Syn.

GOOD NIGHT.

Trio. Zanie, Stella and Herbert.

DOLCE E LEGATO.

Zanie.

Good night, good night, 'tis pass - ing sweet Our friends in scenes like this to meet, And

Stella.

Good night, good night, 'tis pass - ing sweet Our friends in scenes like this to meet, And

Herbert.

No. 6.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for Zanie, Stella, and Herbert, each with their respective lyrics. The piano accompaniment is written for the right and left hands. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo/mood is marked 'DOLCE E LEGATO'.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for all three vocalists are: 'though we now must say a - dieu, We'll keep their mem - 'ry warm and true.' The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same as in the first system.

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And should we meet an - oth - er day, Our steps as light, our
And should we meet an - oth - er day, Our steps as light, our

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "And should we meet an - oth - er day, Our steps as light, our".

hearts as gay, Oh, may our friend - ship strong - er grow, But now, good night, 'tis time to go.
hearts as gay, Oh, may our friend - ship strong - er grow, But now, good night, 'tis time to go.

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "hearts as gay, Oh, may our friend - ship strong - er grow, But now, good night, 'tis time to go.".

The final section of the musical score on this page consists of two staves: a treble clef staff and a bass clef staff. It continues the piano accompaniment from the previous system, featuring chords and melodic lines in both hands. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4.

A JOVIAL LIFE IS OURS.

Chorus of Male Voices.

CON SPIRITO.

1st Tenor.

1. A jo - vi - al life is

2d Tenor.

1st Bass.

2. Ah, gai - ly we roam the

2d Bass.

ALLEGRETTO.

CON SPIRITO.

No. 7.

ours, ha, ha! With lit - tle of trou - ble or sor - row, The clouds of to - day all van-ish a - way, And

world, ha, ha! As free as the zeph - yr a - bove us, We frown on the cold, but hon - or the bold, And

bring us a brighter to - morrow, ha, ha! The proud may rest on their beds of down, But we, ev - 'ry house-dweller

smile to the dear ones that love us, ha, ha! We watch the fields when the grain is ripe, We look on the reapers that

scorn - ing, Like birds on the wing we'll mer - ri - ly sing, And dance till the blush of the morning, ha, ha!

bind it, We stay not to plead, but take what we need, Wher - ev - er at midnight we find it, ha, ha!

TELL US, FAIRIES.

Chorus for Female Voices.

Met. $\text{♩} = 104.$

MODERATO.

No. 8.

The piano introduction consists of two staves (treble and bass clef) in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The melody is primarily in the treble clef, featuring a series of chords and moving lines. The bass clef provides a simple harmonic accompaniment with sustained notes and occasional moving lines.

1st Soprano.

1. Oh, tell us, fai - ries, where you dwell, When win - ter winds are blow - ing, When

2d Soprano.

2. Oh, tell us, fai - ries, where you dwell, When snow - flakes crest the mount - ain, When

Alto.

This section contains the vocal staves for the first two verses. It includes staves for the 1st Soprano, 2d Soprano, and Alto, along with the piano accompaniment. The lyrics are: "1. Oh, tell us, fai - ries, where you dwell, When win - ter winds are blow - ing, When" and "2. Oh, tell us, fai - ries, where you dwell, When snow - flakes crest the mount - ain, When". The music is in a common time signature and a key signature of three flats. The vocal lines are written in treble clef, and the piano accompaniment is in a grand staff (treble and bass clef).

not a leaf is in the dell, Nor brook or rill are flow - ing? Where

syl - van chimes no long - er swell, And frost has sealed the fount - ain? Say,

This section contains the vocal staves for the second verse and the piano accompaniment. The lyrics are: "not a leaf is in the dell, Nor brook or rill are flow - ing? Where" and "syl - van chimes no long - er swell, And frost has sealed the fount - ain? Say,". The music is in a common time signature and a key signature of three flats. The vocal lines are written in treble clef, and the piano accompaniment is in a grand staff (treble and bass clef).

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hide ye, then, oh, myst - ic train, In some bright star a - bove us, To
do ye plunge be - neath the waves In bells where moon - beams shin - ing, Re-

Cres. whis - per o'er the charm a - gain That binds to those that love us?
Dim. flect their light on co - ral caves, Where nymphs their wreaths are twin - ing?

Cres. *Dim.*

WE COME FROM FAIRY-LAND.

Chorus of Fairies.

Met. ♩ = 152.

ALLEGRETTO.

f 1st Soprano.

1. We come from fai - ry-

f 2d Soprano.

2. We scale the mount-ain's

f Alto.

No.9.

land, And roam wher - e'er we will, We heed not win - ter's chill - ing storms, For

peak, And some - times in a star We float a - way at dew - y eve, To

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we are hap - py still; We roam the earth, the air, And o'er the dist - ant
 worlds un - seen a - far; When gen - tle spring re - turns, And may - bells sweet - ly

sea, We vis - it ev - 'ry sun - ny clime, Wher - e'er our thoughts would be.
 ring, We seek the cool and shad - y grot, With for - est sprites we sing.

THINK OF THE ABSENT ONE.

Soprano Solo.

MET. ♩ = 88.

ANDANTE.

mf Emily.

No. 10.

1. Think of the ab - sent one,
2. Think of the ab - sent one,

gone from our sight, Think of the ab - sent one, roam - ing to - night,
where has he gone? Now at the ves - per time comes not his song;

Lone - ly the heart may be lad - en with care, Think of the ab - sent one,
Far from his place of birth, chance on the main, Bear him ye gen - tle winds,

breathe him a pray'r.
home, home a - gain.

NOW THE BURNING EMBERS GLOW.

Song of the Witch.

Met. $\text{♩} = 100.$

MARCATO.

mf Hespichore. Mysteriously.

No. 11.

While the burn-ing em-bers glow,

In the cauldron now I throw, And to-geth-er stir them well. Drugs by whose mys-te-rious spell, Past and fu-ture

f Allegretto.
I can see, What has been and what will be; I to youth-ful lov-ers show Fate and for-tune,

Cres.
bliss and woe; Now the ma-gic drugs u-nite,— Now the liquid drops are bright, the liquid drops are bright.

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'TIS JOY, 'TIS JOY.

Zanie and Herbert.

ALLEGRETTO.

No. 12.

f Zanie.
f Herbert.
 'Tis joy, 'tis

joy, 'tis joy to learn to spell and read, To learn to spell and

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read, to spell and read, My thanks to you for all, Yes, thanks to you for
No thanks to me at all, No

all, My thanks to you for all, Yes, thanks to you for all;
thanks at all, No, no, no, not at all, No thanks to me at all; A

ver - y pleas - ant task, I wean, For both of us, my dar - ling lit - tle

'Tis joy, 'tis joy to learn to spell and read, 'tis
queen. 'Tis joy, 'tis joy

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics: "'Tis joy, 'tis joy to learn to spell and read, 'tis queen. 'Tis joy, 'tis joy". The middle staff is a vocal line in the same key and time signature, containing the lyrics: "queen. 'Tis joy, 'tis joy". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). It features a steady bass line and chords in the right hand.

joy to learn to spell and read, to learn to spell and read.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics: "joy to learn to spell and read, to learn to spell and read.". The middle staff is a vocal line in the same key and time signature, containing the lyrics: "joy to learn to spell and read, to learn to spell and read.". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). It features a steady bass line and chords in the right hand.

The third system of the musical score consists of three staves. The top two staves are empty, indicating the end of the vocal parts. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). It features a steady bass line and chords in the right hand, concluding the piece.

TO THY SILKEN COUCH AWAY.

Trio. Hepsichore, Herbert and Farral.

ALLEGRETTO.

f Herbert.

1. To thy silk - en

f Hepsichore.

2. Dream of joy in

f Farral.

3. Slum - ber on, by

No. 13.

The first system of the musical score consists of four staves. The top three staves are vocal parts for Herbert, Hepsichore, and Farral, each with a dynamic marking of *f*. The bottom two staves are piano accompaniment, starting with a dynamic marking of *f*. The music is in 2/4 time and B-flat major. The vocal lines begin with rests, followed by their respective lyrics.

couch a - way, Gen - tle, gen - tle queen, Balm - y zeph - yrs round thee play,

store for thee, Gen - tle, gen - tle queen, Dream of what thou soon will be,

fai - ries blest, Gen - tle, gen - tle queen, Fai - ries guard thy peace - ful rest,

The second system of the musical score continues the vocal parts and piano accompaniment from the first system. It consists of four staves. The top three staves are vocal parts for Herbert, Hepsichore, and Farral, with lyrics written below them. The bottom two staves are piano accompaniment. The music continues in 2/4 time and B-flat major.

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Gen - tle, gen - tle queen; Hap - py vis - ions of de - light, Cheer thy slum - ber

Gen - tle, gen - tle queen; Hap - py vis - ions of de - light, Cheer thy slum - ber

Gen - tle gen - tle queen; Hap - py vis - ions of de - light, Cheer thy slum - ber

all the night, Till the ros - y morn - ing bright, Gen - tle, gen - tle queen.

all the night, Till the ros - y morn - ing bright, Gen - tle, gen - tle queen.

all the night, Till the ros - y morn - ing bright, Gen - tle, gen - tle queen.

SLEEP ON, THOU ART HAPPY.

Solo.

Met. ♩ = 100.

MODERATO.

S. Herbert.

No. 14.

1. Sleep on, thou art hap - py, no
2. 'Tis not that my friend - ship is

cloud on thy brow, I would I wère dreaming as calm - ly as thou; Thy thoughts o'er the
wan - ing for thee, Oh, no! gen - tle maid - en, that nev - er can be; But when I am

fut - ure how light - ly they roam, While mine wan - der back to the dear ones at home.
gay - est, sad mo - ments will come, And car - ry me back to the dear ones at home.

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CHORUS OF GYPSIES.

Soprano.

The dear ones at home, my own na - tive home, Oh, when shall I

Alto.

Tenor.

The dear ones at home, my own na - tive home, Oh, when shall I

Bass.

see them, the dear ones at home?

see them, the dear ones at home?

UP, AND AWAY.

Duo.

Two Gipsy Flower Girls.

No. 15.

f

SPRIGHTLY.

Soprano.

Up, and a - way where the dai - ses grow,

Alto.

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Up and a - way where the glad streams flow, Gath - er the wild flow'r's

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in G-flat major and 4/4 time. The lyrics are: "Up and a - way where the glad streams flow, Gath - er the wild flow'r's".

young and fair, For our charm - ing, love - ly queen to wear.

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "young and fair, For our charm - ing, love - ly queen to wear.".

Up and a - way where the

The third system of the musical score shows the vocal lines and piano accompaniment. The lyrics are: "Up and a - way where the".

li - lies bloom, Gath - er the rose with its sweet per - fume,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "li - lies bloom, Gath - er the rose with its sweet per - fume,". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a quarter note on B-flat, followed by a quarter rest, then a quarter note on G, a quarter note on A, and a quarter note on B-flat. The piano accompaniment starts with a quarter note on B-flat in the bass clef and a quarter note on G in the treble clef, followed by a quarter note on A in the bass clef and a quarter note on B-flat in the treble clef.

Bind them with leaves from the ev - er - green, For the snow - y brow of our

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Bind them with leaves from the ev - er - green, For the snow - y brow of our". The piano accompaniment continues with similar harmonic support. The vocal line starts with a quarter note on B-flat, followed by a quarter note on G, a quarter note on A, and a quarter note on B-flat. The piano accompaniment continues with a quarter note on B-flat in the bass clef and a quarter note on G in the treble clef, followed by a quarter note on A in the bass clef and a quarter note on B-flat in the treble clef.

love - ly queen.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "love - ly queen." The piano accompaniment continues with similar harmonic support. The vocal line starts with a quarter note on B-flat, followed by a quarter note on G, a quarter note on A, and a quarter note on B-flat. The piano accompaniment continues with a quarter note on B-flat in the bass clef and a quarter note on G in the treble clef, followed by a quarter note on A in the bass clef and a quarter note on B-flat in the treble clef.

HAIL! OUR QUEEN, ALL HAIL.

Solo and Chorus.

ALLEGRETTO.

f Soprano.

No. 16.

1. Thou art
2. How the
3. Thou art

pur - er than the li - ly, Thou art fair - er than the rose, Thou art
 lit - tle bab - bling brook - let To its mer - ry song gives place, While it
 win - some, kind and lov - ing, Good and true as thou art fair, And the

 one of na - ture's chil - dren, Ev - 'ry flow'r thy foot - step knows.
 mir - rors on its bo - som Ev - 'ry fea - ture of thy face.
 crown that soon will grace thee, Thou dost well de - serve to wear.

CHORUS.

We are all thy will - ing sub-jects, Hail! our queen, all hail to thee! For the gold - en stars have

We are all thy will - ing sub-jects, Hail! our queen, all hail to thee! For the gold - en tars have

told us, Thine a hap - py reign will be.

told us, Thine a hap - py reign will be.

D.S.

SLUMBER SONG.

Met. $\text{♩} = 63.$

ANDANTE SOSTENUTO.

No. 17.

mp Mrs. Ringgold.

1. Sleep, my dar - ling, gent - ly sleep, An - gels bright their vig - ils keep;
 2. Could I all thy fu - ture know, Could I read its bliss or woe—
 3. Oh, how dear to me thou art, 'Round the ten - drils of my heart;

Cra - dled on thy moth - er's breast, Close thy laugh - ing eyes and sleep.
 Will thy barque se - cure - ly glide O'er a calm and sil - ver tide.
 Twin - ing clos - er day by day, Chas - ing ev - 'ry cloud a - way,

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Ba - by sleep, Dar - ling sleep, Eve - ning sha - dows

'round thee creep; In its qui - et, leaf - y nest

Ev - 'ry bird has gone to rest.

D.S. Ending.

ZANIE MARCH.

From Danks' New Operetta, "Zanie."

TEMPO DI MARCIA.

H. P. DANKS.

The first system of musical notation consists of two staves, Treble and Bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The right hand features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a bass line with quarter and eighth notes. A double bar line is present after the first measure.

The second system continues the piece. The right hand has a more active melody with eighth and sixteenth notes, including a triplet. The left hand continues with a steady bass line. A double bar line is present after the second measure.

The third system shows a change in dynamics. It starts with a *Cres.* (Crescendo) marking. The right hand has a triplet of eighth notes. The system ends with a *ff* (fortissimo) dynamic and a *Dim.* (Diminuendo) marking. A double bar line is present after the second measure.

The fourth system concludes the piece. It begins with a *Cres.* marking. The right hand has a triplet of eighth notes. The system ends with a *f* (forte) dynamic. A double bar line is present after the second measure.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a similar rhythmic pattern. A 'Cres.' marking is present in the third measure of the upper staff, and a '3' indicates a triplet in the final measure.

The second system continues the piece. The upper staff features a triplet of eighth notes in the second measure. A 'ff' (fortissimo) dynamic marking is placed in the second measure. The system concludes with a double bar line and repeat dots.

CANTABILE.

The third system is marked 'CANTABILE' and 'mf' (mezzo-forte). A wavy line above the staff indicates a change in tempo. The upper staff has a melodic line with a triplet of eighth notes in the first measure. The lower staff features a complex accompaniment with many beamed eighth notes.

The fourth system continues the 'CANTABILE' section. The upper staff has a melodic line with a triplet of eighth notes in the third measure. The lower staff continues with a dense accompaniment of beamed eighth notes.

The fifth system concludes the 'CANTABILE' section. The upper staff has a melodic line with a triplet of eighth notes in the first measure. The lower staff continues with a dense accompaniment of beamed eighth notes.

SVA

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a fermata over the third. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

SVA

The second system continues the piece. The upper staff features a melodic line with a slur and a triplet of eighth notes in the third measure. The lower staff continues with a bass line of chords and eighth notes.

SVA LUOGO.

The third system is marked "LUOGO." and begins with a double bar line. The upper staff has a fermata over the first measure, followed by a melodic line. The lower staff has a forte dynamic marking "f" and consists of chords. A triplet of eighth notes is present in the first measure of the upper staff.

The fourth system continues with a treble staff containing chords and eighth notes, and a bass staff with chords and eighth notes.

The fifth system continues with a treble staff containing chords and eighth notes, and a bass staff with chords and eighth notes.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff has a steady accompaniment. A *Cres.* (Crescendo) marking is present above the treble staff in the final measure.

Third system of musical notation. The treble staff shows a more active melodic line with slurs and accents. The bass staff has a consistent accompaniment. A dynamic marking of *f* (forte) is visible at the beginning of the system.

Fourth system of musical notation. The treble staff features a melodic line with triplets and slurs. The bass staff has a steady accompaniment. A *Cres.* marking is above the treble staff, and a *ff* (fortissimo) marking is below the bass staff.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with triplets and slurs. The bass staff has a steady accompaniment. The system concludes with a double bar line and a *rit.* (ritardando) marking.

WEDDING CHORUS.

No. 19. **ALLA MARCIA.**

The piano accompaniment consists of two staves, Treble and Bass clef, in a 2/4 time signature with a key signature of one flat (B-flat). The music is marked 'f' (forte). The melody is primarily in the right hand, featuring a series of chords and moving lines, while the left hand provides a steady accompaniment.

f **Soprano.**

1. Lo! they are com - ing with eyes beam - ing bright,

f **Alto.**

f **Tenor.**

2. Though they are go - ing to sail o'er the deep,

f **Bass.**

The vocal staves are arranged in four parts: Soprano, Alto, Tenor, and Bass. Each part has a corresponding vocal line with lyrics. The piano accompaniment continues below the vocal staves, providing harmonic support. The lyrics are: "1. Lo! they are coming with eyes beaming bright," and "2. Though they are going to sail o'er the deep,".

Sealed are the vows that their fond hearts u - nite; Launched is their barque on a

An - gels a - round them their vig - ils * will keep; Friend - ship and mem - 'ry will

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment in G major, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

calm sil - ver tide, Joy to the bride - groom, and joy to the bride.

sing as they glide, Joy to the bride - groom, and joy to the bride.

The second system of the musical score also consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment in G major, continuing the accompaniment from the first system. There are handwritten annotations in red ink: "New note" above the second vocal staff and "Finis" above the third vocal staff.

Pure as the li - lies we gath - er to - day, Fair as the ros - es that bloom in their way,

Joy to them both in the years that shall come, Joy to them both in their far dist - ant home;

Long may they glide o'er a calm sil - ver tide, Joy to the bride-groom, and joy to the bride.

Still may they glide o'er the calm sil - ver tide, Joy to the bride-groom, and joy to the bride.

D.S.

FINALE.

LEGATO. *mf* Mr. Ringold.

No. 20.

Good

bye, good bye, the ves - sel waits To bear us o'er the main, . . . And

chang - es o'er us all may come, Ere we shall meet a - gain; . . . But

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true to friend - ship, true to love, Our hearts will warm - ly beat, And

bright in mem - 'ry's urn will live These hap - py hours so sweet. . . .

Sir Henry Glenville.

Yes, hap - py hours, but now the last Comes steal - ing on a - pace, And

part - ing words must leave a shade Of gloom on ev - 'ry face; . . . But

let us hope that af - ter years Will glad re - un - ion bring, And we to - geth - er

may u - nite, More joy - ful strains to sing.

CON ALLEGREZZA.

Herbert.

Say, why should sor - row cloud our brow, Or tears at part - ing flow? . . . Two

Isadore.

hearts, at least, are full of joy, For you have made them so, . . . And

now good bye, we must de - part, Soft blows the fav - 'ring wind, . . . God's

bless - ing rest on us, who go, And you who stay be - hind.

The first section of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the first vocal staff.

CHORUS.

f *Maestoso.*

We'll keep this mo - ment fresh and green, And when, at close of day, We

We'll keep this mo - ment fresh and green, And when at close of day We

f *Maestoso.*

The chorus section begins with a dynamic marking of *f* (forte) and a tempo marking of *Maestoso*. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the first vocal staff.

sit us down to muse a - while, Our thoughts to you will stray; And
 sit us down to muse a - while, Our thoughts to you will stray; And

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4.

zeph - yrs as they come and go, And fan each glow - ing cheek, Will
 zeph - yrs as they come and go, And fan each glow - ing cheek, Will

The second system also consists of four staves, following the same layout as the first system. It includes vocal staves with lyrics and piano accompaniment. The key signature and time signature remain the same.

bring to us and bear to you Each ten - der word we speak. Fare-well, fare - well, fare-

Fare - well, farewell, fare-

bring to us and bear to you Each ten - der word we speak. Fare - well, fare

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth staff is a bass line. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "bring to us and bear to you Each ten - der word we speak. Fare-well, fare - well, fare-".

well, fare - well, fare - well, fare - well!

well, fare - well, oh, fare - well!

well, fare - well, fare - well!

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth staff is a bass line. The lyrics are: "well, fare - well, fare - well, fare - well!", "well, fare - well, oh, fare - well!", and "well, fare - well, fare - well!".

Detailed description: This system contains the final two staves of music, which are piano accompaniment lines. The top staff is the right-hand part and the bottom staff is the left-hand part. The music concludes with a double bar line.