

Stories of the Operas



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J. C. WILLIAMSON LTD.

OPERA SEASON

IN ASSOCIATION WITH

DAME NELLIE MELBA

Allan's



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Robine
April 16th 1865

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AIDA.

ACT I.

Aida, daughter of Ethiopia's king, is held in servitude by the Egyptians. She loves Radames, who loves her. Amneris, daughter of the King of Egypt, is, although it is unrevealed, also in love with Radames. The latter is chosen leader of troops to resist the invading Ethiopians. He is victorious.

ACT II.

Amneris learns that Radames loves Aida, which fact she has suspected. She becomes furious. Among the prisoners of Radames is Amonasro, Aida's father, though his rank is not known to the captors. The king liberates all prisoners, save Aida and Amonasro. He furthermore gives to the unwilling Radames the hand of his daughter in marriage.

ACT III.

Radames, whose marriage with Amneris is about to take place, resolves to flee with Aida and Amonasro, but is apprehended by the High Priest, Ramphis, and Amneris.

ACT IV.

He is tried for treason and condemned to death, notwithstanding the entreaties of Amneris in his behalf. The last scene shows the reunion in death of Aida and the hero.

BARBER OF SEVILLE.

ACT I.

Almaviva, a count, serenades Rosina, the ward of Bartolo, whom Bartolo wishes to marry for her fortune. Figaro, the merry barber, enters, and the count, who knows him, seeks his aid in meeting Rosina. The count richly recompenses Figaro for an idea, namely, to disguise as a soldier, and pretending drunkenness to gain admission to the house.

The scene changes to the chamber of Doctor Bartolo. Rosina writes to the count by the only name she knows him, Lindoro, and as she leaves the room the Doctor and Basilio, the music master, appear. They leave shortly, and Rosina and Figaro enter. As Rosina is giving a letter to Figaro to hand to Lindoro, Bartolo surprises them; though she fools him he is still suspicious. The count contrives to meet Rosina, confides that he is Lindoro, gives her a note, while she promptly hands Bartolo the laundry list. The watch is aroused; but Almaviva, giving his name, is released. Figaro jests at the situation.

ACT II.

The count re-enters Bartolo's house, as a music teacher, saying that he has been sent by Basilio who is ill. That he may obtain the confidence of Bartolo he shows Rosina's letter to himself trying to persuade Rosina that the letter was given him by a mistress of the count. He obtains the interview; Figaro secures the keys of the balcony, and a midnight escape is determined on and a secret marriage arranged. But Basilio appears, the lovers are upset, while the count escapes.

Bartolo, having the letter of Rosina, written to the count, by showing it, excites the jealousy of Rosina, who, as a result, reveals the plan of escape, and agrees to marry Bartolo. At the set time the count and Figaro appear, and, with ado, the lovers are appeased. Figaro brings a notary and the count and Rosina sign the marriage contract. The outwitted Bartolo is reconciled by the receipt of Rosina's dowry.

LA BOHEME.

ACT I.

Three students are living in a garret room. They share together their little money, their happiness and their misery ; they burn their rejected manuscripts that they may have warmth. One of them having been successful with a publisher returns laden with a basket of provisions, and he and his comrades enjoy at least one good meal.

One of the three, Rodolfo, a poet, discouraged at the non-acceptance of his manuscripts, tarries at home while his chums make merry at an Inn near by. During their absence, Mimi, a flower girl who lives on the same floor, comes to seek a light for her candle. Rodolfo, observing that she is exhausted, bids her in ; whereupon she tells him she is suffering from consumption. Revived by a glass of wine and rest, she leaves, only to return shortly, saying she has lost her key. While searching for the key both of their candles go out. As they are groping about in their search, Rodolfo finds the key but says nothing, slipping it into his pocket. They become confidential, telling each other of their fortunes and misfortunes, and before they know it they fall madly in love.

ACT II.

The scene of Act II. is in the Latin Quarter, and the artists, with little Mimi, are making merry generally ; Mimi and Rodolfo seem particularly happy. A little later Musette, charming little woman that she is, joins them, having left her rich protector to be with her first love, Marcel, a painter, one of the three chums.

ACT III.

Act III. witnesses a pretty general rupture ; Marcel and Musette quarrel vehemently ; Mimi and Rodolfo, owing to the jealous disposition of the latter, cannot seem to hit it off together any longer.

ACT IV.

The scene shifts to the attic room of the first act, and we find the three students once more sharing their misery together. Of a sudden Musette enters with Mimi, who is dying, and whose last wish is to end her life in the arms of Rodolfo.

It is a sad story but a human one, and symbolical of student life in the Latin Quarter.

CARMEN.

ACT I.

Soldiers are waiting for guard to be changed. Michaela, a village girl, appears ; she seeks a brigadier (Don Jose), bearing a message from his mother. The officer on guard invites her to wait ; she declines, and departs. The relief guard and Don Jose come on. The square is crowded by young men. Don Jose is indifferent. Girls enter, and young men inquire for Carmen, who asserts her desire for universal dominion by flinging at the silent Don Jose the flower she wears in her dress. Factory bells ring. Girls hasten to work. Don Jose's blood is roused ; but the arrival of Michaela, with a letter and purse from his mother, calms him, and he resolves to stifle the sudden passion Carmen has excited, and devote himself, as his mother wishes, to Michaela. She has scarcely gone, when Don Jose is about to throw Carmen's flower away, when a noise is heard in the factory. The girls rush out. Two of them have quarrelled. One of them is wounded—her assailant is Carmen. Jose is ordered to take her into custody. She sings, and is saucy to the officer. He resolves on sending her to prison. Don Jose and two soldiers escort her. At the foot of the bridge a sudden push from Carmen throws Don Jose down and she escapes.

ACT II.

The second act displays an inn. Carmen is here with friends. They sing and dance. Officers and soldiers are here also. The captain is fascinated by Carmen. A new arrival, Escamillo, appears, the victorious bull-fighter of Grenada. Soldiers and gypsies welcome him. He devotes himself to Carmen. 'Tis time to close the inn. Escamillo and soldiers depart, but two smugglers, having booty in view, seek Carmen's assistance. She refuses to accompany them, telling them she is waiting for her lover. The smugglers try to persuade Carmen to induce Jose to join their band. She agrees ; and when the enamoured brigadier arrives Carmen tempts him to stay, in spite of the trumpet of recall. He refuses to become a deserter, and is about to quit her, when an officer forces his way in and orders him out. Sabres are drawn. Carmen calls for aid. The gypsies appear. The officer is made a prisoner, whilst the gypsies, Carmen, and Jose escape to the mountains.

ACT III.

The contrabandists are busy ; Jose is there with Carmen, whose love is waning. He still adores her, though stung by remorse for his mother. All are quitting the haunt when Escamillo arrives. He has toiled up the rocks in pursuit of Carmen, and, not knowing Jose, reveals his passion to him. A fight is about to take place, but Carmen and the smugglers rush in and separate them. Jose upbraids Carmen. The sudden appearance of Michaela compels him to leave. He hesitates, but duty prevails, and he follows Michaela.

ACT IV.

A bull-fight is about to begin. Escamillo is there with the faithless Carmen. He departs. Carmen's gypsy friends warn her that Jose is in search of her. She will not conceal herself, and resolves to brave him. Jose comes. He tries to rekindle the old love. Carmen will not listen. Maddened with her joy at the triumph of Escamillo, Jose stabs her, and Carmen falls dead as the victorious Escamillo enters.

CAVALLERIA RUSTICANA.

ACT I.

The curtain rises on Easter festivities of the peasants. Turridu, son of Dame Lucia, keeper of the village inn, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom is Santuzza, who is the chosen one, and who is soon betrayed by Turridu. Previous to his joining the army, Turridu had courted the pretty Lola, the village belle, but on his return finds her wedded to Alfio, the carrier. Wounded in love and vanity, he takes up Santuzza.

ACT II.

When Turridu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distracted with being abandoned, tells Alfio of the intrigue of the guilty pair. He challenges Turridu to mortal combat, who unwillingly accepts the defiance and is killed.

THE TALES OF HOFFMAN.

Les Contes D'Hoffman.

ACT I.

The first act is a prologue Hoffman, a poet, enters the Tavern Luther to join his companions ; he seeks solace in drink. His friends believe him in love, but he asserts that to be past-history and narrates the tales of three "affairs."

ACT II.

Olympia.

A physician's drawing room. Spalanzani's friends have come together to hear his talented daughter, Olympia, sing. And Hoffman, one of the guests, falls in love with her on the spot. As they go to supper Hoffman tells her of his passion and believes not that his declaration falls on a deaf ear. There is dancing ; and Olympia waltzes Hoffman off his feet. A Dr. Coppelius comes to say that he has been swindled by Spalanzani. He steals into Olympia's room, from which a noise is heard. Coppelius, in his anger, has smashed Olympia. She was an automaton. Hoffman is dumbfounded.

ACT III.

Giulietta.

Hoffman's arrival at the house of Giulietta (in Venice) is spurned by Schlemil who loves Giulietta ; but she meanwhile is bribed, by Dapertutto, to make Hoffman love her. She succeeds—by making him believe that he is her ideal. As proof of his love she asks Hoffman to take from Schlemil the key of her chamber. Hoffman demands the key ; Schlemil defies him to take it. They fight. Schlemil is killed. Hoffman, with the key, rushes to Giulietta ; but not finding her he returns. Alas ! to behold her making off in her gondola, laughing at him, and with her arms around another man's neck. Hoffman is disgusted.

ACT IV.

Antonia.

Crespel has bade his daughter, Antonia, to sing no more. Hoffman, who has long loved her, is nonplussed at her silence, but soon understands from a conversation between her father and Doctor Miracle, a lawless individual, that Antonia is the victim of consumption. Hoffman, also, asks her not to sing ; she promises she will not. When he is gone, Miracle tells her it is nonsense, to sing as much as ever she likes ; but she does not forget her promise to Hoffman. Miracle invokes the ghost of Antonia's mother, and to her implorations the girl at length yields. Miracle urges her on and on, until she is utterly exhausted. She falls dying, and her father receives her last breath. Hoffman is heartbroken.

Epilogue.

SCENE : Same as Act I. Hoffman has told his stories. His companions leave him. The Muse appears and says to him that she alone is the mistress to follow, the one who will be forever true to him. His spirit flickers a moment in gratitude. His head sinks to the table, and he sleeps.

DON PASQUALE.

ACT I.

Don Pasquale withholds consent to the marriage of his nephew Ernesto and Norina, a bewitching widow. The Don, however, wishes to marry; his physician, Malatesta, suggests his sister, Sofronia. Pasquale agrees.

ACT II.

The artful Norina sees an opportunity and disguising as Sofronia takes her place. She makes things distinctly uncomfortable for Pasquale, who is happy indeed when he finds out the joke.

ACT III.

He desists in his desire for marriage and at once allows Ernesto and Norina to wed.

FAUST.

ACT I.

A German student named Faust, after a life of meditation, wearies at the emptiness of human knowledge. He invokes the Spirit of Evil, which appears to him in the form of Mephistopheles. Through a supernatural power of the latter, Faust is restored to youth, with all its passions and illusions, and is endowed with personal beauty. Mephistopheles, as in a vision, reveals to him the village maid, Marguerite, with whom the student falls in love. He longs to meet her; his longing is soon gratified.

ACT II.

Marguerite, noted for her beauty and virtue, has been left by her brother, Valentine, under the care of Dame Martha, a worthy but not vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by Mephistopheles (anxious to destroy another human soul), urges his suit with such ardor that Marguerite's resistance is overcome.

ACT III.

Valentine, on returning from the wars, learns what has occurred; he challenges his sister's seducer, but, through the intervention of Mephistopheles, he is slain in the combat.

ACT IV.

Marguerite, horror-stricken at the calamity, of which she is the original cause, gives way to despair. Her reason is impaired, and in a paroxysm of frenzy she kills her infant. For this she is thrown into prison.

ACT V.

Faust, aided by Mephistopheles, obtains access to her cell. They both urge her to fly, but Marguerite spurns their aid, and seeks comfort in prayer and repentance. Overcome by sorrow and remorse, with an earnest prayer for forgiveness, the unhappy girl expires. Mephistopheles triumphs at the catastrophe, but a chorus of heavenly voices is heard, proclaiming a pardon for the repentant sinner ; the Evil One, foiled and overcome, crouches at the accents of divine love and forgiveness, while the spirit of Marguerite is wafted upwards to eternal life.

LUCIA DI LAMMERMOOR.

ACT I.

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia, sister to Lord Ashton, whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother furthermore desired Lucia to marry Lord Arthur Bucklaw, as such a union would be beneficial financially to Ashton. Lucia, however, prefers the poor Ravenswood, and declares her love for him.

ACT II.

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia ; they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper, telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw.

ACT III.

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair have retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of passion has proved

too much for Lucia, who, in wild maina, brandishes the sword of her husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns, to take a last look upon her whom he loved, and finds that she has been faithful unto death.

MADAME BUTTERFLY.

ACT I.

Pinkerton, an officer in the U. S. Navy, is in command of a ship stationed in Japanese waters. He has taken a bungalow at Nagasaki, and in accordance with Japanese customs, lives there with Cio-Cio-San, a lovely and ingenuous maiden—Madame Butterfly.

After a while Pinkerton is ordered to America. He lightly assures Butterfly (who has become deeply attached to him) that he will return to her "when the red-breasted robins are nesting."

With loyal devotion and confidence Butterfly patiently awaits his return, turning a deaf ear, meanwhile, to more than one Japanese suitor.

ACTS II. and III.

The American Consul, Sharpless, waits on Madame Butterfly to tell her he has heard from Pinkerton; that Pinkerton has married in America and can never return to her. But Sharpless is so touched at her affection for Pinkerton that he cannot bring himself to apprise her of the cruel news. He sees her baby son—the very existence of whom is known to none.

A report is heard. To the infinite joy of Madame Butterfly, she and Suzuki (her maid) behold Pinkerton's ship drawing into the harbour. She is reassured. She rejoices in the thought that others have been unjust to Pinkerton in believing he would not return. She tenderly arranges the bungalow for his return. But all through the night she watches and watches in vain. At last, overcome, she heeds Suzuki, who entreats her to rest. Alas! no sooner has she withdrawn than Sharpless, Pinkerton and his wife appear. As Pinkerton hears of the devotion and sorrow of Butterfly he cowardly flees, leaving his wife and Sharpless to meet poor Butterfly. The hapless woman, as she learns the sad truth, kisses her little son farewell, and kills herself.

I PAGLIACCI.

PRELUDE.

The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions that sway buffoons as well as the great and noble.

ACT I.

Canio is the chief of a little band of strolling mountebanks. His wife, Nedda, is a vain, pretty baggage, and he does not trust her. Tonio, a humpback, malicious, the clown, makes hot love to her in the village where they are to play the day of their arrival. She strikes him with a whip. In revenge, he brings Canio upon Nedda and her lover, Silvio, a farmer of the neighborhood. Silvio runs away, and Canio does not see his face. There are bitter words between man and wife, and Canio in agony prepares for his clowning.

ACT II.

The people gather to see the show, and Silvio is in the crowd. The play is the old story of Pantaloon's jealousy and the love of Columbine and Harlequin. The crazed Canio acts with such realism that the peasants are enraptured. Suddenly he asks the name of the lover. Nedda defies him. He stabs her and kills Silvio, who starts from his place. Laughing madly, he shrieks out, "The Comedy is Finished."

OTHELLO.

ACT I.

Public demonstration accorded Othello on his return. But Iago is disgruntled; he is jealous of Cassius who is Othello's lieutenant; he prevails upon Roderigo to pay his addresses to Desdemona, Othello's wife, and he gives Cassius too much wine. Cassius, irresponsible, draws against Montano and is ostracised by Othello, who, with his wife, withdraws.

ACT II.

Iago urges Cassius to seek reparation through Desdemona; he also cautions Othello to beware of Cassius who is too fond of Desdemona. He finds with his own wife, Emilia, one of

Desdemona's handkerchiefs—of which he makes wily use. Othello joins him in compact of revenge against Cassius.

ACT III.

Iago succeeds in causing Othello to believe Desdemona unfaithful. Reprimanded by authority from Venice, Othello swoons—at which Iago malevolently laughs.

ACT IV.

SCENE: Desdemona's chamber. Othello kills his wife. Emilia rushes in explaining that it was she who gave the handkerchief to Iago. Othello kills himself.

I PURITANI.

The Puritans.

Scene laid in England at time of war between Parliament and Charles II. The Parliamentary forces are at Plymouth and Lord Walton commands the forces; his daughter Elvira loves Lord Arthur Talbot of the King's service. Sir Richard Forth of the Parliamentary army had been promised the hand of Elvira, to whose joy, however, Sir George Walton, brother of the commander, brings the tidings that her father has given in and that Arthur may enter the fortress for the nuptials. The widow of Charles I., Henrietta, is held prisoner at the fortress, having been sentenced to death by Parliament. This is learned by Arthur, who enables her to escape, hidden in Elvira's bridal veil. As they go out, Sir Richard meets them, but he permits them to pass. Their escape is known shortly, however, and Elvira loses her reason. Parliament condemns Arthur to die; but, moved by the appeals of Walton, Richard promises his influence with Parliament in Arthur's behalf, hoping to thus restore his niece Elvira. Arthur and Elvira contrive an interview, and the latter is overjoyed as she hears of the former's flight. Some Puritans enter, however, and arrest him, sentencing him to death on the spot. News of the King's defeat and the pardon of Arthur comes before they can execute the sentence, however, and the good news fully restores Elvira, and the lovers are united.

RIGOLETTO

ACT I.

Gilda, the heroine, is the daughter of Rigoletto, a low-lived pandour in service of the libertine Duke of Mantua. Count Ceprano and Count Monterone, whose wives have been abducted by Rigoletto and his master, invoke the vengeance of the gods upon the twain. Rigoletto is extremely watchful of his own daughter. He never allows her to leave the house save to attend religious services. The wily duke observes her on one of these occasions and traces her to her home. Ceprano and his adherents, supposing her to be the mistress of Rigoletto, endeavor to carry her off by force, and pretending to Rigoletto that their object is Ceprano's wife, they cause him to assist them in the abduction of his own daughter.

ACT II.

Upon finding out the ruse, Rigoletto hires one, Sparafucile, to assassinate the duke, and Sparafucile, aided by his sister, Magdalena, induces the duke to go with him to an inn, intending there to make way with him. The duke's fascinating manner, however, inspires Magdalena to save him.

ACT III.

In the meantime Rigoletto has his daughter disguised in male attire, to thus make her escape to Verona, and brings her before her departure to the inn, that she may see the duke's faithlessness. While outside the inn she overhears the plot to murder the duke and hears the would-be assassins state that they will surely kill the duke unless they find a substitute for him, so as to secure the promised reward from Rigoletto. Gilda, with a woman's devotion, is only too eager to sacrifice herself for the man she loves, and enters the door only to be mortally stabbed. Sparafucile throws the body into a sack and gives her to her father, thus completing the compact. Rigoletto, about to cast sack and all into the river, hears the voice of the duke, opens the sack, and discovers his daughter still breathing. She dies forthwith. Rigoletto, overwhelmed, realizes the fulfilment of the invocation of the two counts.

ROMEO AND JULIET.

ACT I.

The house of Capulet is discovered en fete. Amongst the crowd of maskers come Romeo, Mercutio, Benvolio, and friends on a youthful frolic. Juliet and Romeo meet, and mutually love at first sight. Tybalt, a hot-blooded kinsman, sees through Romeo's disguise, and wishes to bring him to task then and there ; but Capulet, in true hospitality, restrains him, and the act terminates as it begins, with dance and song.

ACT II.

Act second is devoted to the balcony scene, with an episodal interruption by some retainers of the house, who fancy something is amiss, but fail to discover what.

ACT III.

Act third is divided into two scenes. The first is the friar's cell. In the second scene, Romeo's page, Stephano, is discovered searching for his missing master. Arrogance on his part provokes the servants of the house into drawing on him, and speedily the combat becomes general, through the entrance of Mercutio, Paris, Benvolio, Tybalt, Romeo, and others. One grievance leads to another, and Mercutio is slain by Tybalt, who, in turn, is killed by Romeo. Capulet arrives, closely followed by the Duke and his suite. The Duke adjudges banishment to Romeo, who vows he will see Juliet once more.

ACT IV.

In act four there are also two scenes—the first in Juliet's room at night, when occurs the second grand duet for the lovers. After Romeo departs at dawn, Capulet comes with friar Lawrence to tell his daughter of her intended marriage with Paris, and that the ceremony will straightway be performed. He then retires to receive his guests, and in her despair Juliet asks the friar's help. This he gives her in the shape of a potion, describing its effects. The next scene is the wedding party in Capulet's great hall. The festivities are interrupted by the illness of Juliet, who finally falls insensible. "She is — dead," all cry as the act ends. Between Acts IV. and V. a Grand Ballet takes place.

ACT V.

The fifth act takes place in the tomb of all the Capulets. Romeo arrives, believes his mistress dead, and takes poison. Juliet revives, only to find her lover beyond mortal aid, and, stabbing herself with a dagger, she dies in his arms.

SAMSON AND DELILAH.

ACT I.

Samson comforts the Israelites by predicting victory over the Philistines. While Abimelech mocks them, Samson sings a triumphant song which inspires the Hebrews and makes Abimelech shrink in fear. As he attempts to stop the revolt of the Jews, Samson slays him. The Israelites are in full rebellion. Victorious, they sing a hymn of praise. The victor, Samson, is greeted by Delilah, and succumbs to her charms. As she sings he is completely at her mercy.

ACT II.

Delilah's house. She awaits Samson. The high priest bids her turn over Samson to the Philistines, and she has sworn vengeance upon him as he had deserted her some time ago. Samson enters, and follows her to her chamber. She lulls him to sleep and then cuts off his hair, which is the secret of his strength. She calls the Philistines, who overpower and blind him.

ACT III.

Samson is in prison : he is dragged out by the Philistines. Scene changes. Temple of Dagon. The high priest orders Samson to sing in glory of Dagon. He prays for strength. The Philistines mock him. A festival begins, Samson prays once more, and, with all his former strength, rends asunder the marble pillars of the temple, dying with his enemies in the ruins.

LA SONNAMBULA.

ACT I.

There is gaiety, for Amina is to marry Elvino, but Lisa is sad, for she too loves Elvino, and has declined the hand of Alexis in consequence. Amina is grateful to the villagers, particularly to her adopted mother, Therese. But lo, a stranger draws near, and is struck by the beauty of Amina. He tells the people that Rodolfo, who owns the castle, is well ; while they, in turn, apprise him of a spectre which is seen nightly in the pale light of the moon. The "stranger" and Count Rodolfo are identical and by his attentions to Amina he has aroused Elvino's jealousy.

ACT II.

Often given as Scène II. of Act I.

Lisa hails Rodolfo as the Count which is jested away. A din is heard and Lisa rushes out. While in her sleep Amina enters Rodolfo's room and begins to undress, thinking she is at home; Lisa observes this, and through jealousy calls Elvino and others. Upon waking Amina finds Elvino, who, believing her faithless, spurns her.

ACT III.

Forest. As peasants go to the castle Amina meets Elvino who is still obdurate. He snatches from her hand the betrothal ring.

Scene changes. Alexis once more woos Lisa, but in vain; he is told by others of her betrothal to Elvino. Elvino appears, confirms the report much to the joy of Lisa. But now Rodolfo speaks, explaining that Amina is a somnambulist and guiltless. Elvino believes it not; but as Therese exhibits Lisa's kerchief carelessly left in Rodolfo's room, he denounces her. Rodolfo maintains Amina's innocence; she suddenly appears in her sleep. Elvino relents and approaches her. She awakes, as he is replacing the ring on her finger.

LA TRAVIATA.

ACT I.

Violetta Valery, the heroine, loses her parents in early childhood. Owing to this and to other circumstances, she abandons all for a life of pleasure. Her attractiveness makes her many companions, among them is Alfred Germont. He soon grows to love her. His sincerity touches her; she gives up her wild ways, and in

ACT II.

we find the lovers living quietly and happily together in a country place near Paris. Alfred's father, however, opposes the union. Violetta nobly sacrifices her feelings and departs for Paris, and after a time Alfred follows her. Here he finds her under the protection of the Baron Donphol. Being unaware of her motives, which are most unselfish, he upbraids her severely in the presence of others.

ACT III.

Violetta, stung to the quick, seeks her home—there to die of a broken heart. Alfred, at last apprised of the real facts, goes to her to atone for his heartlessness, but it is too late. The poor girl's last moments are the happiest of her life, for she dies as Alfred tells her of his faithful love.

IL TROVATORE.

Count de Luna had two sons. The younger was supposed to have been bewitched by a gypsy woman, who was therefor burned alive. Azucena, the latter's daughter, swore vengeance. She succeeded in kidnapping the younger son of the old count—because of her mother's fate. With him she repaired to the stake, at which her mother's ashes were still to be seen. By mistake Azucena threw her own babe into the flames instead of the stolen child. She fled to her tribe bearing the boy with her. He grew to superb manhood, and was known as Manrico the Troubadour. In the meantime the count had died. His elder son succeeded to the title. The new count was in love with Duchess Leonora.

ACT I.

Manrico, disguised, has been crowned victor of a tourney by this Duchess Leonora. A love results, shared by both. One night the count, while in the Royal Gardens, is surprised by the voice of the singing troubadour. Leonora, attracted by the song, has come from the palace. Mistaking the count for his unknown brother, she hastens to him. Manrico has seen and is jealous. He and count duel. Manrico is not injured. He joins the army and leaves for the wars, is wounded, and found on the battlefield by Azucena. She removes him to her mountain home and there restores him to health.

ACTS II. and III.

He learns that Duchess Leonora, believing him dead, is about to enter a convent. He sets out and overtakes Leonora just in time, conducting her to Castellor, which place is at once besieged by de Luna. The troubadour is preparing for his marriage when he suddenly hears that a gypsy (his supposed mother) is to be burned alive, having been taken by the enemy as a spy. Hastening to rescue her he is repulsed and taken prisoner.

On the eve before the day set for the execution of mother and son, Leonora suddenly appears before de Luna, offering her hand in marriage in exchange for the life of Manrico. The count agrees.

ACT IV.

Leonora is permitted to enter the prison to release Manrico. On her way, however, she takes poison. Manrico, who doubts Leonora, now sees her faithfulness. De Luna enters, takes in the situation at a glance, and orders that Manrico be killed. During the execution the count drags Azucena to the window that she may behold the face of her son. She then exposes her secret, and cries, "Manrico is thy brother. Mother, thou art avenged !"

LA TOSCA.

ACT I.

The political intriguer, Angelotti, having escaped from jail, is hiding in the Church of Saint Andrea alla Valle. Cavaradossi is painting—his canvas is to represent Mary Magdalen. Unwittingly, Lady Attavanti (sister of Angelotti) a worshipper at the Church has become the subject from which Cavaradossi has drawn his inspiration—a fact recognized with indignation by the sacristan as he sees the portrait.

The sacristan takes his leave ; Angelotti and the painter, being friends, fall to chatting ; but the latter hearing the voice of Tosca, his fiancée, urges his friend to conceal himself once more, providing him with food left by the sacristan. Tosca, the singer, enters. She is of a jealous stripe and a scene takes place between her and her lover. He pacifies her. She departs. Whereupon the painter tells the prisoner of a well in which he may hide ; they plan the escape of Angelotti in women's clothes left by Lady Attavanti. But a shot is heard and they realize that the prisoner's escape from jail is now known. The two fly, a rabble enters the church to celebrate a supposed victory over Napoleon by the forces of Scarpia. Scarpia, the head of the police, is among the crowd as he is looking for Angelotti. Tosca enters. Scarpia has designs. He arouses her jealousy by displaying a fan he has found in the church. He loves her. She departs. But Scarpia orders spies to follow her.

ACT II.

Scarpia, in his gorgeous apartment at the Farnese Palace, awaits Tosca who is to sing at the Queen's festival. Spoletta, agent of the police, enters with Cavaradossi arrested in a lonely villa whither Tosca had gone with him. The painter gives no clue of Angelotti. He is sent to the torture chamber. Tosca arrives. She hears the groans of her lover ; in the extremity she divulges the hiding place of Angelotti. The painter, now brought in from the torture chamber, chides her for this revelation. Sciarrone appears to say that Napoleon was victorious after all ; whereupon the painter exults in the defeat of Scarpia's men. Scarpia orders him executed. Tosca pleads—but the villainous Scarpia tells her the only way to save her lover's life is to give herself to him, Scarpia. Angelotti has been executed ; Cavaradossi is prepared to meet his doom.

Tosca, driven, agrees to yield her virtue to Scarpia if he will then arrange for her and her lover to depart in safety. He orders a mock execution. He cries : " Now, Tosca, mine at last ! " But Tosca stabs him and flees.

ACT III.

Tosca hurries to the painter. She explains all. The mock execution takes place ; but Helas ! it is real. Tosca is beside herself. She hears the voice of Sciarrone and realizes that Scarpia's murder is discovered. A crowd enters with Spoletta at its head. Tosca runs to the parapet and jumps into space, crying : " Scarpia, may God judge between us ! "

ANDRE CHENIER.

ACT I.

During French Revolution. Ballroom. Preparations for ball. Gerard, a servant and a Revolutionary, anxiously awaits end of servitude. The Countess de Coigny, hostess, enters with Madeleine, a mere girl, and her attendant, Bersi. Madeleine resents extravagance as guests arrive, including Chenier, young poet, and Fleville, author. The Abbe tells latest news, but Fleville bids all be gay despite rumors of people uprising. Festivity. Madeleine coyly asks Chenier to improvise on the theme of love. He does, speaking tactlessly, of the rich versus

the poor. The hostess calls for dancing. As it begins, Gerard enters, with ragged crowd. As countess orders them out, Gerard's father, old servant, in vain pleads for his son, who, with crowd, is forced out. Ball proceeds.

ACT II.

Paris. Cafe Hottot. Chenier at one table; Bersi and a spy at another. Mathieu (a sans culotte) and a waiter attend. Death wagon rumbles by. Roucher, with Chenier's passport, begs him leave Paris. Refusing, Andre says he loves an unknown whom he is to meet. Roucher bids him desist. Robespierre, followed by mob, passes. Gerard enters and asks spy of Madeleine. Bersi begs Chenier await a lady whom she calls "Speranza." Darkness. Spy watches in the shadows. Madeleine comes to meet Chenier. Recognized by him and by spy. Latter hastens to tell Gerard. She asks Andre to save her. They tell their love and are off when Gerard stops them. He tries to drag Madeleine away. Roucher takes her home. Andre and Gerard duel. Gerard, wounded, asks Andre to save Madeleine. Chenier flees. Mob, about Gerard, vow vengeance, but he pretends his assailant is unknown to him.

ACT III.

Tribunal. Mathieu hails mob as Gerard enters. He makes appeal for money of mob. Madelon, old woman, pushes in through mob with a boy whom she gives to country's service. Spy tells Gerard that Chenier is arrested, and that Madeleine is near by. Gerard tries but cannot denounce Chenier. Madeleine enters. Gerard, telling her Andre is in prison, declares his love for her. She tries to flee but then offers her honor for Andre's life. Her grief works on Gerard who promises his aid. Judges arrive, Andre is brought. He is denounced as traitor. He denies charge, and though Gerard pleads for him, he is led to prison.

ACT IV.

Night. Prison. Andre writes. Roucher near by. The two say farewell. Madeleine enters with Gerard. She offers money to guard to let her take place of another woman on death list, that she may die with Andre. Together they go to scaffold.

MADAME BUTTERFLY

Grand Opera by GIACOMO PUCCINI.

The following are the most important numbers ; for others please ask for list.

VOCAL SCORE	Complete Opera with English and Italian Words.
PIANOFORTE SCORE	Complete Opera.
BOOK OF WORDS	Complete Opera with English Text.

VOCAL.

Separate Arias (English and Italian Words).	Keys.	Compass.
ONE FINE DAY (Un bel di vedremo) (Butterfly). The principal Soprano Solo ; sung in Act II.	G♯ Orig.	(D♯ to B♯), F, E♭.
BUTTERFLY'S ENTRANCE in Act I. A beautiful number	G♯ Orig.	(F to A♭), G, F.
IT'S LOVE OR FANCY (Amore o grillo) (Pinkerton). The principal Tenor Solo ; sung in Act I. ..	B♭ Orig.	(F to B♭). A♭.
LOVE DUET (Vogliatemi bene) (Butterfly and Pinkerton). The closing number of Act I.	E♭ Orig. D♭ Trans.	Sop., C♯ to A♭ ; Ten., E to A♭. Sop., B to G♯ ; Ten., D to G♯.
THE FLOWER DUET (Tutti i fiori ?) Sop. and Mezzo. (Butterfly and Suzuki). Act II.	F Orig. E♭ Trans.	Sop., C to B♭, M.-S., C to G♯. Sop., B♭ to A♭ ; M.-S., B♭ to E.
" " " " " "	" " " "	" " " "

PIANOFORTE.

Selection for Pianoforte Solo, arranged by Charles Godfrey.
Grand Selection in three parts, arranged by Emile Tavan.
Intermezzo (Waiting Motive), end of Act II.
Selection for Pianoforte Duet, arranged by Ernesto Becucci.

INSTRUMENTAL.

Selection for Violin and Piano, arranged by A. Bachmann.

ORCHESTRAL.

Grand Selection for Full Orchestra, by Emile Tavan.

TOSCA

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The following are the most popular numbers ; for others please ask for list.

VOCAL SCORE	Complete Opera with English and Italian Words.
PIANOFORTE SCORE	Complete Opera.
BOOK OF WORDS	Complete Opera with English Text.

VOCAL.

Separate Arias (English and Italian Words)	Keys	Compass
LOVE AND MUSIC (Vissi d'arte, vissi d'amore) (Tosca's Prayer, Act II.)	E♭ Orig.	(E♭ to B♭), D.
WHEN THE STARS EVER BRIGHTLY SHINING (E lucevan le stelle) (Tenor Solo, Act III.) ..	B m. Orig.	(F♯ to A), A m.
STRANGE HARMONY OF CONTRASTS (Recondita Armonia) (Tenor Solo, Act I.)	F Orig.	F to B♭.

PIANOFORTE.

Selection for Pianoforte Solo, arranged by Charles Godfrey, Junr.
Selection for Piano Duet, arranged by E. Becucci.

INSTRUMENTAL.

Selection for Violin and Piano, arranged by A. Bachmann.

ORCHESTRAL.

Grand Selection for Full Orchestra, by E. Tavan.

G. RICORDI & CO., 265 Regent Street, London, W.1.

LA BOHÈME

Grand Opera by GIACOMO PUCCINI.

The following are the most popular numbers ; for others please ask for list.

VOCAL SCORE	-	-	-	Complete Opera with English and Italian Words.
PIANOFORTE SCORE	-	-	-	Complete Opera.
BOOK OF WORDS	-	-	-	Complete Opera with English Text.

VOCAL.

Separate Arias (English and Italian Words)	Keys.	Compass.
THEY CALL ME MIMI (Si mi chiamano Mimi) (Mimi)	D Orig.	(D $\flat$ to A $\flat$) C, B $\flat$
TO THE HOME THAT SHE LEFT (Donde lieta) (Mimi's Farewell)	D $\flat$ Orig.	D $\flat$ to B $\flat$
AS THRO' THE STREETS (Quando me'n vo soletta) (Musetta's Waltz Song)	E Orig.	(E to A), E $\flat$, D.
YOUR TINY HAND IS FROZEN (Che gelida manina) (Rudolph)	D $\flat$ Orig.	(E $\flat$ to B $\flat$), C, B $\flat$.
A LAST GOOD-BYE (Vecchia zimarra senti) (Colline)	E Orig.	C $\sharp$ to E $\flat$.
LOVELY MAID IN THE MOONLIGHT (O soave fanciulla) (Mimi and Rudolph). Vocal duet	E Orig.	Sop., E to C ; Ten., F $\sharp$ to A.
FICKLE-HEARTED MIMI (O Mimi tu piu non torni) (Rudolph and Marcel). Vocal duet	C Orig.	Ten., G to A ; Bar., D to F $\sharp$.

PIANOFORTE.

Selection for Pianoforte, arranged by Charles Godfrey, Junr.
Musetta's Waltz Song, "As thro' the Streets," arranged as Piano Solo.
Selection for Pianoforte Duet, arranged by B. Wolff.

INSTRUMENTAL.

Fantasia for Violin and Piano, arranged by A. Bachmann.
Musetta's Waltz Song, "As Thro' the Streets," Violin and Piano.

ORCHESTRAL.

Selection No. 1, for Full Orchestra, arranged by Emile Tavan.
Selection No. 2, for Full Orchestra, arranged by Emile Tavan.
Selection for Full Orchestra, arranged by A. Gauwin.

AÏDA

Grand Opera by GIUSEPPE VERDI.

The following are the most important numbers ; for others please ask for list.

VOCAL SCORE	..	..	..	Complete Opera with English and Italian Words.
PIANOFORTE SCORE	..	..	..	Complete Opera.
BOOK OF WORDS	..	..	..	Complete Opera with English text.

VOCAL.

Separate Arias (English and Italian Words).	Keys.	Compass.
CELESTE AÏDA (Heavenly Aïda), the principal Tenor Solo ; sung at the beginning of Act I.	B $\flat$ Orig.	(D to B $\flat$), A $\flat$, G.
RITORNA VINCITOR (May laurels crown thy brow)	G	D $\flat$ to B $\flat$.

PIANOFORTE.

Selection for Pianoforte, arranged by Charles Godfrey, Junr.
Grand Selection for Pianoforte in three parts, by Emile Tavan.

INSTRUMENTAL.

Selection for Violin and Piano, arranged by Ramperti.

ORCHESTRAL.

Grand Selection for Full Orchestra by Emile Tavan.

G. RICORDI & CO., 265 Regent Street, London, W.1.

PAGLIACCI

Grand Opera by R. LEONCAVALLO.

VOCAL SCORE With English and Italian Words.
PIANO SCORE.
BOOK OF WORDS.

- | No. | SONGS. |
|-----|---|
| 1 | PROLOGUE—"A word, allow me!" (Si puo? Signore!) (Tonio). For Baritone or Bass. |
| 4 | BALLATELLA—"Nedda." For Soprano and Mezzo-Soprano. |
| 5 | SCENA AND DUET—"What! Thou!" (Sei la) (Nedda and Tonio). For Soprano and Baritone. |
| 6 | DUET—"Why wilt thou live?" (E fra quest' ansie) (Nedda and Silvio). For Soprano and Baritone. |
| 8 | ARIOSO—"On with the motley" (Vesti la giubba). (Canio). For Tenor or Baritone. |
| 9 | SERENADE—"O Columbine" (O Colombina) (Harlequin). |
| 10 | DUET—"Nedda! Silvio!" (Nedda and Silvio). For Soprano and Baritone. |

- | | | |
|---------------------|------------------------------------|---|
| INTERMEZZO | No. 11. For Piano Solo. | |
| PROLOGUE | No. 62. For Piano Solo. | No. 63. For Piano Duet. |
| MINUET | No. 19. For Piano Solo. | |
| GAVOTTE | No. 23. For Piano Solo. | |
| SERENADE | No. 32. For Piano Solo. | No. 33. For Violin (or Mando-
line) and Piano. |
| BALLATELLA | No. 36. For Piano Solo. | No. 37. For Piano Duet. |
| INTERMEZZO & ARIOSO | No. 42. For Violin and Piano. | |
| ARIOSO | No. 43. For Violoncello and Piano. | |
| SELECTIONS | No. 44. For Piano Solo (W. Kuhe). | |

CAVALLERIA RUSTICANA

Grand Opera by PIETRO MASCAGNI.

VOCAL SCORE Italian and English Words.
PIANO SCORE.
BOOK OF WORDS.

- | No. | SONGS. |
|-----|---|
| 1. | AVE MARIA, adapted to the celebrated "Intermezzo," with English and Italian Words (F, E $\flat$ and C). |
| 2. | " " with Violin, Violoncello, Harp and Harmonium Obbligati (F, E $\flat$ and C). |
| | " " Latin Words (F, E and C). |
| 3. | SICILIANA, for Tenor, for High Baritone, for Baritone. |
| 4. | ALFIO'S SONG, for Baritone, for Bass. |
| 5. | SANTUZZA'S ROMANCE (C minor and E minor). |
| 6. | LOLA'S SONG, for Soprano. |
| | " " for Contralto. |
| 7. | DUET (Santuzza and Turiddu). |
| 8. | DRINKING SONG, for Tenor. |
| | " " for Baritone. |

- | No. | SELECTIONS. |
|-----|---|
| 25. | Fantasia (W. Kuhe). |
| 31. | Violin and Piano (Bastini). |
| 32. | Violoncello and Piano (Bastini). |
| 66. | Selection for Piano (Chas. Godfrey, Junr.). |
| | " " for Full Orchestra. |
| | " " for Small Orchestra. |

- | No. | INTERMEZZO. |
|-----|------------------------|
| 35. | Piano Solo. |
| 36. | Piano Solo (Easy). |
| 37. | Piano Duet. |
| 38. | Violin and Piano. |
| 39. | Violoncello and Piano. |

ROMEO AND JULIET

Grand Opera by CHARLES GOUNOD.

VOCAL SCORE (English and French Words).

PIANO SCORE.

LIBRETTO.

VOCAL ARRANGEMENT.

WALTZ SONG, D, E $\flat$, F, G.

FAUST

Grand Opera by CHARLES GOUNOD.

VOCAL SCORE (English and French Words).

PIANO SCORE.

LIBRETTO.

SONGS.

LOVING SMILE OF SISTER KIND, C, D, E.

FLOWER SONG, A $\flat$, B $\flat$, C.

WHEN ALL WAS YOUNG, G, A, B $\flat$.

JEWEL SONG, D, E.

PIANOFORTE.

Faust Waltz, arranged by Coote.

Faust, Violin and Piano, arranged by Berthold Tours.

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