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## Prompt book (English, Emma Abbott). [188-?]

Massé, Victor, 1822-1884; Barbier, Jules, 1825-1901; Carré, Michel, 1819-1872

[s.l.]: [s.n.], [188-?]

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THE  
EMMA ABBOTT



Libretto and Parlor Pianist.

Paul and Virginia.

*with Stage business &  
Scene Plot.*

The Piancs used by this Company are from the Celebrated  
Manufactory of A. WEBER. Warerooms, Fifth Avenue,  
corner of Sixteenth Street, New York.

PUBLISHED AT  
THE THEATRE TICKET OFFICE, No. 111 BROADWAY,  
NEW YORK.

P.

Poet

HE

# PAUL AND VIRGINIA.

OPERA IN THREE ACTS.

BY

VICTOR MASSÉ.

Poem by Messrs. Jules Barbier and Michel Carré. English translation by  
Caryl Florio. Expressly adapted for and originally performed by

EMMA ABBOTT

AND THE

HESS GRAND OPERA COMPANY,

UNDER THE DIRECTION OF

MR. C. D. HESS,

AT THE

VARIETIES THEATRE, NEW ORLEANS, FEBRUARY, 1879.

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## ARGUMENT.

THE Opera of "Paul and Virginia," by Victor Massé, is founded on the exquisite story of that name, written by Bernardin de St. Pierre. The scene is laid in a picturesque island off the coast of Africa, introducing in the first Act Mme. De La Tour, the widowed mother of Virginia, who years before, when disowned by her family for her marriage, had sought shelter in this island with Margaret, the mother of Paul. The two women are discussing the future of their children, who have grown up together as a brother and sister, in loving and innocent companionship. Mme. De La Tour proposes that in due time they marry, and Margaret, who feared that her son's lowly origin would be an obstacle, gladly assents. In the meantime they conclude it will be best for Paul to seek his fortune in India. While they talk the arrival of a ship at Port-Louis is announced, and they go to see what news it may bring them. Presently a storm comes up, and Paul and Virginia enter to escape it, and sing of their love for each other in a charming duo. In a few moments Meala, a runaway slave pursued by the bloodhounds of her brutal master, rushes in and implores protection; Paul and Virginia agreeing to return with her to the plantation of St. Croix, her owner, on the Black River, and beg his mercy. They go through the dreary forest, and Virginia appeals to the planter's mercy in a touching solo, "Forgive, I pray." The planter's evil eye is charmed by her innocent beauty, and he consents to let Meala go unpunished, but urges them to stay and rest, while the slaves entertain them with dancing and song. The blacks then join in the weird, fantastic bamboula chorus and cocoanut dance. Meala in a song warns Paul that Virginia is in danger, and they fly.

The next Act shows that Mme. De La Tour has received a letter of forgiveness from a grand aunt in Paris, who promises that, if Virginia be sent to her, she shall be her sole heiress. Virginia is unwilling to leave her mother and Paul; but the former bestows upon her jewels and gold already sent as an earnest of good faith, and bids her conceal her love for her companion. She does so, and Paul thinks her love for him chilled by her brilliant prospects. While he laments this and his ignoble birth, Meala reappears to warn him that St. Croix is on the road to seek Virginia, and that she was tortured for her previous warning. Soon St. Croix enters, and insolently demands the return of Meala. Virginia appearing, wishes to buy her, but the planter gallantly offers to give her to Virginia. The young girl refuses the gift and hands him a purse, which he throws away, and departs threatening Paul. Paul then bitterly reproaches Virginia for leaving him, and she, wounded by his words, swears that she loves him and will abide by his decision. Then ensues the great love duo, "By the air that I breathe," one of the warmest and most impassioned of melodies, sung in unison by Paul and Virginia. The scene following opens with a sailors' chorus, followed by the exquisite "Bird Song" of Virginia. This aria is one of the most brilliant and intricate of modern compositions, and abounds in scales, arpeggios, volutes, and every difficulty of floriture singing, ending with a cadenza of high staccato notes and sustained trills. Virginia, overcome with happiness, falls asleep on a mossy bank. She is roused by the approach of her friends, and with them comes the Governor of the island, bearing the royal mandate that orders her departure for France. She faints, and is borne away to the ship.

The last Act opens with a scene upon the seashore, where Paul, consumed with grief at the loss of Virginia, is wandering. Suddenly a beautiful vision appears to him—he sees Virginia richly attired, the center of a gay circle in a French salon; she sings with her thoughts on him, and the hated St. Croix, who has followed her to France, enters and offers her his hand; she rejects him with scorn; the rest insult her and bid her return to the island. Paul grows joyful, for he knows now she is coming back to him. The vision disappears, and Domingo, the black slave, enters to announce that the ship bearing Virginia has been signaled, but that a hurricane is rising. A terrible storm ensues, and the "Saint-Géran" is wrecked. In the last scene Paul, frantic with grief, clasps his dead darling to his heart and vainly strives to bring her back to life; while the islanders kneel around, softly chanting a solemn melody.

## CAST OF CHARACTERS.



PAUL.

ST. CROIX.

DOMINGO, a Mulatto Slave.

M. DE LA BOURDONNAIS, Governor of the Island.

A NEGRO SLAVE.

VIRGINIA.

MEALA, a Mulatto Slave.

MADAME DE LA TOUR, Mother of Virginia.

MARGARET, Mother of Paul.

AN OVERSEER.

AN OLD LADY, Grandaunt of Virginia.

A YOUNG MULATTO GIRL.

TWO MULATTO SLAVES.

Inhabitants of the Island, Sailors, Ladies and Gentlemen, Negro Slaves, etc., etc.



The scene is laid in an island on the coast of Africa in the eighteenth century.

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## CAST OF CHARACTERS.



*1st Tenor* = PAUL.  
*Messa. Cantante* ST. CROIX.  
*Baritone* DOMINGO, a Mulatto Slave.  
*Chorus* - ) M. DE LA BOURDONNAIS, Governor of the Island.  
*Ballet Girl* ) A NEGRO SLAVE.  
*Tb*  
*Soprano* - VIRGINIA.  
*S un* *Contralto* MEALA, a Mulatto Slave.  
*Alread* *Soprano*. MADAME DE LA TOUR, Mother of Virginia.  
*loes* *Soprano* MARGARET, Mother of Paul.  
*his*  
*Virg* *Super.* ) AN OVERSEER.  
*isol*  
*alla* *Ballet* ) AN OLD LADY, Grandaunt of Virginia.  
*thic* *Ballet* ) A YOUNG MULATTO GIRL.  
*avi* *Supers.* ) TWO MULATTO SLAVES.  
*ecis*  
 Inhabitants of the Island, Sailors, Ladies and Gentlemen, Negro Slaves, etc., etc.

*Supernumeraries required =*  
 10 *Ballet girls*  
 20 *Men?*  
 10 *Boys.* } *Supers.*

The scene is laid in an island on the coast of Africa in the eighteenth century.



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# Varieties Theatre

THE LADIES' THEATRE  
THOS. A. HALL,

OF NEW ORLEANS.  
LESSEE AND MANAGER.

FEBRUARY, 7<sup>th</sup>, 1879

FAREWELL WEEK OF THE  
The Grand Opera Season

## Emma Abbott

AND THE WIDELY CELEBRATED

# Hess

## Grand Opera

### COMPANY.

MR. C. D. HESS.....DIRECTOR.

To-Night, at 8 o'clock, **Benefit of Emma Abbott,**  
Second production in America of Victor Masse's Grand  
Romantic Opera,

## Paul and Virginia

With the Following Unrivaled Cast,

Virginia.....	Miss Emma Abbott
Meal, —Mulatto Slave.....	Miss Zella Seguin
M'me de la Tour, —Mother of Virginia.....	Miss A Randall
Margaret, —Mother of Paul.....	Mrs Ellis Ryse
St. Croix, —A rich planter.....	Mr G Hall
Domingo, —A slave.....	Mr Ellis Ryse
A Negro Boy.....	Mr A Till
Paul.....	Mr William Castle

Overseers, Mulatto Girls, the Grand Aunt of Virginia.  
Sailors, Islanders, Ladies and Gentlemen, Slaves, etc.  
The scene is laid on an Island off the coast of Africa, in  
the eighteenth century.

In consequence of the elaborate scenic effects the opera  
will be played in five acts.

GRAND CHORUS AND ORCHESTRA,  
SIG. G. OPERTI, Musical Conductor

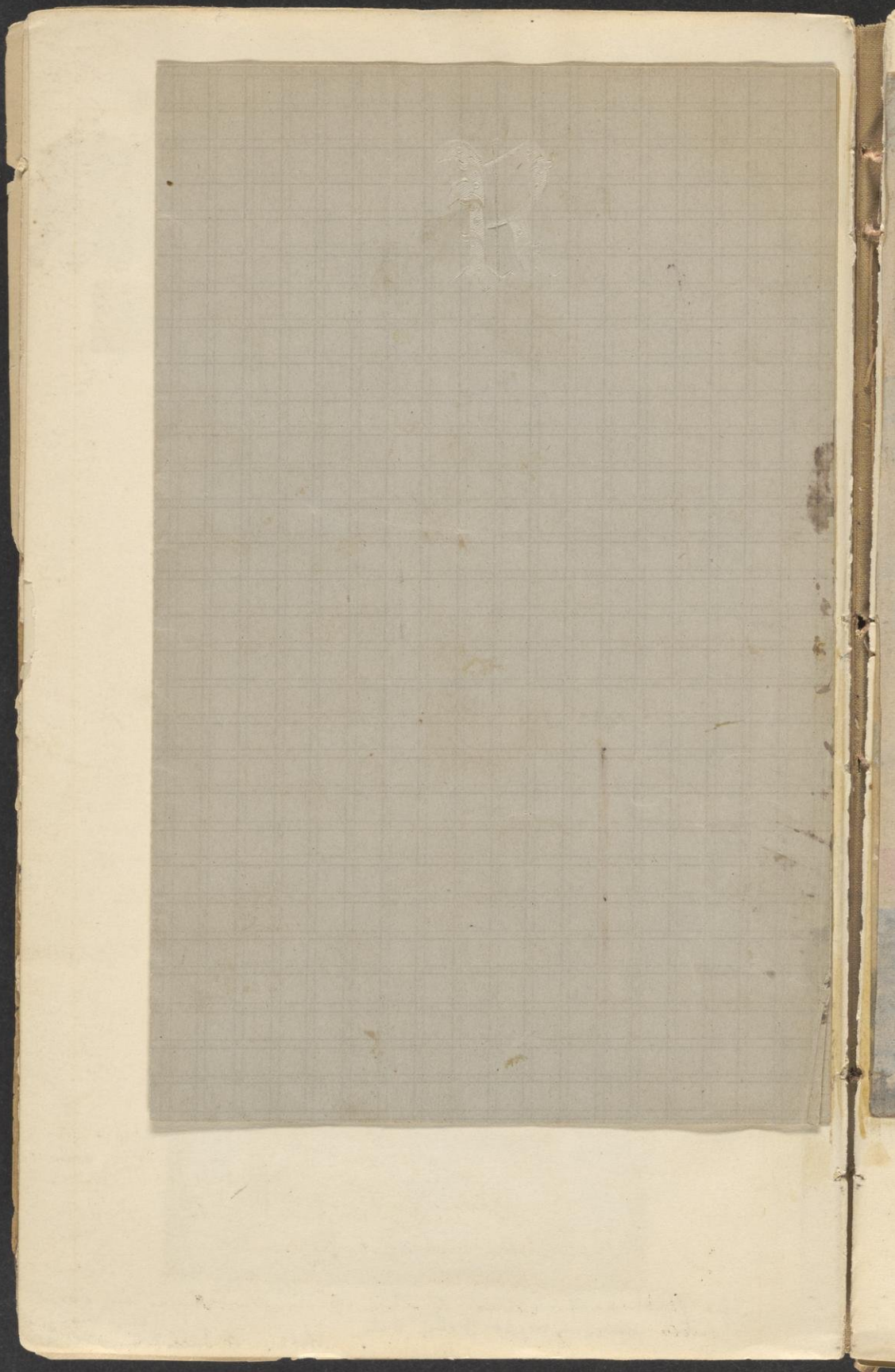
The first performance of this opera, <sup>in America</sup> was given in above  
Theatre Thursday night Feby. 6<sup>th</sup>.  
Arthur H. James {stage manager  
Chorus master  
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in front of cotton rows. about 18 in high  
The house to set R. 2. E to rake up stage.

act 3<sup>rd</sup>

C. D. Bamboo interior (chamber)

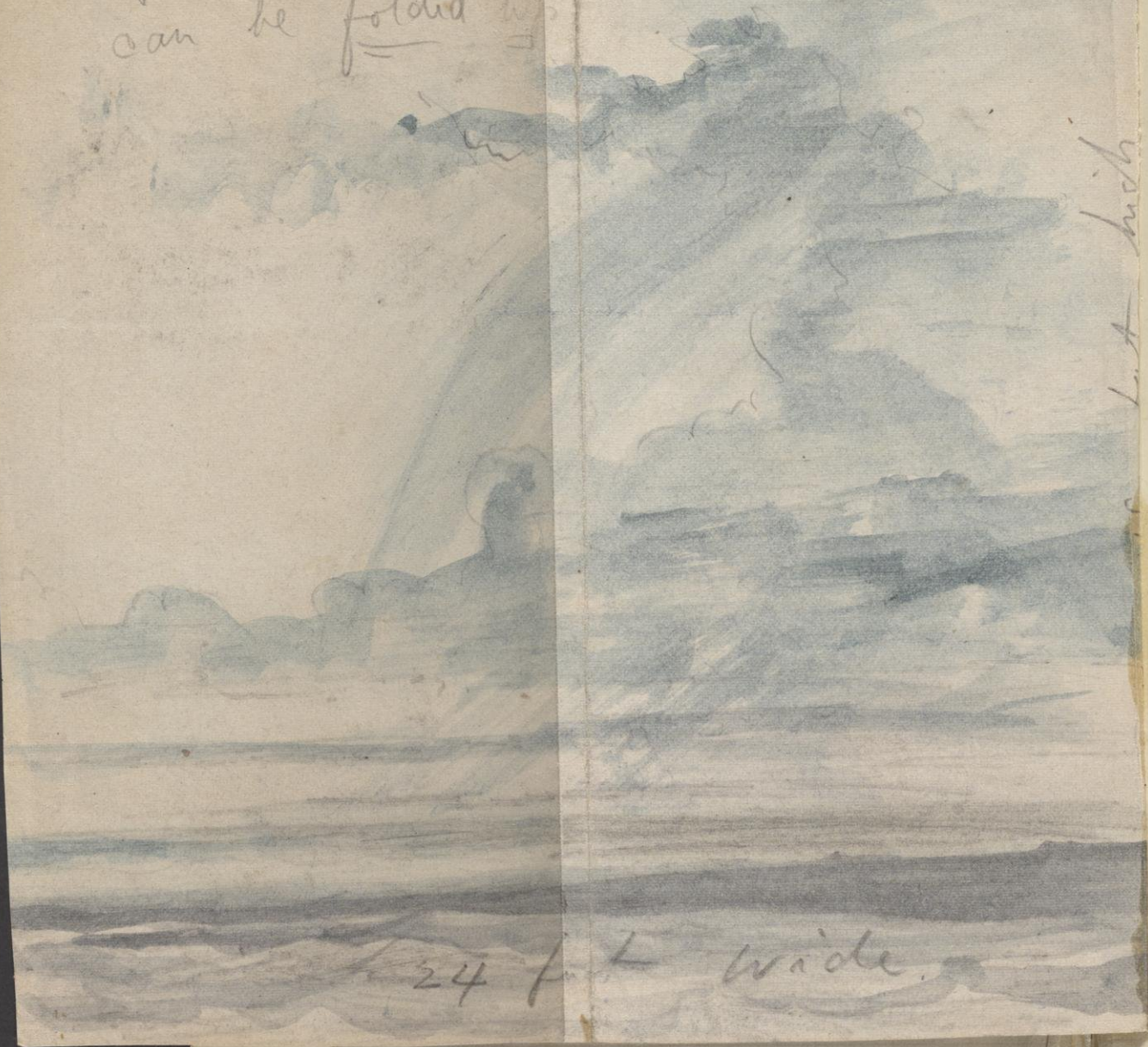
Set doors R. & L.

Window in flat R or L. c. with heavy  
curtains to floor.

act 4<sup>th</sup> & 5<sup>th</sup> next Page.

2.

Painted in eye color so that this drop  
can be folded up



24 ft wide

let high

24 feet wide

18 ft high -

in front of cotton rows. about 18' in high  
The house to set R. 2. E. to rake up stage.

act 3<sup>rd</sup>

C. D. Bamboo interior (chamber)

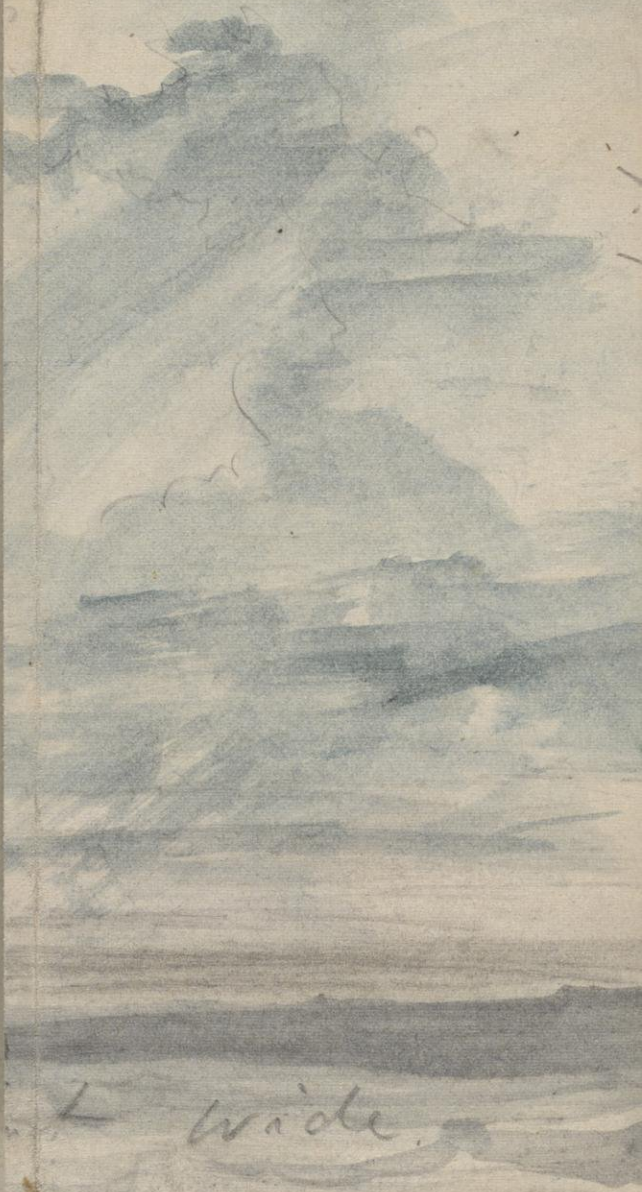
Set doors R. & L.

Window in flat R or L. C. with heavy  
curtains to floor.

act 4<sup>th</sup> & 5<sup>th</sup> next Page.

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so that this drop



wide.



# Scene. Plot.

## act 1<sup>st</sup>

### Bright Horizon

Set waters and foreground.

Mound and Palm tree L. 2. E.

Ships to work x at cue L. to R. & R. to L.

The ship xing R. to L. to be much the largest.

Bamboo shed hinged to Bamboo house with practical door. on R. H.

Shed backed by and supported by rock and Palm tree.

Shed to be about 8 ft wide & 12 long. to stand R. H. down stage, roof to slope down stage. one post at L. H. down stage corner. see sketch

### Eastern cut Drop in

Eastern wings Palm trees &c

14

3.

## act 2<sup>nd</sup>

Cotton plantation = Perspective Drop  
Representing cotton rows with negros working  
Four (4) set cotton rows 2 ft 6 in high each row in 3 pieces

Set house on platform on wheels = the platform and wheels invisible with verandah in front 6 feet wide and 18 in high = steps in. C. Awning over verandah. covering platform. the awning to be striped downward, and to slope downward.

(The house to be such a one as a rich planter would use in the eastern country) see. Plan. Set tree at upper end of balcony. Set Palm tree L. 2. E. eastern foreground in front of cotton rows. about 18 in high The house to set R. 2. E. to rake up stage.

## act 3<sup>rd</sup>

C. D. Bamboo interior (chamber)

Set doors R. & L.

Window in flat R or L. C. with heavy curtains to floor.

act 4<sup>th</sup> & 5<sup>th</sup> next Page.

2.

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Act 4th.

1 | Bright Horizon  
 Set waters and foreground.  
 Ship to move x L to R at cue.  
 Cut wood R. 4. cut wood L. 3.  
 Pool of water c. 6 ft diameter small stream  
 of water trickling in pool over rocks at  
 upper end.  
 Bank of snows in front of pool.  
 Set eastern Palm trees R & L, in front of pool.  
 Eastern wings = Bank R. 2. E.  
 Bank. R. 2. E.

5

Act 5th.

1 | Cave of wild Grotto Flats in 1st cut  
 Cave = transparent drop = painted on gauze  
 hung back of last cut of ~~~~~  
 Backed by Fancy chamber in ~~~~~  
 Bank in front of cave, <sup>R.H.</sup> to fly off at  
 change for 3rd scene ~~~~~

1

1

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Vision.

2 | Draw off cave flats. and discovers vision  
 showing through gauze cave drop  
 at cue close in cave flats and clear  
 quickly, the cave drop and fancy chamber  
 ready for scene 3rd (time allowed 1 1/2 minutes)

3.

Eastern horizon ~~~~~  
 Set waters  
 Hull of a large wrecked ship on set piece  
 name on stern "The St. Geran" L. H back  
 of waters  
 Horizontal embankment formed with  
 platform 6 ft deep slanting towards  
 audience, 2 ft high at back for  
 Virginia to lie on (representing a  
 beach on which the lifeless form  
 has been washed by the waves.

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Curtains.

# Gas. Plot.

Act 1<sup>st</sup>

Lights all up. until storm commences when "lights are all down, suddenly.

Ready calcium in gallery = must be two strong lights with yellow medium to represent "sunlight"

As the storm abates the lights go up slowly and when the light is up full throw down the calcium till curtain

---

Act 2<sup>nd</sup>

Lights all up as bright as possible two strong calciums with yellow medium in gallery. one in flis L. 2. E. yellow medium, and one yellow medium in flis R. 3. E. all discovered at curtain and remain till curtain is down

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Act 3<sup>rd</sup>

Lights all up till curtain.  
No calcium

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Act 4<sup>th</sup>

Gas  $\frac{1}{2}$  down. Calcium (white moonlight) from gallery, calcium from flis <sup>R. 3. E.</sup> on to pool of water. calcium on drop at back.

---

Act 5<sup>th</sup>

Scene

1 - Foots up.

2 - Foots down dark for vision

2<sup>nd</sup> & 3<sup>rd</sup> Borders up on vision

calcium R. 2. E. on Virginia (white light)

After vision is closed in. Down lights for storm

3<sup>rd</sup>

Foots down. Borders up. white calcium R. 3. or 4th E. on picture at back.

Curtain

## Property Plot.

Enough <sup>rush</sup> matting to cover floor of hut. 3 or 4 Huck mats for outside the hut. a basket unfinished for Paul. a common table 2 chairs. a spinning wheel for Marg. Needlework for Mad<sup>e</sup> De la Tour. <sup>cane</sup> 2 <sup>with arms</sup> chairs, one front outside hut. some baskets. hung about Bananna leaf for Paul = large enough to cover 2 people. Pitcher with some milk, a mug, loaf bread a knife &c on table. Rain, wind, thunder & lightning for Storm. 2 yellow medium calciums in gallery. Staff for meala. <sup>small</sup> work table for Virginia at post of shed.

### Act 2<sup>nd</sup>

2 very bright yellow calcium in gallery = 4 or 5. large cotton baskets, filled with raw cotton. raw cotton for cotton rows. Gourd for Mulatto girl. 2 strong slave whips with short handles 12 sets coca nut shells (5 to a set) for dance wicker flask of wine. Dish of fruit. Guitar for Meala, banjo, tamborino &c. table 3 chair on porch. glasses dishes &c to come on from house. small stool at tree L. 2. E.

### Act 3<sup>rd</sup>

Dressing table chairs, hand glass for Mad<sup>e</sup> De la Tour some money in bag on table, jewels for Virginia and India scarf. unfinished rush mat for Domingo and a small stool, letter for M<sup>de</sup> De la Tour. shot gun for St Croix. Gun for Paul. glass full of wine. curtains to windows to hide meala.

### Act 4<sup>th</sup>

Calcium Moonlight from gallery. calcium from flies R. 3. E on pool of water calcium at back on horizon drop. Bank of moss in front of Pool, 6 torches for sailors. paper with large seal for Bordenais.

### Act 5<sup>th</sup>

Scene 1<sup>st</sup> Letter for Paul with in a pressed flower.  
" 2 Harp for Virginia set handsome furniture Piano L. 2. E. Thunder, wind lightning &c. calcium on Virginia from R. 2. E.  
Scene 3 Calcium (white) on picture at curtain. Curtain.

# Costumes. =

Paul.

Act. 1<sup>st</sup> and 2<sup>nd</sup> - 3<sup>rd</sup> - 4<sup>th</sup> 5<sup>th</sup>

White ballet shirt

Striped (blue & white) full trunks rolled above the knee.

Flesh-tights, yellow leather shoes - laced sandals.

Red sash, tied square in the back.  
no hat.

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Virginia

1<sup>st</sup> Dress = 1<sup>st</sup> & 2<sup>nd</sup> act.

White over suit blouse waist,

Blue under peasant skirt.

Blue & white hdkf. on head. tied cap style

Blue stockings = Black slippers.

2<sup>nd</sup> Dress. = 3<sup>rd</sup> & 4<sup>th</sup> act.

White fancy swiss muslin, train dress.

Broad fancy sash tied around skirt,  
white shoes.

3<sup>rd</sup> Dress = act 5<sup>th</sup>

Elegant evening dress.

4<sup>th</sup> Dress. = 3 scene. act 5<sup>th</sup>

White Neglige.

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Meala = 1<sup>st</sup> Dress.

Mulatto. Rays. Brown "toed" stockings

2<sup>nd</sup> Dress = Act 5<sup>th</sup>.

Plain straight skirt, blouse waist of  
"Plantation" good, Madras hdkf on  
neck & head. plain cold. apron = Brown  
"toed" stockings = no shoes.

Mdme. De la Tour. = .old.  
Plain, cold. plain made dress. white  
apron, white cap. white neckerchief  
grey hair.

---

Margaret.

Same as Mdme De la Tour.

---

Domingo

Aged negro. Shirt of Burlap. long  
pants of. Burlap = one suspender.  
large clumsy shoes. negro wig.  
Black under shirt, Black gloves to  
avoid soiling dresses.

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St. Louis.

1<sup>st</sup> Dress = 2<sup>nd</sup> + 3<sup>rd</sup> act.

Broad full white Ballet shirt.  
White flannel jacket neckerchief.  
White knee breeches stockings.  
Shoes + buckles, Panama hat.  
Dash at waist, pistol in sack.  
Bronzed face

2<sup>nd</sup> Dress act 5<sup>th</sup> scene 2.

Square cut Lord's suit + wig.

---

Bordenais

Black velvet square cut suit trimmed  
with bugles, white tee, ~~at~~ white  
dash, sword, Black stocking shoes  
buckles &c. three covered hat. gauntlets  
large cloak, Lord's wig.

over seer.

act 2<sup>nd</sup>

Striped shirt, trunks cold stockings  
Panama hat, East pistols, whip.

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Ballet.

act 2<sup>nd</sup> + 5<sup>th</sup> - scene 3<sup>rd</sup>

Same as chorus Ladies. in act 5<sup>th</sup>  
four are dressed in elegant evening costume.

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Grand aunt

act 5<sup>th</sup> scene 2<sup>nd</sup>

Very old. Plain evening dress, white  
hair, white neckerchief white cap.  
face heavily lined.

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Double of Virginia in act 5<sup>th</sup>  
Same dress as Virginia's negligé.

---

Chorus

Ladies - in act 1<sup>st</sup> + 2<sup>nd</sup> + 5<sup>th</sup>.

Plain skirt, blouse waist, unbleached  
Apron. Bandana ~~Handkerchief~~ on head.  
Black stockings old shoes, brown face  
& arms.

---

Gents. act 1<sup>st</sup> 2<sup>nd</sup> and 5<sup>th</sup>.

Brown + black faces & hands  
Striped shirts + trunks Black hose  
old shoes, negro wigs Bandana  
kerchiefs

---

Supers.

act 2<sup>nd</sup>

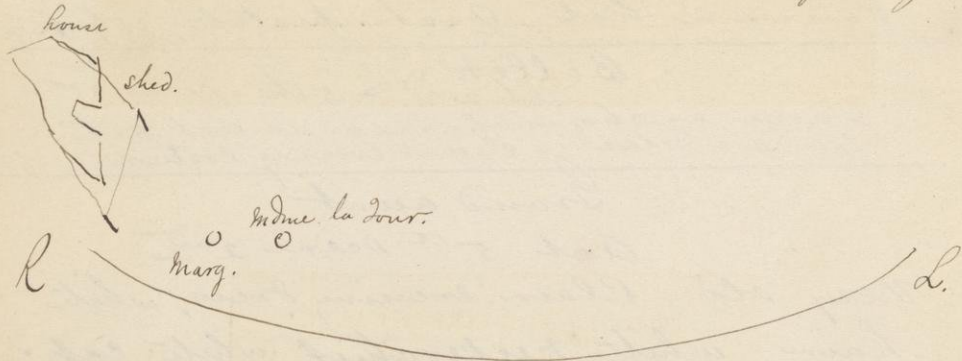
Same as chorus gentlemen

act 4<sup>th</sup>

Four supers dressed as <sup>white</sup> sailors  
Striped shirts and full trunks  
cold <sup>tights</sup> hose & <sup>blk boot tops</sup> shoes, oars. bag caps.  
"act 5<sup>th</sup>.

four. Lords, in square cuts, tres wigs &c.

1 cane chair with arms, rustic table 2  
chairs, sewing for Madame de la tour, Rush mats  
spinning wheel unfinished willow basket for  
Paul, woosterd work on small table for Virginia



x Madame rises and xs to marg.

O Both come down front.

Φ Madame sits again by Marg.



# PAUL AND VIRGINIA.

## ACT I.

### SCENE 1.—MARGARET'S CABIN.

*A hut of bamboo, opening on a landscape. MADAME DE LA TOUR and MARGARET discovered seated, right and left. Marg. spinning*

*needlework, play mme at*

MARGARET. Fondly I recall all their early years.

MDME DE LA TOUR. From our woes protect them.

MARG. In them we could both claim two children dear.

MDME. They in us had each mothers both to love them.

MARG. All they had as one; their cradle of rest  
Received them as birds in one leafy nest.

MDME. Those tender names, "Brother" and  
"Sister,"

Were the earliest words they could say.

MARG. Never children lived who could whisper  
So sweetly those two words as they.

#### ENSEMBLE.

× Fondly I recall all their early years, etc.

× MDME. Now that they both are grown, Paul by  
his willing toil,  
Unconscious of fatigue, has triumphed o'er the  
soil;

Adding little by little more land for our use.

MARG. And Virginia at work in the house may  
be found,

Or conveying our alms to the poor around,  
The gift presenting, though she the giver's  
name refuse.

MDME. Paul has eyes but for her, all his love  
plainly showing.

MARG. Near him Virginia's glances ever bright  
are glowing.

MDME. Near her, 'tis all delight; far from her,  
joy is flown.

MARG. Without him naught can please; she sees  
but him alone.

#### ENSEMBLE.

○ Thus their childhood's happy morning  
Has passed in pure love away,  
As a bright and lovely dawning  
That foretells a lovely day.

Blest be heaven! for it has given,

After woes of long gone years,

To our age this gift from heaven,  
And by their smiles did dry our tears!

⊕ MDME. And so, Margaret, thou too hast read  
their hearts?

Ø Ready Domingo at L. U. E.

·X Enter Domingo by L. U. E. coming down to front C.

# Ready the first ship to x set waters from R. to L. slowly.  
Ready chorus L. U. E. to sing & x stage to R.

— 1<sup>st</sup> ship crosses slowly R. to L.  
Ready the 2<sup>nd</sup> larger ship to cross slowly L. to R.

⊙ After last 4 bars of duett after song of Domingo - Noise outside L. U. E. and 2<sup>nd</sup> ship starts x. to C and stops till cue when <sup>it</sup> x<sup>s</sup> to R.

□ Chorus come on from L. U. E. singing see a ship &c. stop in C till end of chorus when they hurry x to right after ship which has by this time x<sup>d</sup> out of sight.

⊗ Ready 2<sup>nd</sup> chorus to be sung outside - R. U. E.

PAUL AND VIRGINIA.

MARG. [*timidly*]. Yes; like yourself, I have beheld their friendship succeeded by a feeling still more tender.

MDME. And may we not see those dreams of joy fulfilled, which from afar seemed to smile on us when, folded in our arms, we have rocked them to sleep.

MARG. [*joyfully*]. What! You would consent?

MDME. Why not? Are you not my friend, my misery afford me shelter, abandoned, and disowned by a refuge in this distant

you forget!

I'll remember.

—I, alas! was deceived and not a name.

lost, alas! by death him, and from those proud re-

I no longer expect either, since our dear children are

let their loves grow in, now not of it.

*appears at back. by L. W. E.*

do you advise?

to India for a time.

*own*]. Eh! What's that?

What have you said, mis-

term us?

NG.

And my dear young master

ant land;

ark waves bear him safely,

shift like the sand.

at send, etc.

re—what it may bring you?

o your domain?

, with me to aid him,

o regain?

may await you

ays at hand!

send, etc.

treach'rous ocean,

ths profound:

by the searching,

feet be found?

newly created,

o stand.

send, etc.

is are rising,

g heart! [*Noise outside.*]

what can it mean?

l who are on the island,

ren, are running to the

! a ship which has come

!

ort is sailing!

adorns her mast,

ope unfailling.

ge, are seen the islanders,

s, children, etc.]

France to-day. Perhaps it brings—

DOM. What?

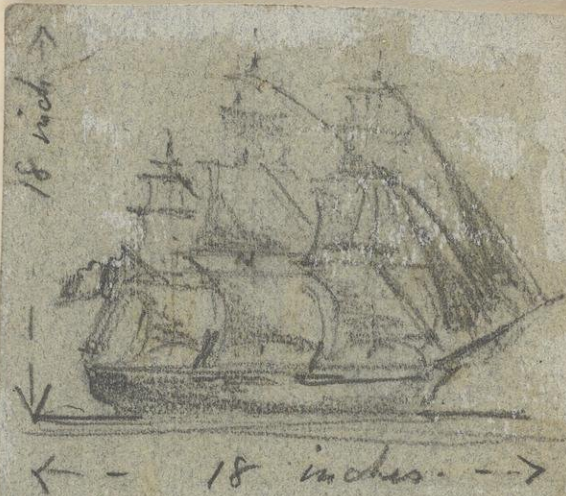
MDME. My aunt's forgiveness. [*To Marg.*] Let us go! Come quickly. [*They are going.*]

*Mdme & Marg go up stage*

⊗

φ Ready Domingo at L. U. E.

X Enter Domingo  
Down to front



# Ready the  
from R. to L.  
Ready chorus  
to R.

= 1st ship enter  
Ready the 2nd  
L. to R.

○ After last  
of Domingo  
2nd ship star  
till L. to R.

□ Chorus come  
see a ship &  
when they hear  
has by this to

⊗ Ready 2nd chorus  
R. U. E.



PAUL AND VIRGINIA.

MARG. [*timidly*]. Yes; like yourself, I have beheld their friendship succeeded by a feeling still more tender.

MDME. And may we not see those dreams of joy fulfilled, which from afar seemed to smile on us when, folded in our arms, we have rocked them to sleep.

MARG. [*joyfully*]. What! You would consent?

MDME. Why not? Are you not my friend, my sister? Did you not in my misery afford me shelter when, lonely, abandoned, and disowned by my family, I sought a refuge in this distant island?

MARG. But, ~~Jeanne~~, you forget!

MDME. No, no; I well remember.

MARG. [*confused*]. I—I, alas! was deceived and betrayed. My son has not a name.

MDME. And I have lost, alas! by death him whom I called husband, and from those proud relations I once defied I no longer expect either pardon or help. But since our dear children are still young and happy, let their loves grow in peace, for as yet they know not of it.

DOMINGO appears at back. by L. V. C.

MARG. What, then, do you advise?

MDME. To send Paul to India for a time.

DOMINGO. [*coming down*]. Eh! What's that? Send Paul to India! What have you said, mistress? Why seek to alarm us?

NO 2 SONG.

DOM. Ah! do not send my dear young master  
Into that far distant land;  
For, though the dark waves bear him safely,  
There the winds shift like the sand.  
Ah! do not send, etc.

Who knows the future—what it may bring you?  
You would add to your domain?  
Has he not strength, with me to aid him,  
All your wishes to regain?  
Ah! what treasures may await you  
Of those happy days at hand!  
Ah! do not send, etc.

Happiness fears the treach'rous ocean,  
Braves not its depths profound:  
Why seek joy that, by the searching,  
Can beneath your feet be found?  
Joys, each morning newly created,  
Around you seem to stand.  
Ah! do not send, etc.

MDME. } Fears like to his are rising,

MARG. } In my wavering heart! [*Noise outside.*]

MDME. But this noise, what can it mean?

DOM. [*going back*]. All who are on the island, men, women, and children, are running to the town.

CHORUS. [*outside*]. See! a ship which has come from France!

See! a ship to our port is sailing!  
And the flag which adorns her mast,  
In its folds, brings hope unailing.

[*Running across the stage, are seen the islanders, followed by slaves, children, etc.*]

MDME. [*joyfully*]. Ah! a vessel has arrived from France to-day. Perhaps it brings—

DOM. What?

MDME. My aunt's forgiveness. [*To Marg.*] Let us go! Come quickly. [*They are going.*]

Marg.  
MDME

Marg.  
Son.  
MDME

MDME & Marg  
go up stage

○ after cue - "come Margaret." mdme & Marg. exit R. U. E. and the chorus repeat "See a ship &c. outside R. U. E."

× Ready the storm, lights down low - Dark stage.

\* Ready. Paul & Virginia to come on from L. U. E. under large banana leaf

□ Exit Domingo, L. U. E. and then heavy storm thunder lightning, wind, rain, &c.

⊕ Enter Paul & Vir. from L. U. E. they come down and sing the first movement of Duo with leaf over their heads.

○ During 1<sup>st</sup> movmt of Duo. the thunder has stopp'd rain & wind gradually ceases and gas goes up slowly. and calcium goes on bright

≡ After 1<sup>st</sup> movt of Duo. Paul throws away the leaf under the shed. Virginia, <sup>takes sewing</sup> sits on a chair outside shed. Paul sits at her feet finishing the incomplete basket which he has brought from table inside shed. at the ensemble they come down stage.

\* Ready Meala. L. U. E.

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Thick



You see that we were wise in trust  
PAUL. Yes; it protected us brav  
[They co



WRITE THE ADDRESS ON THIS SIDE - THE MESSAGE ON THE OTHER

DUO.

O delight!  
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liss of heav  
an appears,  
at her feet.]

arm has thy  
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y heart; it k  
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me! Oh, g  
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a leafy nest:  
to ours—naug  
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labor fatigued  
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y voice I he

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*The Immensely Successful*

# OPERA

## PAUL AND VIRGINIA,



BY VICTOR MASSE.

Will be performed, for the First Time here,  
**On Wednesday Evening, April 9th,**  
FOR THE  
**BENEFIT of EMMA ABBOTT**



PAUL AND VIRGINIA.

DOM. Where are you going, mistress?

MDME. To Port Louis.

DOM. Let me go with you.

MDME. No; you stay and guard the house.  
Come, Margaret. *[Exit Mdme. and Margaret.]*

DOM. They have gone. What! they would send Master Paul to India? Poor boy! My dear children! But I'll be silent. Who knows? Perhaps her aunt has at last decided to forgive her, and this letter which we are awaiting will bring us the good news. *[It commences to rain.]* Heavens! here it rains and lightnings! The storm is terrible. I hope mistress has found some friendly shelter on the road. Ah! the children—where are they? *[Calls.]* Paul! Paul! Virginia! They are not here. Where can they be? Perhaps they are at the fountain. I must look.

*[Exit Domingo.]*

*The stage remains vacant a moment. PAUL and VIRGINIA are seen at back.*

VIRG. We've reached shelter at last. Tell me now, what think you of my leaf for a parasol? You see that we were wise in trusting to its aid!

PAUL. Yes; it protected us bravely.

*[They come down stage.]*

NO 4 - DUO.

TOGETHER. O joy! O delight!  
To love those who love us.  
My brother, my sister—  
Oh, bliss of heaven above us!

*[The sky clears, the sun appears, Virginia sits— Paul at her feet.]*

PAUL. By what charm has thy soul thus enchanted my own?

I have asked of my heart; it knows not what has won it.

When thee I see, I think 'tis thy sweet smile hath done it;

When thee I hear, it seems 'tis thy soft voice alone!

VIRG. *[smiling.]* Thou dost ask wherefore dost thou love me! Oh, great wonder!

Look on our birds whom heaven hath blest,

Nursed together in leafy nest;

Their love is like to ours—naught their hearts can sunder.

PAUL. When, with labor fatigued, rest from me seems to fly;

'Tis enough if thy voice I hear around me stealing;

There is something of thee, touching my deepest feeling,

Rests for me in the air when thou hast passed by.

VIRG. O my brother! when dawn increasing

Illumines the forest tree-tops high,

To mine eyes 'tis far less pleasing

Than thy dear face when thou art nigh.

PAUL. Should leafy groves from sight surround thee,

Or e'en the deep dark shades of night,

I still could find thee without light,

*cue will bring us the good thing cue for music Storm*

*front.*



*Virg. Paul*

*R. u. e.*

*R. u. e.*

*R. u. e.*

*c*

⊙ Paul & Virg both go ~~go~~ down front.

□ Enter Meala from L. U. E. coming down.

X Meala pulls up her sleeve and shows marks of whip on her arm, at which both P. & V. start back in horror.

# Virginia goes in shed and gets bottle of milk Bread &c and coming out gives them to Meala then x's Meala to L.

---

P. 65-

to P 67

Notes in  
dialogue

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at. L. U. E

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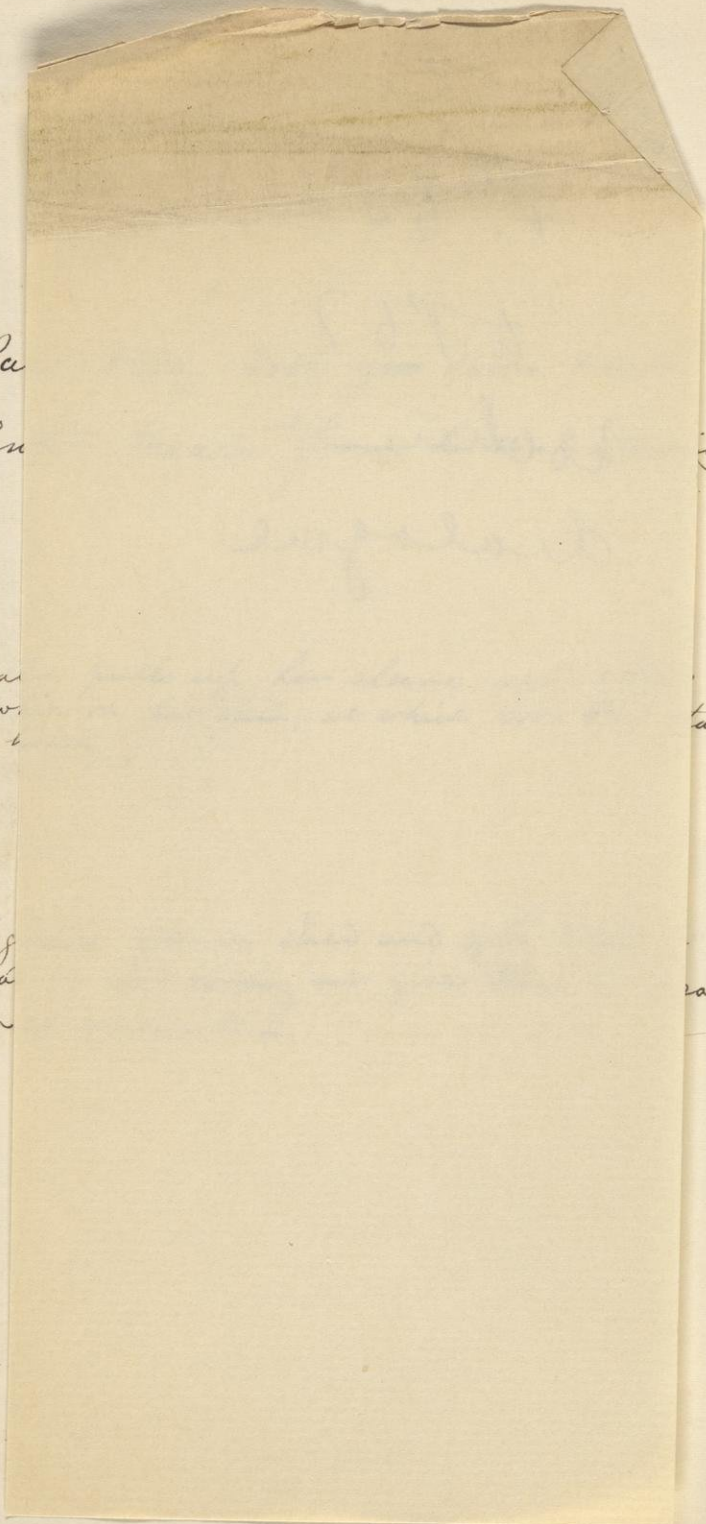
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PAUL AND VIRGINIA.

Thy soul would shed such brilliance round thee.

Thou knowest how my heart holds dearly  
Both our darling mothers; wherefore,  
When their love for thee shines clearly,  
Doth my heart love them yet more?  
My soul dwells on them both forever—  
Each day with tears for them I pray;  
But when thy dear name fills my prayer,  
My heart that prayer bears away.

ENSEMBLE. Both go down front.

PAUL. By what charm? etc.  
VIRG. Thou dost ask, etc.

MEALA appears on the threshold. at. L. U. E

MEALA. Oh, young and lovely lady, take pity now on me!

VIRG. [*turning at her voice.*] Ah, poor unfortunate! [*To Paul.*] See what misery!

MEA. Alas! dragging my failing limbs through the dark forest's depths, pursued by blood-hounds, I fly from my master.

VIRG. Has he ill-treated thee?

MEA. At his feet I begged for mercy. Behold! [*Showing the marks of the whip on her arms.*]

VIRG. Who is he?

MEA. A planter on Black River.

PAUL. 'T is he, perhaps, to whom the governor lately sold his lands.

MEA. Yes, unhappily for us!

PAUL. I've heard of him before. I can well remember.

MEA. I have sought for death, thus my woes to fly;

But you are so tender to those who implore you,

That I dare to ask, bending here before you,  
O generous hearts! must I truly die?

ENSEMBLE. sung in middle of stage

VIRG. Nay, be consoled, unhappy woman;  
See, here is milk and here is bread.

MEA. The wretched slave, from death redeemed,  
With tears asks blessings on your head.

PAUL. Our alms which by her are bestowed—  
A softer grace her smile can shed.

VIRG. 'T was God himself who brought thee hither;  
Eat, then—thou hast no ills to dread.

VIRG. I will go with thee and ask forgiveness of your master.

MEA. Alas! Through forests drear your path will lead you, and swollen rivers you must ford.

VIRG. I have no fear; my brother will go with me.

MEA. 'T is your right to be obeyed.

PAUL. [*aside.*] God gives to her a charm, and she is sure to succeed.

Paul Virg.

R

⊙ L.

Paul Virg. Meala

R.

⊙ L.

X

#

Yours Paul Virg. Meala

R

L

Sung

Meala

Ø At 2<sup>nd</sup> Ensemble all come down front.

x After 3<sup>rd</sup> Ensemble Paul goes in shed gets hat + cape of Virginia + puts them on her miala points of R. U. E. forming Tableau

Quick - curtain -

PAUL AND VIRGINIA.

Ø

2<sup>nd</sup> ENSEMBLE. Down front =

Ah! hearts, by God himself inspired,  
Simple and guileless of arts,  
Sent from Him, hath words of power  
Over the hardest of hearts.

VIRG. Now, lead the way, and I will follow to  
the master you fear.

MEA. I would follow you more gladly from the  
master I fear.

*What*

X

3<sup>rd</sup> ENSEMBLE.

Hearts, by God himself, etc.

[Exeunt.]



Paul

Virg.

meala

R.

L.

Tableau

END OF ACT FIRST.

*Quick Curtain.*

Act 2<sup>nd</sup>

Chorus all negroes. Supers - negroes -  
12 supers to play the coca nuts. 4 supers for  
banjos. 1 super. overseer (white) 2 supers  
with whips to drag off Meala.

○ Negro working in cotton field. each negro has  
a small basket suspended round his neck. —  
several large "cotton baskets" near house —  
cotton rows & under trees &c. banjos & tambourines  
near house, banjos & tambo under trees. the  
negro boy is under tree sleeping. raw cottons  
on tops of cotton rows to pick. and large quantities  
of raw cotton behind cotton rows to fill baskets from.  
The twelve supers (coca nuts) 4 banjo players and  
the ballet (black) in the back rows. The  
Chorus in front cotton rows. Some are picking cotton  
others carrying it away in baskets. they occasionally  
throw up their hands in despair at the heat

X As the Basses of the chorus commence to sing they <sup>(page 76)</sup>  
gradually come down from fields to front. then the  
tenors little by little till all are well front the  
supers remain in field but keep up a negro movement

○ in sympathy. The negro boy gradually awakens as  
the chorus sing and then takes central position  
and in negro style commences to sing = (2/4 time Page 78)  
1<sup>st</sup> 3 bars solo. Chorus join in on the 4<sup>th</sup> bar with a long  
rasal "ah" in negro style and all strike a  
negro attitude until "boy" commences again on the  
7<sup>th</sup> bar when they listen until the next "ah" on 10<sup>th</sup>  
bar when they all strike attitude again, boy sings on  
13<sup>th</sup> bar and sings 11 bars when chorus again strikes  
in as before for 5 bars. "boy" sings again on 30<sup>th</sup> bar  
and sings 14 bars solo, when chorus join in and  
sing to end of movement working it up with frenzy.  
until end on page 82, when the slow movement begins  
they sing sadly wiping the sweat from their brows

X Ready St. Croix & 2 mulattoes with overseer  
in house R. 2. E.

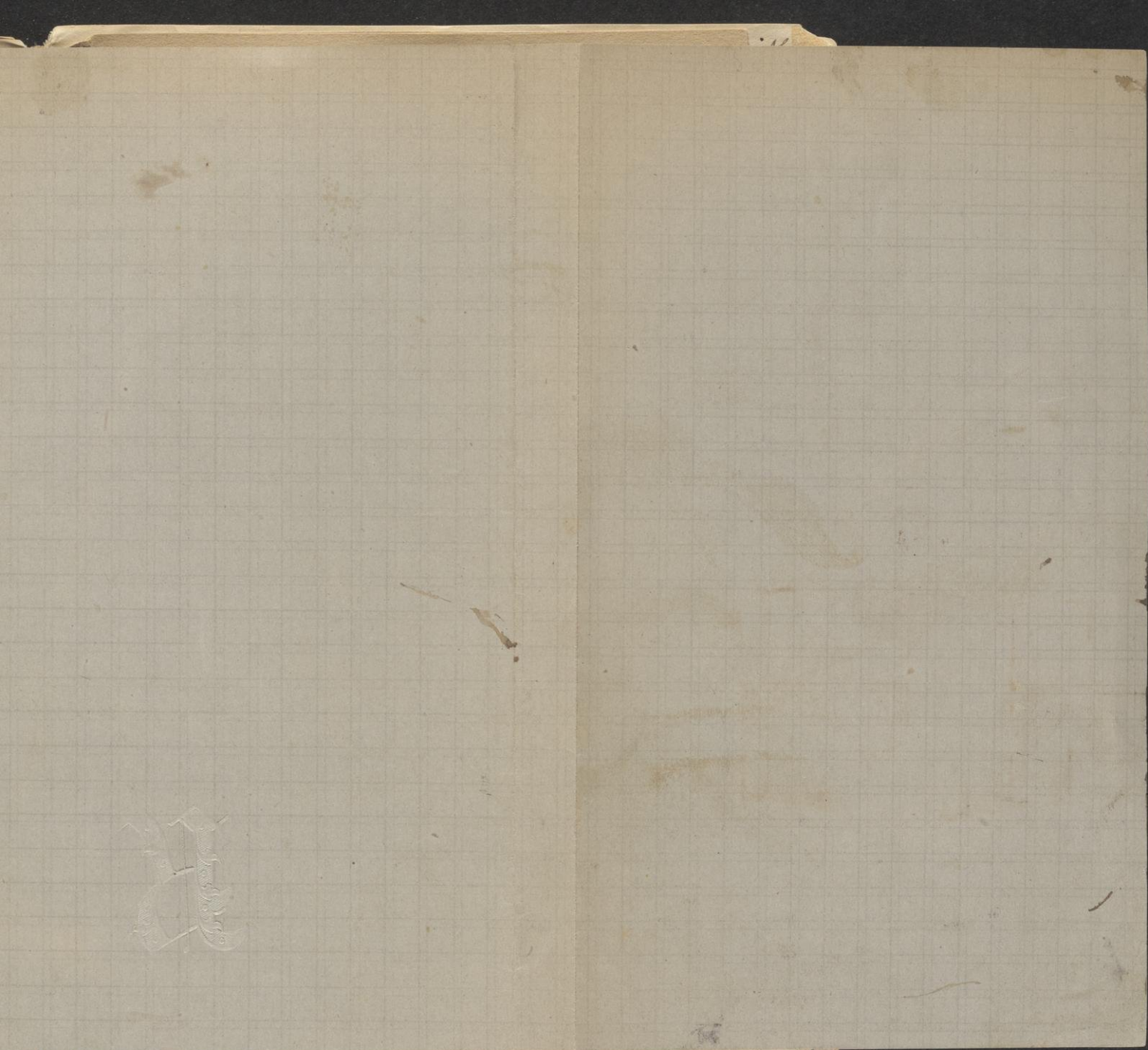
X Enter St Croix followed by overseer + 2 slaves <sup>(with whips in their hands)</sup>  
3 bars Melodramatic music to bring them on Page 84.

As St Croix enters slaves all in terror  
fly back to their work except the negro boy  
who lays down under the tree, and the mulatto  
girl with the "gourd" who remains near the house  
for (St Croix to address)

= Ready Meala, Paul, & Virginia. L. U. E.

+ Enter Meala & Paul & Virginia from. L. U. E.  
Meala advances to St. C. and throw herself at his  
feet afterwards as Paul advances <sup>as Meala</sup> Meala <sup>Paul & Virginia</sup> see situation next page. <sup>and passes her to Virginia</sup>





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See situation next page.

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fly back to their work except the negro boy  
 who lays down under the tree, and the mulatto  
 girl with the "gourd" who remains near the house  
 for (St Croix to address)

= Ready Meala, Paul, & Virginia. L. U. E.

# Enter Meala & Paul & Virginia from. L. U. E.  
 Meala advances to St. C. and throw herself at his  
 feet afterwards as Paul advances <sup>he raises</sup> Meala ~~to Paul & Virginia~~  
 see situation next page. <sup>and passes her to Virginia</sup>



See situation next page.



stage very light 2 strong calciums in gallery with yellow medium. 1 yellow medium C & L. 4. E. in flys to kill the shadows

This act commences on Page 75 of music score curtain up on 12<sup>th</sup> bar.

ACT II.

Table on porch. 3 chairs. ready in house 2 mulatto girls, to come on at call with elegant service of glass & chin with fruit cake & wine &c. ready mulatto girl with gown to meet St Croix when he comes from house.

SCENE 2.—THE PLANTATION OF M. DE ST. CROIX. See sketch annexed.

CHO. O fierce, scorching sun! = Basses.  
My breath deserts me! = Tenors.  
The earth cracks with heat! = Basses.  
O heaven! have mercy! = Tenors

A NEGRO BOY.—Ah! hapless black, thou must suffer still!

Thy master whips, but he will not kill.  
Ah! hapless black, thou must suffer still!  
Death is denied to thy longings still!  
My little earnings I hid away;  
The whites, alas! took them all one day.

chorus.—Ah! helpless black, thou must suffer still!

CHO. O fierce, scorching sun! etc.

Enter M. DE ST. CROIX, followed by the overseer and two mulattoes. from house C. E. E.

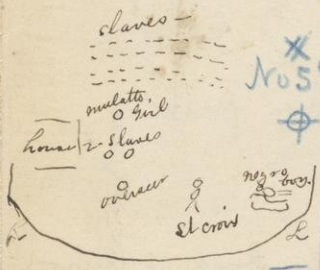
St. CROIX. Who here dares to complain or to sing? Silence, all of you! [To negro boy.] Hallo! you scoundrel! Get up! go to work, you lazy rascal! [Kicks him.] Ha, ha! [to mulatto girl] let's have a look at you. Why you are ~~not so ugly~~. Come here. You can bring me my coffee ~~by hand~~.

But, mind, let me see no more crying. [To the slaves.] Perhaps you would like to know who owns you now? 'Tis I! He who sold you to me leaves for France to-morrow. The new Governor will shortly arrive; so let fugitives beware! [Turning to the overseer.] You must find out some means by which we can capture Meala. Put on her track the fiercest of my blood-hounds. I'll have her alive or dead. — music cue — 3 bars of music

MEALA appears at ~~back~~, followed by PAUL and VIRGINIA. from L. U. E.

CHO. She is there? Pointing off L. U. E.  
St. C. 'Tis she!  
MEA. [to Paul and Virginia]. 'Tis he!  
St. C. In the devil's name, where are you from? Who brought you back, I'd like to know!  
PAUL. [advancing]. Have mercy! forgive her fault!

Show your repentant slave some pity.  
St. C. Who's this? What do you want?



⊕ Chorus look at st. c. & meala in a frightened manner.

// Virginia crosses to st croix. and commences her song. the chorus gradually come down stage attracted by the sweetness of her voice, at the end of her song virginia kneels to st croix.

⊙ During ensemble. chorus well down front

× After ensemble chorus go slowly back to their work whispering together as if the spell were broken

⊗ St Croix raises Virginia from her knees -

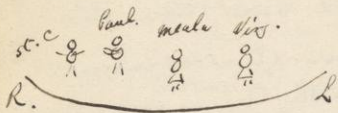
× Pointing to Paul.

⊕ Paul takes Virginia's hand and start to go up -  
St arrests them with a sign from his hand.

⊙ During this speech st. c. motions them to take a seat on the veranda - they comply + sit at table the 2 mulatto girls in the house, at his call bring out dishes of fruit flasks of wine glasses + c and place them on table and then stand in doorway -  
see summary.



slaves



PAUL. We return your slave, who, though erring,

Far, far from your anger daring,  
Only prays that her fault be condoned.  
Your rage is just, no doubt; that is admitted;  
But, although she has a crime committed,  
By her sufferings she for all has atoned.

ST. C. It seems not so to me, young man;  
I am her master, and in returning her  
You have admitted that over her I have rights.

ENSEMBLE.

PAUL. No one will deny your rights.  
MEA. [aside]. Alas! I tremble at his voice!  
VIRG. [aside]. Ah! I dread his angry voice!  
CHO. Dreadful vengeance breathes in his voice!

VIRG. [<sup>expressing</sup> ~~addressing~~ to St. Croix]. Ah! have mercy!  
Show her some pity.

ST. C. Who is this child so lovely?  
VIRG. Forgive, I pray! Forgive, I pray!

What I would say my tongue forgetteth;  
I know she from you fled away,  
But her folly she now regretteth—  
Forgive, I pray! Forgive, I pray!

Through the heat and forest dreary  
I have come to ask you to-day;  
Here behold me, trembling, weary—  
Forgive, I pray! Forgive, I pray!

No one to her protection giveth;  
My poor heart is alone her stay;  
For love of God, who all forgiveth,  
Forgive, I pray! Forgive, I pray!

[She falls on her knees to St. Croix.]

ENSEMBLE.

PAUL, MEALA and CHO. Oh, that gentle voice!  
Oh, that smile so tender!  
'Tis a song of birds that in the air rejoice!  
At her first word, all hearts must surrender.  
I would list for aye; speak on, O tender voice!

ST. C. Oh, that gentle voice! Oh, that smile so tender!

Raises in my heart thoughts I'd fain withstand.  
VIRG. When to heaven's power our souls we surrender,  
Through the humblest voice God deigns to command.

ST. C. [to Virginia]. My charming maiden, tell me your name.

VIRG. [timidly]. Virginia; and this is my brother.

ST. C. [aside]. She is beautiful. [Aloud]. Your sweet voice has won my heart; to you I yield. In truth, it gives me great pleasure to grant your request. For your sake, then, I will pardon her.

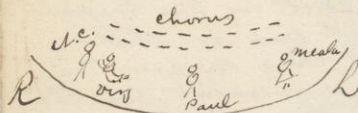
VIRG. O sir, I thank you!

MEA. [aside]. How he gazes upon her!

[Paul and Virginia are going.]

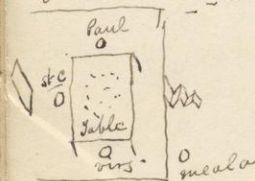
ST. C. How is this? You are not going? Wait, I pray, until night-fall, when it will be much cooler; and in the mean time I will have some entertainment prepared for you. [To a female slave]. Here! bring some fruit and wine; and you [to the other slaves] give yourselves up to play—your songs and dances.

Supers



Slaves.

Veranda



music cue.

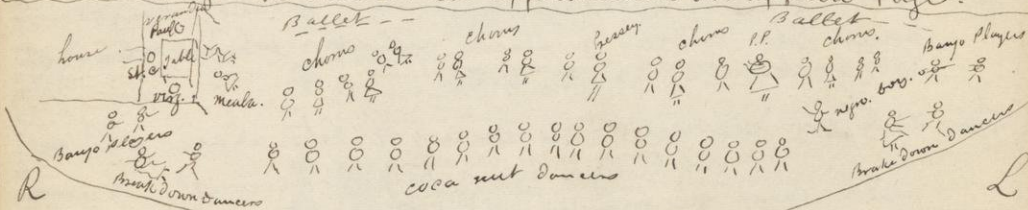
St. Croix

dial

in the house - chorus and



At the cue - "Your songs and dances!"  
 The chorus - supers and ballet all come down and with shouts of glee re take their places for the dance &c. see sketch below, the cocoa nut dancers in front line two negro dance a - brake down in front corner R. accompanied by 2 supers on banjos, 2 negro dance the same in front corner L. accomp. by 2 supers with guitars. The chorus are grouped behind the cocoa nut dancers in couples - thus - a tenor & sop. + so on on the R. and Basses & contraltos on the L. The chorus sing - bars before the cocoa nut dances begin, the chorus keep up a negro movement all through the dance. see explanation on opposite page.



⊕ Nobiz  
 □

CHO. The master doth pardon!  
 The master commandeth!  
 Let us obey, and sing and dance!  
 La Bamboula!  
 Ha! ha! ha! ha!  
 Poor slaves here  
 Hopeless are;  
 This is my folly!  
 Poor slaves here  
 Try to be jolly!  
 Let work go;  
 Leave thy woe! *La Bamboula Hatha. &c.*

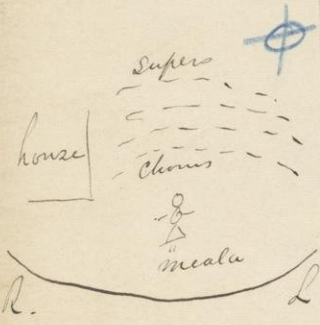
MEA. [aside]. Still his eyes remain fixed upon her. How can I warn them?  
 ST. C. [to Meala]. Come, my beauty; to pay for your ransom you shall sing us a song.  
 MEA. Master, I obey.  
 VIRG. Ah, poor creature!  
 MEA. [aside to Paul and Virginia]. Listen well to my song.

SONG. *Nof.*

MEA. 'Neath the vines entwining,  
 In dark swamps reclining,  
 The tiger is there!  
 Fiery glances sending,  
 For his prey attending;  
 The gloom is his lair.  
 The light soon will fail thee;  
 The night is nigh!  
 He waits to assail thee;  
 Oh, haste and fly!

CHO. Oh, haste, etc.  
 ST. C. Enough! You take too long!  
 The dance can continue! The devil take your song!

PAUL. Nay; permit her to finish.  
 MEA. O gazelle affrighted,  
 In the desert blighted,  
 Quick hie on thy way!



*Musical*

*dialog*

*Song*

- Paul comes down from veranda on to the steps listening to Meala.
- × Virginia comes down frightened, Paul takes her hand and they exit L. U. E. in haste.
- ⊕ St Croix comes down (intoxicated) and xs to Meala.
- # St. C. calls to overseer, to punish Meala, overseer points her to his 2 slaves with the whips who drag her backward off R. S. E.
- ⊕ St Croix reascends Balcony & sits again and as the dance continues he gets uproariously drunk goading them on with his shouts
- ⊕ Choms take position as before for coca nut dance &c. and choms &c.

Let no doubt detain thee;  
Thy retreat regain thee,  
Till riseth the day!

[Turning to Paul and Virginia.]

The light will soon fail thee;  
The night is nigh!  
He waits to assail thee;  
Oh, haste and fly!

CHO. Oh, haste, etc.

PAUL. I understand. Come, Virginia, let us go.

ST. C. Why this haste? Come, sit down again.

PAUL. No, we thank you, sir.

VIRG. [softly to Paul]. O Paul, I am afraid.

PAUL. Adieu! adieu! [He takes Virginia, and they go.]

ST. C. [angrily to Meala]. 'Tis your cursed singing has driven them away.

MEA. You bade me sing, master, and I obeyed.

ST. C. S'death! she defies me! Here [to overseer], take her away; punish her well! [They drag Meala away.] Come, ye scoundrels! [to the others,] now sing and dance, while I, goblet in hand, drink of this vintage which fires my senses.

CHO. May God give us pardon!  
The master commands it!

Let us obey, and sing and dance

La Bamboula!

Ha! ha! ha! ha!

Poor slaves here, etc., etc.

MEA. [outside]. Ah!

here Meala screams outside as if being whipped, the Chorus stop, dance stops and they all look off right, in horror, knowing what she is suffering.

CHO. Ah! poor Meala!

Chorus again get ready to sing & dance knowing they are compelled to do so by St. C.

ST. C. Go on! Sing on!

CHO. This is my folly, etc., etc.

La Bamboula!

Meala repeats her cry of anguish outside

MEA. [outside] Ah!

Chorus again stop & look off in fear & sing

CHO. Poor Meala!

St. C. gets in a fearful passion and starting up very drunk goads them on again

ST. C. By the devil, they're asleep! S'death! sing out! sing out!

CHO. La Bamboula!

Ha! ha! ha! etc., etc.

Chorus start off again and the dance and chorus is worked up to a frenzy till end -

Quick curtain.

END OF ACT SECOND.

vertical stop  
meala

○  
x  
φ  
#  
φ  
□

Adieu  
dial  
as St. C. sits  
down again  
the music  
begins

windows



c. door



Door



madm  
La tour



chair  
Virginia

Domingo.



Stool



mat

Door

R.

L.

⊕ Giving Virginia a hand glass

□ Domingo exits c.

X Virginia rises on taking letter and  
throws herself into arms of Madm de la tour.

PAUL AND VIRGINIA.

VIRG. AINS! I knew it not myself until to-day;  
for the first time I have learned how deeply I love  
him. *made all*

windows  
of the  
house



Amuse

200

K



PAUL AND VIRGINIA.



Fr. Mignoni

for the first time I have learned how deeply I love  
him. *Musae cell*



## ACT III.

C. D. Bamboo interior with window R. C. = with curtains to the ground for meals to hide behind. Table R. 2. chair at table. Set doors. R. & L. hand glass, some money in bag, jewels and India scarf all on table, small stool and unfinished rush mat for Domingo, Letter for Madame, shot gun for Paul, gun for St. Croix. glass of wine. see Plan opposite Page.

Lights all up full till curtain.

## SCENE I.—THE HOUSE OF MADAME DE LA TOUR.

At the rising of the curtain, VIRGINIA is discovered seated. MADAME DE LA TOUR is adorning her with jewels, etc. DOMINGO at back is at work.

MADAME. Ah! my child, these jewels make thee look even more beautiful.

VIRGINIA [*aside*]. Alas! where is Paul?

MDME. There, Virginia, you can see for yourself.

DOMINGO. I like her best as she was.

MDME. Domingo!

VIRG. Yes, he is right!

DOM. When in the darkness of the night I found you in the depths of the forest, why did not some warning voice foretell this sad time was coming? [*Lifting bag of money which is on the table.*] This gold, sent to us from France, should have brought with it only joy, not bitter sorrow.

[*At a gesture from Madame, Domingo exits.*]

VIRG. Bitter sorrow! Why, what does he mean?

MDME. [*giving Virginia a letter*]. Take this; it will tell thee all.

VIRG. [*after reading letter*]. O dearest mother! must I leave thee, go to France, and bid you an eternal farewell?

MDME. My dear child, we must submit. Your grandaunt has consented to forget the past, and begs thee to accept her kind welcome. Thou wilt be her heiress. Think not thy absence need be forever. No, thou wilt return.

VIRG. No, I can never obey her unfeeling command. O mother! I can not leave thee. All my soul cries out against it.

MDME. My dearest child! Alas! if I bid thee go, it is for Paul.

VIRG. For Paul?

MDME. Remember, child, he has naught; if you two should marry—

VIRG. O my mother!

MDME. I know the tie that binds your hearts; I have read in your actions his affection and yours.

VIRG. Alas! I knew it not myself until to-day; for the first time I have learned how deeply I love him.

Sung

Dial.

C

Coro  
O  
Madam

L

you

made all

\* Mme exits R. 2. E.

• Domingo returns, C. and seats himself at his work. C. on stool watching Virginia

◊ Ready. Paul and Mary. at door L. 2.

⊕ Virginia quickly goes over to Domingo he pretends not to hear her.

No 9.

ROMANCE.

VIRG. As last night thro' the woods our doubtful  
 path we tried,  
 O'er a stream his hand in safety drew me;  
 Then I felt in my veins an unknown fire run  
 through me;  
 And I then for the first time trembled by his  
 side.  
 O flame celestial! O fear entrancing!  
 Like a flower opens wide my heart;  
 Fain would I stay by his side forever,  
 But fate now wills it we should part!

out

When, exhausted, my feet no more the path  
 could keep,  
 He sought out softest moss on which I could  
 extend me;  
 All the night watched he by me, ready to de-  
 fend me;  
 I, content, closed my eyes, and yet I could  
 not sleep.  
 O flame celestial! etc.

MDME. Think of the bliss that awaits ~~thee~~ <sup>you</sup>  
 thy return, and dry thy tears.

VIRG. Alas! I can not!

MDME. At least say nothing to him. Be sure  
 you still hide your love from him.

VIRG. You desire it?

MDME. Think it over, darling, till evening. Fa-  
 ther Pierre, God's holy servant, who loves thee,  
 has promised to come this evening and advise  
 thee. Obey his counsel; 'tis all thy mother asks.

deal

<sup>you</sup> VIRG. Oh, I felt in my heart some bitter grief  
 was coming. Alas! how shall I decide? [*Perceiv-*  
*ing Domingo, who has entered at back.*] Ah! Do-

mingo! he knows all! Tell me, Domingo, what  
 to do. Speak! My courage is failing fast.

R.

music cue

No 10 SONG.

DOM. The bird flies yonder  
 To distant bournes—  
 The bird flies yonder,  
 And never returns.  
 Ah! fool to wander—  
 Stay thy friends among;  
 Trust thou in my song.  
 The bird flies yonder, etc.

Song

VIRG. Ah! you mean that I should not go, do  
 you not?

DOM. O faithful songster,  
 Whom God hath blest—  
 O faithful songster,  
 Remain in thy nest.  
 Fold then thy pinions;  
 If at home thou keep,  
 Thou wilt safer sleep.  
 O faithful songster, etc.

No. 9 Song

R

⊕

#

○ Paul enters with Marg. L. both stop a moment at door L. then Paul advances to C. & stops.

+ As Paul approaches Virg. she starts to go.

□ Virginia hesitates, and then exits R. to music.

⊕ Paul x.s. to L. and buries his face in his hands.

+ Marg. kneels to Paul, he raises her.

PAUL AND VIRGINIA.

Virg. Yes, yes; I understand. *recitative*

[Domingo points to Paul, who enters with Margaret.]

PAUL. Ah! look there; who is that young stranger? [Approaching her.] What! Virginia, is it you? [Virginia starts to go.] Why do you leave me thus? She does not answer me; she seems to shun me. Can this gold and these gems thus have changed your loving heart?

VIRG. [aside]. Ah! shall I tell him all? No, I must fly. *no 10<sup>th</sup> music for* [Exit Virginia.]

After the music marg x.s. to Paul and with her finger points to the door. L. for Domingo to leave. Domingo without a word takes his stool and mat and bowing leaves by door. L.

PAUL. She has left me. [At a sign from Margaret, Domingo exits.] Tell me what has happened. This suspense will kill me.

MARG. Paul, my son, the letter which came held out the hope that Virginia at last might recover her riches at the cost—

PAUL. At what cost?

MARG. Of returning to France.

PAUL. Returning to France!

MARG. Yes; her mother desires it, and she must obey.

PAUL. And must she go? Ah! never knew I until now how much I loved her.

MARG. My son!

PAUL. What! I live without her—Virginia! No. Tell me, is it riches she seeks? Well, this arm ~~alone can conquer India~~ and offer her its ~~treasures~~ shall win her honors, and lay its treasures at her feet.

MARG. Another obstacle stands between you. In the life which begins for Virginia to-day, she must choose for her husband a man, alas! whose name is unstained.

PAUL. Mother, what mean you?

MARG. Paul, thou dost force me to tell thee a secret which darkens thy life, which shadows all thy future. Abandoned and betrayed, bearing thee in my arms, I fled into exile. With thy birth began thy sorrows.

PAUL. Great heaven! and is this my crime? Insult me, ye who will—shame alone have I for my birthright!

MARG. Forgive me, my son. [Kneels.]

PAUL. Nay, my mother. [Raising her.] Why ask me for pardon? *music cue for*

No 11. next Page.

Marg.

Paul

Scung

dial.

If I remain I will

dial

Domingo

Paul

Paul Marg.

Marg.

Paul

x Ready Meala at c. d.

x At end of song. Paul raises Marg. in his arms and takes her toward door L.

o Marg. standing in door L. takes Paul's head in both hands and kissing him on his forehead she exits L. Paul then xs to table R.

oo Ready. St Croix and 2 slaves at c. d.

} Paul xs to L.

□ Meala loops out c. d. then runs + hides behind curtains of window R. c.

⊕ Enter St Croix and 2 slaves. by c. d. st. c. has a fowling piece he stops on threshold and motions the slaves to stand back.

# St C. xs Paul to L. and sits in chair

Ah! crush not my courage, my mother; Those words, ah! never more repeat! I love thee more since thou hast suffered, 'Tis I should fall before thy feet. Yes, I forget 'tis I that should protect thee, Avenge the wrongs upon thee done: Mother, I honor thee; I love thee, My mother!

MARG. O my son!

PAUL. Yes, if the world exile and scorn us, We'll fly to some far distant land, Where we may find a peaceful refuge From Fate's unjust and cruel hand. Fear not! thy kisses will console me For all the ills that Fate hath done; While in my love thy woes shall vanish, My mother!

MARG. O my son!

PAUL. Let us haste; without waiting for some new injustice, we will depart to-day. [Exit Margaret, L.] Adieu! Live on unconscious of my bitter anguish. Paul must die far from thee. May thy life be all joy.

MEALA appears at back. c.d. & Comes Down.

MEA. Master! (2 or 3 times)

PAUL. Thou, poor creature! What afflicts thee?

MEA. To repay me for my song, my master condemned me to torture, and drowned my cries in brutal orgies. (he beats)

PAUL. Infamous wretch!

MEA. I fled to the woods; but there, on the road, I saw him; he follows my footsteps, and doubtless pursues me; at least—

PAUL. What dost thou suspect? } Would he again seek Virginia? It is God who has thrown him again in my path. Dangers gather around; I can not leave her now. Go! Trust me to protect thy life and her honor.

MEA. He comes! [She hides.] Behind curtains of window R.c.

St. CROIX enters, followed by two mulattoes.

PAUL. Well, sir!

St. C. Well, sir! It is not you, young man, that I have come to seek.

PAUL. Then, pray, who?

St. C. The mistress of this house.

PAUL. I can answer for her.

St. C. I am not in haste; meantime, I pray you, sir, let me inquire after the health of your charming companion. I confess I felt some alarm at your folly in traveling by night through the forest. (St. C. x s. Paul to L. & sits on chair)

PAUL. She was in no danger, I thank you, sir; for I was by her side, and I know well how to protect her.

St. C. Excuse my question.

ENSEMBLE.

Long

#

X

O

Paul  
O Meala.  
R. L.

O

meala  
O Paul  
R. L.

O

No 12

#

St. C.  
O Paul  
R. L.

#

Paul  
O St. C.  
R. L.

Fair Virgin

- ⊕ St Croix menaces Paul with his gun Meala  
rushes from her hiding place and places herself  
between Paul + St.C. to protect Paul
- ✕ Paul raises Meala and passes her R.

✓ Paul crosses to table to get the money.

✕ ⊕ Virginia ✕s to Paul puts money in his hand  
then goes to R. bet Meala + Paul - see Plan

⊠ Paul throws the purse violently at feet  
of St Croix, who recoils in rage.

⊕ The slaves enter pick up purse + return.

# At end of ensemble St Croix rushes out C.D. glaring  
vengeance at Paul + Virg.



PAUL AND VIRGINIA.

PAUL. [*aside*]. His mocking replies, and his  
laughter tormenting,  
Fill my bosom with rage and with hate unre-  
lenting.

How his hateful glance  
Doth my rage enhance!

St. C. His heart plainly shows all its hate unre-  
stirred by my laughter tor-

ance  
ance!

Let us leave these lies  
for your slave?

*my protection*  
sir, do you retain

she has trusted her  
and her with my life.  
and let me pass, or by

LA.

to ask his forgiveness.

VIRGINIA. R.

you will pay me for  
hundred piastres.

*\* s. to table to get money)*

money is not mine to

ful, 't is thine, for it is

mistress! (*Kissing her hand*)

she is yours without  
her.

have asked as her ran- *price*  
ney are here.

erred, sir? There is  
*see at feet of St Croix)*

*no slaves.]* Here, fellows;  
have. Pick it up.

*es pick up purse and retire.]*

EMBLE.

undying!  
who, defying,  
me for a slave.  
ly will I have.

I hear, we implore thee,  
ing before thee!

protector now to save,

Who cares death even for a slave.

PAUL. Thy care to me is given;  
I promise before heaven  
I will protect thee and will save;  
Thy revenge thou sure shalt have.

[*Exit St. Croix.*] *by C. D.*

*3 feet*  
*Back*

*Sung*

*did.*

*price*

*Sung*

*+*

How his anger is stirred by my laughter  
menting!  
...locking in silence



we these  
our slave  
...roter  
you  
...truste  
...h my  
...e pass,

orgiven  
R.

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...res.  
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...re, fe  
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ng,  
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ave.  
ve implore  
thee!

to save  
...r a slave.

n;

I promise before heaven  
I will protect thee and will save;  
Thy revenge thou sure shalt have.



[Exit St. C.]

+ rushes out C.D. glaring

⊕ St Croix menace  
rushes from her he  
between Paul + St

✕ Paul raises Meala

✓ Paul crosses to table

⊕ Virginia ✕s to Paul  
then goes to R. bet

□ Paul throws the  
of St Croix, who rears

⊕ The slaves enter

# At end of ensemble St Croix rushes out c. d. glaring  
vengeance at Paul & Virg.

(front) 3 feet

PAUL AND VIRGINIA.

PAUL. [*aside*]. His mocking replies, and his  
laughter tormenting,  
Fill my bosom with rage and with hate unre-  
lenting.

How his hateful glance  
Doth my rage enhance!

ST. C. His heart plainly shows all its hate unre-  
lenting;

How his anger is stirred by my laughter tor-  
menting!

My calm mocking glance  
His rage doth enhance!

PAUL. Enough, sir! ~~Let us leave these lies  
and shame.~~ You are seeking for your slave?

ST. C. What then?

PAUL. She is here. *under my protection*

ST. C. And by what right, sir, do you retain  
my slave—my property?

PAUL. Right or no right, she has trusted her  
safety to me, and I will defend her with my life.

ST. C. Stand back, sir, and let me pass, or by  
heaven—

Enter MEALA.

MEA. ~~Al!~~ rather kill me!

PAUL. 'Tis not for thee to ask his forgiveness.

Enter VIRGINIA. R.

ST. C. [*to Paul*]. Perhaps you will pay me for  
her? She's yours for a hundred piastres.

PAUL. Agreed! (*Paul x s. to table to get money*)

ST. C. How!

PAUL. [*aside*]. Alas! ~~the~~ <sup>his</sup> money is not mine to  
give!

VIRG. [*to Paul*]. Yes, Paul, 'tis thine, for it is  
mine.

MEA. O mistress! dearest mistress! (*Kissing her hand*)

ST. C. Nay, fair Virginia, she is yours without  
price. I pray you, accept her.

VIRG. No, not so. You have asked as her ran-  
som one hundred piastres; they are here.

PAUL. Now, are you answered, sir? There is  
your money. (*Throwing Purse at feet of St Croix*)

ST. C. [*calling the two slaves.*] Here, fellows;  
here's a purse you can have. Pick it up.

[*Slaves pick up purse and retire.*]

ENSEMBLE.

ST. C. Beware my hate undying!  
He dares death who, defying,  
Dares to oppose me for a slave.  
Vengeance surely will I have.

VIRG. AND MEA. O God! hear, we implore thee,  
Our prayer, bending before thee!

Deign { her } protector now to save,  
          { my }  
Who dares death even for a slave.

PAUL. Thy care to me is given;  
I promise before heaven  
I will protect thee and will save;  
Thy revenge thou sure shalt have.

[*Exit St. Croix.*] by C. D.

Paul Meala  
St. C. St. Croix

St. C. Meala St. Croix  
Paul

Meala Paul  
Virginia St. Croix

Paul Meala St. Croix

Sung

dial.

price

Sung

- ⊕ Here follows a recitative <sup>for Meala</sup> found on next Page  
with this sign before it X Page -223. in score, 2<sup>nd</sup> bar  
andantino d. 72. Meala exits after recitative. c. 5.
- X Paul x.s. to Virginia after exit of Meala.

⌋ Paul 'Tis for this you sigh. for this you will leave  
your home. Oh Virginia, Virginia, my heart  
is torn and bleeding. Where will you find one  
to accept the name of brother. That name, alas  
which is - mine no more = Duo No 13.

- X At end of this 1<sup>st</sup> movement Paul kneels at Virginia's  
feet. she raises him.
- X At this ensemble both come down front.
- ⊕ Virginia x.s. Paul to L.

ME. *[aside]*. Ah! I tremble! What can he mean? *[Exit Meala.]*

PAUL. Ah, Virginia, I find thy heart is still true! ~~They deceived me when they said thou wouldst leave us.~~ As we have loved, so love we still. *(taking her hand)*

VIRG. How I trembled for thee, and for her, too!

PAUL. Tell me, is it true—wilt thou indeed leave us?

VIRG. Alas! far from you all I am exiled. Duty calls me.

PAUL. Yes, yes, I see. Wealth with its resistless power attracts you.

VIRG. *[aside]*. How little he knows my heart!

PAUL. Ah, Virginia, why will you leave us? Where will you find again the fond kiss of a mother; where can you be more happy than you have been with us?

VIRG. Oh, my heart will break!

No 13. GRAND DUO.

PAUL. Ah! since thou wilt go, still askest sight from heaven

Of other lands than that which birth to thee has given,

Since thou wilt seek for riches there Beyond my power to gain, and dost ask other care,

Give me leave, give me leave to follow Upon the ship that bears thee far o'er distant seas;

By thy dear side let me but linger— Thee to see, thee to serve, thee to love on my knees!

VIRG. Alas! in vain! Thou canst not follow Upon the ship that bears me far o'er distant seas;

At thy dear side fain would I linger; 'Tis fate that stands between us and bids us part in peace.

ENSEMBLE.

PAUL. Ah! give me leave, etc.

VIRG. Alas! 'tis vain, etc.

VIRG. My mother wills it; I must obey.

PAUL. Thy mother! Oh, unkind one! She wills what thou desirest. But before thee I go. Borne on avenging waves, and dashed on the shore by the raging tempest, my lifeless corpse shall greet thy vision and doom thy soul to endless despair.

VIRG. *[distracted]*. Ah! this is too much! Ungrateful! Now when my tears blind me—when, all trembling, from his arms I have no power to flee—he must now sting me, must kill me, and can not even see that I sacrifice my life for those I leave behind!

PAUL. What dost thou say?

VIRG. That 't is only for thy sake I have at last consented to go; that I swear before Him who witnesseth my oath!

φ  
X

Meala

Meala

dial

Paul.  
Virg.

X

Meala

X

Paul  
Virg.

φ Paul takes Virg. very tenderly in his arms.

X At the end of this Duet Paul takes Virginia one hand on each side of her face, and holding her face up to his he leans his head down and glues his lips to hers (which are held up to meet his) in an amorous kiss. = curtain held up an instant to show picture then down quickly. this ends act 3<sup>rd</sup> (Enchore sure)

X At the end of this recitative Meala rushes out. c.o.

PAUL AND VIRGINIA.

PAUL. Just heaven! and yet thou leavest me here!

VIRG. My Paul, I'll stay or go, or live or die; I'll do whate'er thou wilt. (*Sung & lowly with great earnestness*)

By the air that I breathe and by the heaven above me,  
By the God I adore and who my truth doth see,  
By thy tears, by thy smile so loving,  
I swear I will live but for thee!

PAUL. } By the air, etc. [~~Exit~~ (Virginia.)

PAUL. To see, to hear thee always—to-morrow—forever! All my soul follows thee! Gloomy night, haste away! Rise, arise, morn of rapture!

Enter MEALA.

MEA. Master, do not sleep to-night.

PAUL. Why not?

MEA. I wished to know the designs of that man, and, under cover of the darkness, I followed his steps. Yonder in the woods I saw him meet two slaves. "She will soon depart," said he. "Call together quickly your fellows; to-night we must bear her away."

PAUL. [*seizing his gun*]. Infamous wretch! I will not wait! [*Calling*]. Domingo! [*Domingo appears*]. Come, follow me.

DOM. Master, what has happened?

PAUL. Come, I'll tell thee. [*To Meala*]. Adieu, and thanks. [*Exit Paul and Domingo*].

MEA. My brothers shall come and defend her. [*Mysteriously*]. They are hidden all around, and my voice from the hills and from the woods, like the avenging lightning, call them here to rescue her. [*Exit*].

curtain X

Sung

Paul in picture

curtain

cut

cut  
out in night

This recitative is sung after she rushes out of cabin - see refer No. 13.

at the end of this Meala rushes out. c. d.

Act 4th.

Ready. Chorus. L. 4. E.

Ready. Ship to X. at cue - "see a ship &c"

Ready. Virginia at Back



□ Ready Virginia at back

○ Virginia enters at last bar  
of Choms, she stops under the  
trees, and listens.

† Ready Meala L. U. E.

× Virginia staggers toward  
Bank at R. 2. E. lies down  
and sleeps. Calcium on  
Virginia.

☐ Meala enters L. U. E. and sits by Virginia.

⊕ Ready. Marg. Domingo. Madame de la Tour. —  
mons. Bordanais. preceded by 4 sailors bearing torches  
and 4 sailors with oars on their shoulders. L. U. E.

† Enter first 4 sailors with torches and 4 with oars, then  
Marg. + Domingo, then Madame. mons Bordanais. —  
for positions see plan next page



2. long

3



12. Long

3

S. Domingo. Madru de la Jour. -  
 ais. preceded by 4 sailors bearing torches  
 with oars on their shoulders. L. U. E.

sailors with torches and 4 with oars, then  
 then Madru. rroux Bordanaïs. -  
 plan next page



4th Act *Guano e Virginia* Scene 1st

Painted fountain e bet 2 Palm



Act 4 - in 5  
Garrison's  
Pels. running into a pool



⊕ Ready. Marg. Domingo. Madru de la Jour. -  
 Mons. Bordanaï. preceded by 4 bailors bearing torches  
 and 4 sailors with oars on their shoulders. L. U. E.

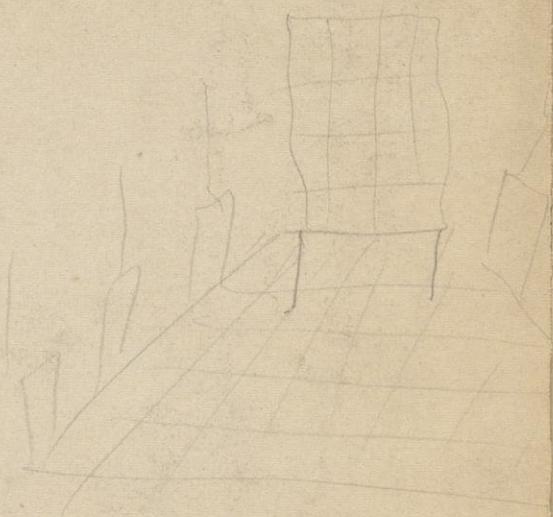
# Enter first 4 sailors with torches and 4 with oars, then  
 Marg. + Domingo, then Madru. Mons. Bordanaï. -  
 for positions see plan next page



... running into a pool



175  
S  
Fels. running into a pool



a = Horizon Drop.  
B.B. Set Rocks  
C stream water  
D. Pool of water.

Act. 4<sup>th</sup>.  
Gas. 1/2 Down. calcium (open) in flood B.Z.

SCENE 2.—A FOUNTAIN SHADED BY TWO  
PALM-TREES.

Between the trees the sea is seen on the horizon.

CHORUS. [outside]. Ha! ha!  
See! a ship which departs for France;  
See! a ship from our port is sailing;  
And the flag which adorns her mast  
In its folds carries hope unailing.

Enter VIRGINIA, from back at last bar-ohms.

VIRG. Distant sounds, songs sung by the sailors,  
the murmurs of winds and waves, sing soft lulla-

bies to my day-dreams and my love! Paul!  
dearest friends! to-morrow you shall see me. My  
mother at last grants my petition, and near her,  
near to you, I shall stay evermore.

AIR.

VIRG. Ah! what entrancing calm in my soul!  
In heaven!

O breezes of the night! by your wings peace  
is given!

No more fears the future can give;  
And my heart, all content, once more in bliss  
doth live.

He loves me! he loves me!  
All the woods, the winds, the distant ocean  
Repeat those tender words in unending har-  
mony!

In the murmuring fountain-waves I hear them  
whispered,  
And in the songs of birds in their downy  
nests.

Ah! birdlings, sing again above me,  
As of old rejoice;

Ah! let your voices, birds that love me,  
Mingle with my voice.

Sing on, sweet birds, again, etc.

Ah! my joy o'ercomes me, and my senses de-  
part! All swims before mine eyes. [She falls on  
a mossy bank.] Wrapt in this vague delight, how  
sweet 't would be to sleep! [She sleeps.]

Enter MEALA. L.

MEA. Ah! it is my young mistress. She sleeps!  
she dreams!

VIRG. [asleep]. Paul!

MEA. May thy dreams be fulfilled in waking!

MEA. SONG.  
In the woods,  
At my voice,  
All things waken;  
Friends attend,  
To defend,  
Watch is taken.  
Safety they will bring to thee, and defeat him!  
Slumber!

MEA. Who comes! Her mother! Perceiving madmo + others)

PAUL. Ah! I see! I see! she is there! Lovely  
and happy, adorned, her celestial and heavenly  
image now appears to mine eyes!  
[The back of the stage opens, and shows a richly fur-  
nished saloon, the ladies and gentlemen converse  
and promenade, Virginia is seated, as if in re-  
erie.]

*[Handwritten scribbles and notes at the bottom left of the page.]*



sailors sailors.

Bank  
Virginia

meala

madme

Marg.

Donings

Bordnais

- X Madame is supported by Margaret.
- O Ready chorus outside L. U. E. (3 bars Preparation)
- φ Chorus sing (after 3 bars in orchestra) L. U. E.
- ⊖ They all surround her. (Virginia)
- # Madame turns supplicatingly to Bordennais.  
who stands with his back to audience and  
points off L. U. E. with his right hand.

Tableau.

Curtain.

Enter MDME. DE LA TOUR, MARGARET, M. DE LA BOURDONNAIS, followed by Lacqueys and Sailors.

O X

MDME. Alas! what is it that you demand? My daughter?

BOUR. I bear express orders from her relations, which are signed by the king. To-night I depart, and she must go with me.

see you wake  
Tour]. O dear  
like her yet.  
I then part

her  
dial

wind  
d bet-  
s! to-  
g on,

awake

No 18 1/2

sway

d, per-  
herself

ing fainting - coming looking  
up to heaven in prayer

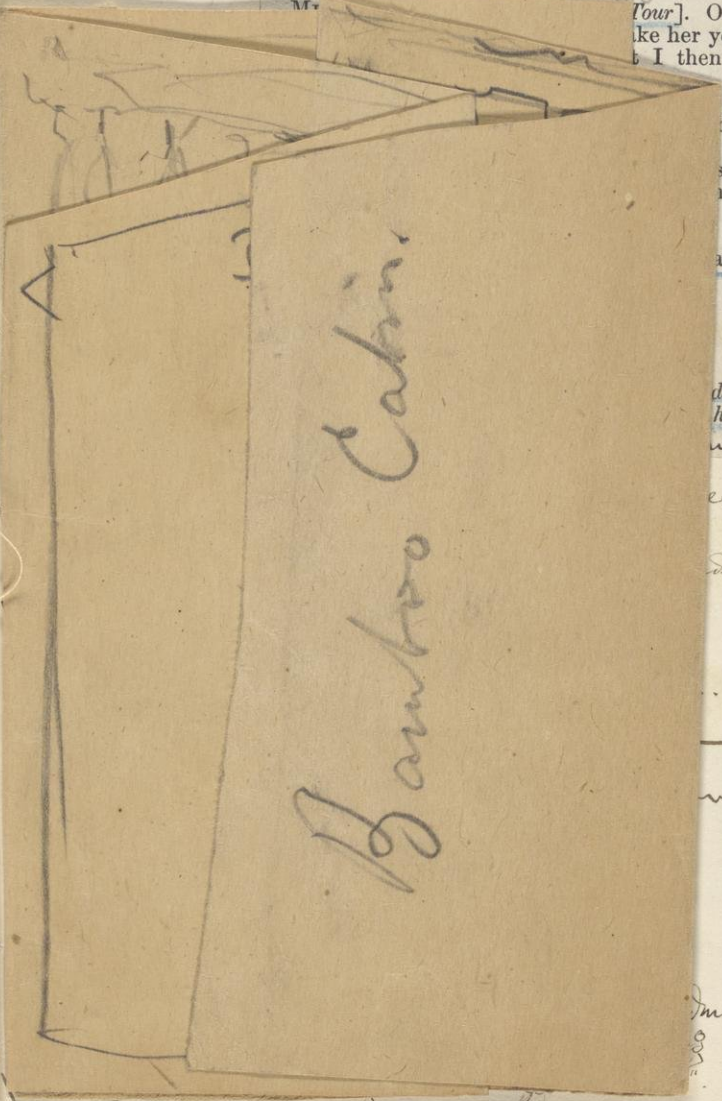
me

me

see

(in arms of)  
coming  
fainting

Curtain.



sailors sailors.

Bank  
O Virginia

meal

madme

Mary

Enter MDME. DE LA TOUR, MARGARET, M. DE LA BOURDONNAIS, followed by Lacqueys and Sailors.

MDME. Alas! what is it that you demand? My daughter?

BOUR. I bear express orders from her relations, To-night I depart, you wake her dear



Bank

meal

0/17

(in arms of  
sonnets  
faintly)

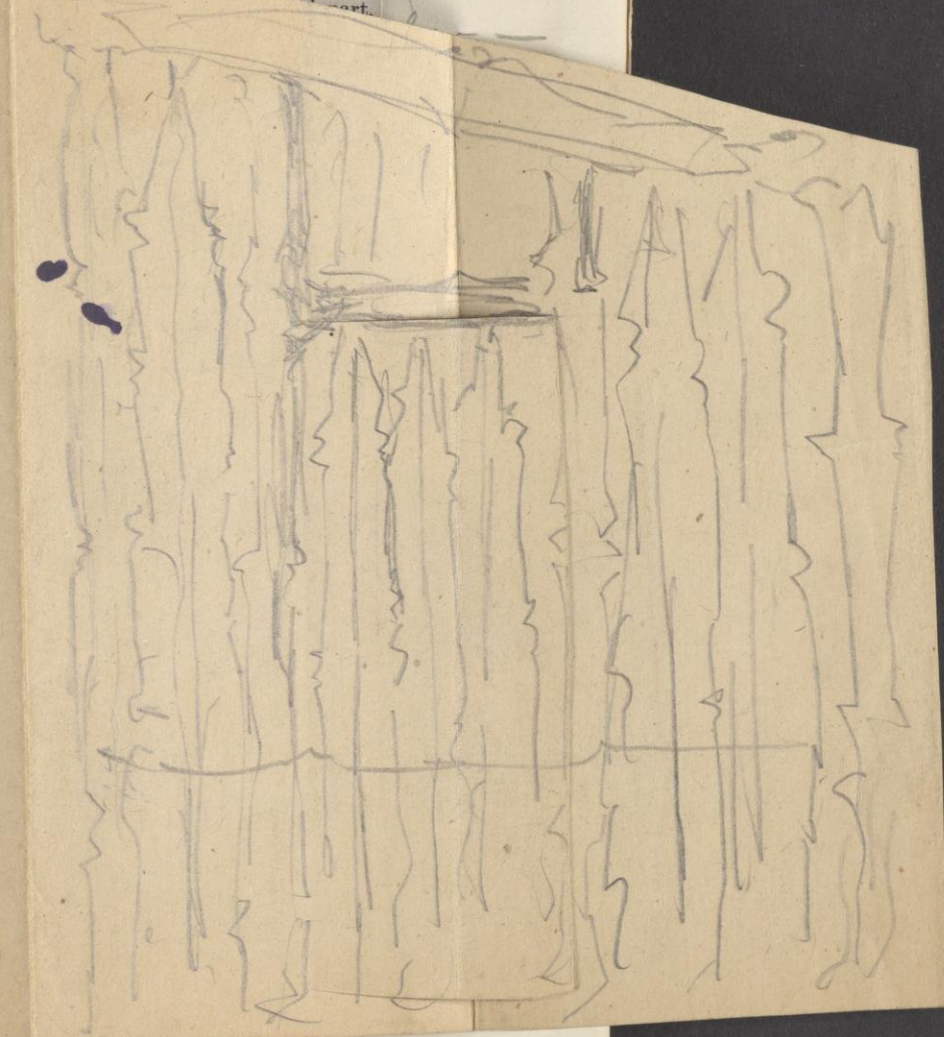
Curtain.

sailors sailors.

Bank  
meala  
madme  
Mary

Enter MDME. DE LA TOUR, MARGARET, M. DE  
LA BOURDONNAIS, followed by Lacqueys and  
Sailors.  
MDME. Alas! what is it that you demand? My  
from her relations,

Bamboo Cabin.



Bank. meala Mary. - Virginia Domingo  
madme

(in arms of  
Domingo  
fainting)

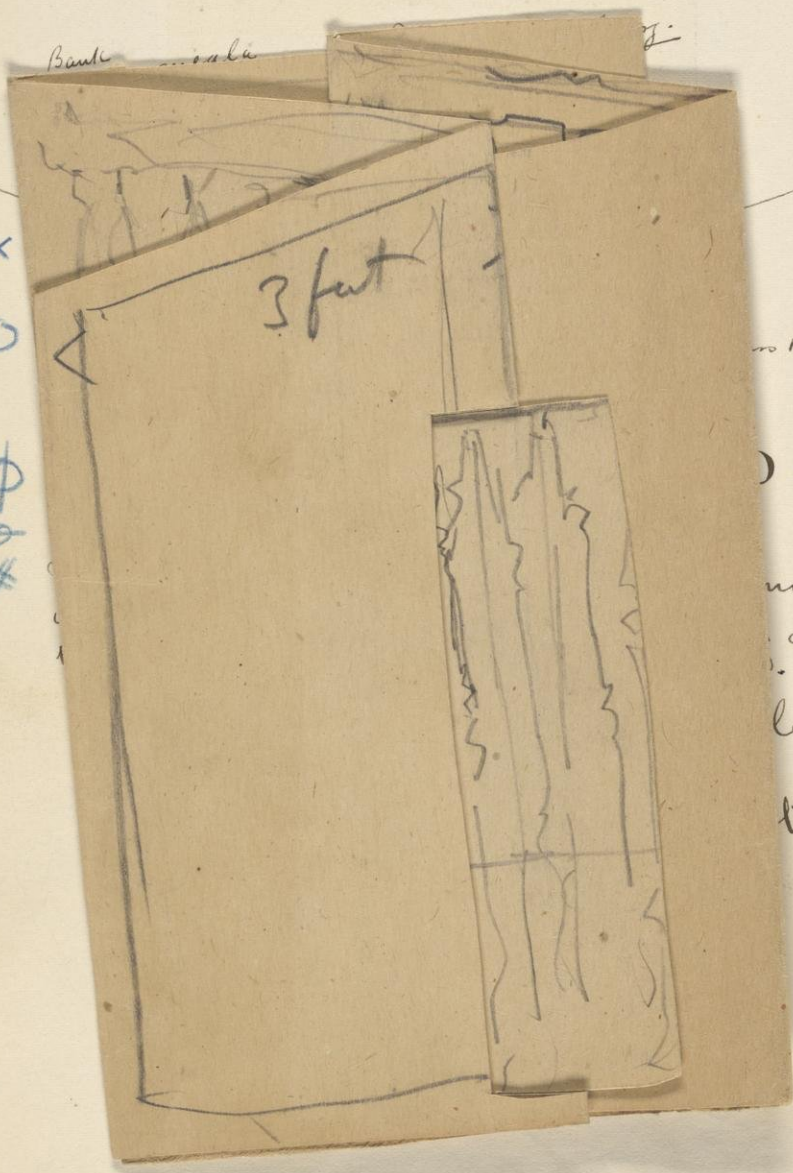
Curtain.

set summer

sailors sailors.

Bank ... sala

x  
o  
φ  
φ  
#



Preparation)

) L. U. E.

unais.

and

learn.

turn.

Enter MDME. DE LA TOUR, MARGARET, M. DE LA BOURDONNAIS, followed by Lacqueys and Sailors.

MDME. Alas! what is it that you demand? My daughter?

BOUR. I bear express orders from her relations, which are signed by the king. To-night I depart, and she must go with me. *I beg you wake her*

MEA. [running to Mdme. De la Tour]. O dear mistress! she is sleeping; do not wake her yet.

MDME. My dear Virginia, must I then part with thee?

BOUR. Come, be quick, time presses. The wind is fair, and I must set sail at once. You had better waken her.

VIRG. [dreaming]. Paul! dearest friends! tomorrow you will again behold me. Ah! sing on, sweet birds, sing on!

CHO. See! a ship, etc.

BOUR. The day is breaking; I beg you, awake her.

MDME. Dearest Virginia!

MARG. Alas!

MDME. My daughter!

VIRG. [awaking]. My mother!

[Virginia sees her mother weeping, looks around, perceives M. De la Bourdonnais, and throws herself into her mother's arms with a cry]

X  
O  
φ  
φ  
\*

her  
feel

to 18 1/2  
sail

of Domingo fainting - Domingo looking up to Heaven in prayer

Positions before tabeau. as Virginia wakes.

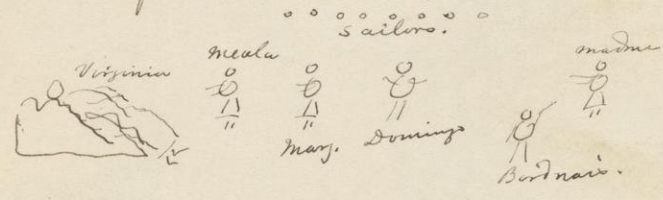
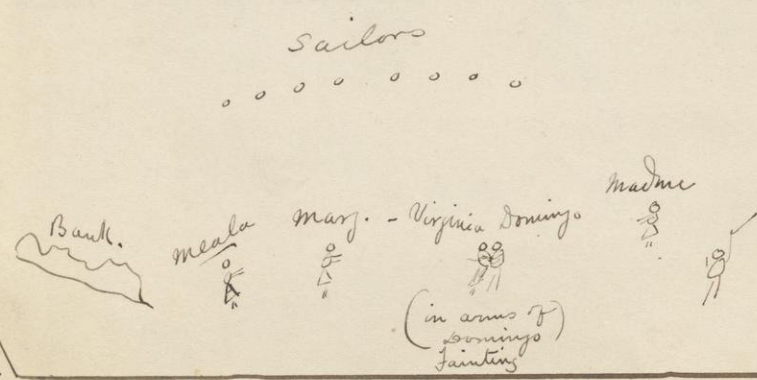
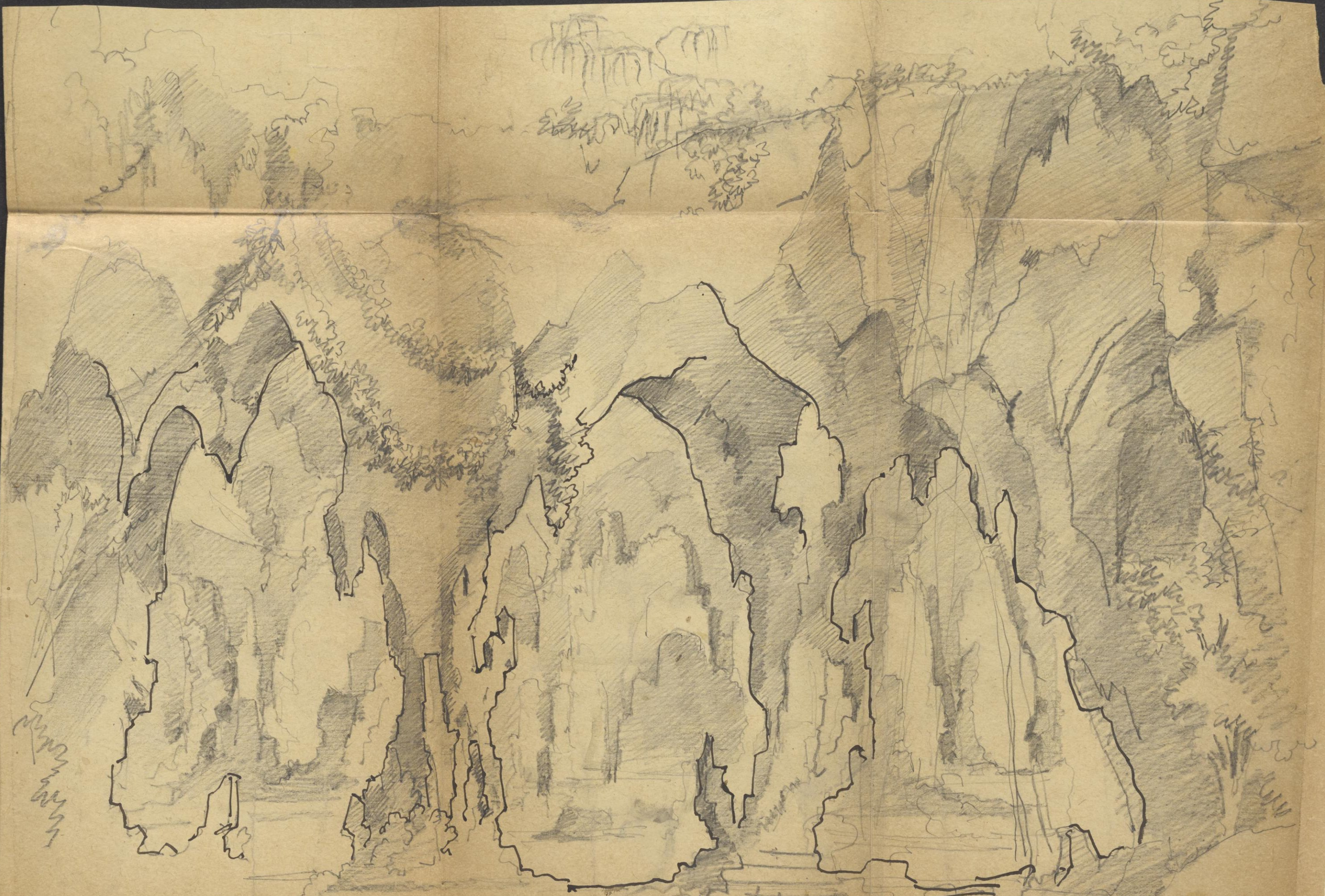


Tableau at curtain



Curtain.





12/2/27

Bakings Cave - transparent





2. arch

X Meala rises.

⊕ Ready. Margaret, Madame. Domingo at 1. E. L.

X Enter Margaret, Madame. Domingo. from 1. E. L.  
they look off. R.

⊕ Meala xs. to left. over between Madame & Domingo

# Ready. Paul 1<sup>st</sup> E. R.

Act. 5<sup>th</sup>.

Cave flats in 1<sup>st</sup> cut of 1. transparent cave drop on -  
gause, in last cut of 1. Fancy chamber in 3. Handome  
set furniture in Fancy chamber. Pianos L. 2. & C. calcum  
in this L. 2 + R. 2. to shine on vision when open.  
Lights up in front until vision is open then down

SCENE 1.—A WILD GROTTO ON THE SEA-  
SHORE.

MEALA discovered seated at the entrance of the grotto.

MEALA. My poor young master sighs ever. He  
is consumed with grief. Since that unhappy  
night, when they bore Virginia away, I have never  
seen him smile. When a sail appears on the  
horizon, his eyes are riveted on the spot, as if be-  
fore of reason. He wanders among the rocks un-  
til it disappears. To console his grief, I have  
naught but my poor song.

No 20. SONG.

In vain on this distant shore, enchained,  
My body my master hath retained;  
In song I fly free  
Where my love waits for me!  
In vain my master holds me captive—  
My soul yonder, singing, o'er the sea flies.  
Loving, faithful hearts vainly are parted;  
They on wings of love  
Fly free as birds above,  
Each to each o'er land and sea true-hearted.  
In vain on this distant shore, etc.

MARGARET appears at back, followed by MADAME  
DE LA TOUR and DOMINGO.

MARGARET [to Meala]. Where is Paul?

MEALA. There, standing on that lonely rock.  
Nothing can distract his mind from his grief. He  
hears no more the voice of Meala.

DOMINGO. Yes; his thoughts and his heart are  
far from us; they are with her beyond the seas.  
He speaks to her; he calls her; he seems to see  
her again. Then only doth he smile, for he is  
near her.

MADAME. Yes, like ourselves, he still awaits her  
coming.

MEA. Speak low, beloved mistress, and do  
not let him know the motive that prompted my  
hated master, who followed her to France, so that

MDME. What! St. Croix! You know not Vir-  
ginia's heart, if you think she would ever consent  
to wed with that wretch, whom she could only  
scorn.

No 21. QUARTETTE.

MADAME, MEALA, MARGARET, AND DOMINGO.

Could the child I worship  
Come again one day;  
Would our God but hasten  
Her return this way!  
Oh, poor exile yonder,  
Heaving sighs that burn,  
Freed, consoled, and happy,  
To our arms return!

DOM. See! there is master.

MARG. Drawn hither by our voices.

Meala.

Sung

φ

x

Paul  
Margaret  
Madame  
Domingo

□

the avenging arm  
of heaven would strike  
him dead at her feet.

Meala  
Domingo

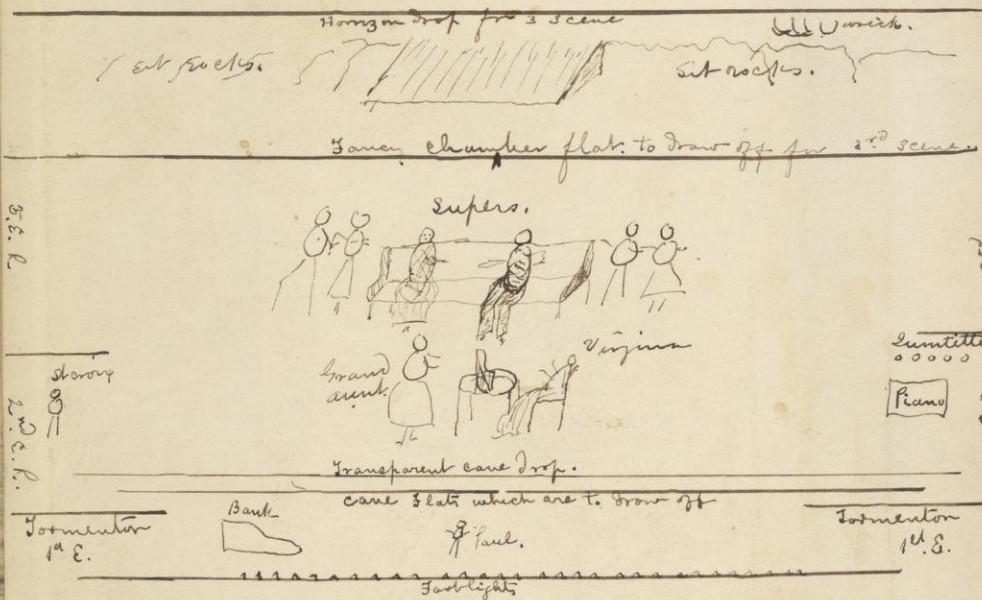
#

Sung

x all exit i.e.l.

o Enter Paul.

⊕ Ready. to open the vision. Calcium lights on, but. hide them till vision is open. Have the Quintette ready by the piano. Group the picture as follows. Virginia seated. C. with small table at her R. hand small harp on table. Sofa behind her. on which are seated a gentleman and lady. (Supers) dressed as Lord & Lady. Two couple dressed same way (Supers) are promenading. Ready. St Croix. to enter from R. 2. E. Grand aunt (old lady) is near Virginia & see plan below.

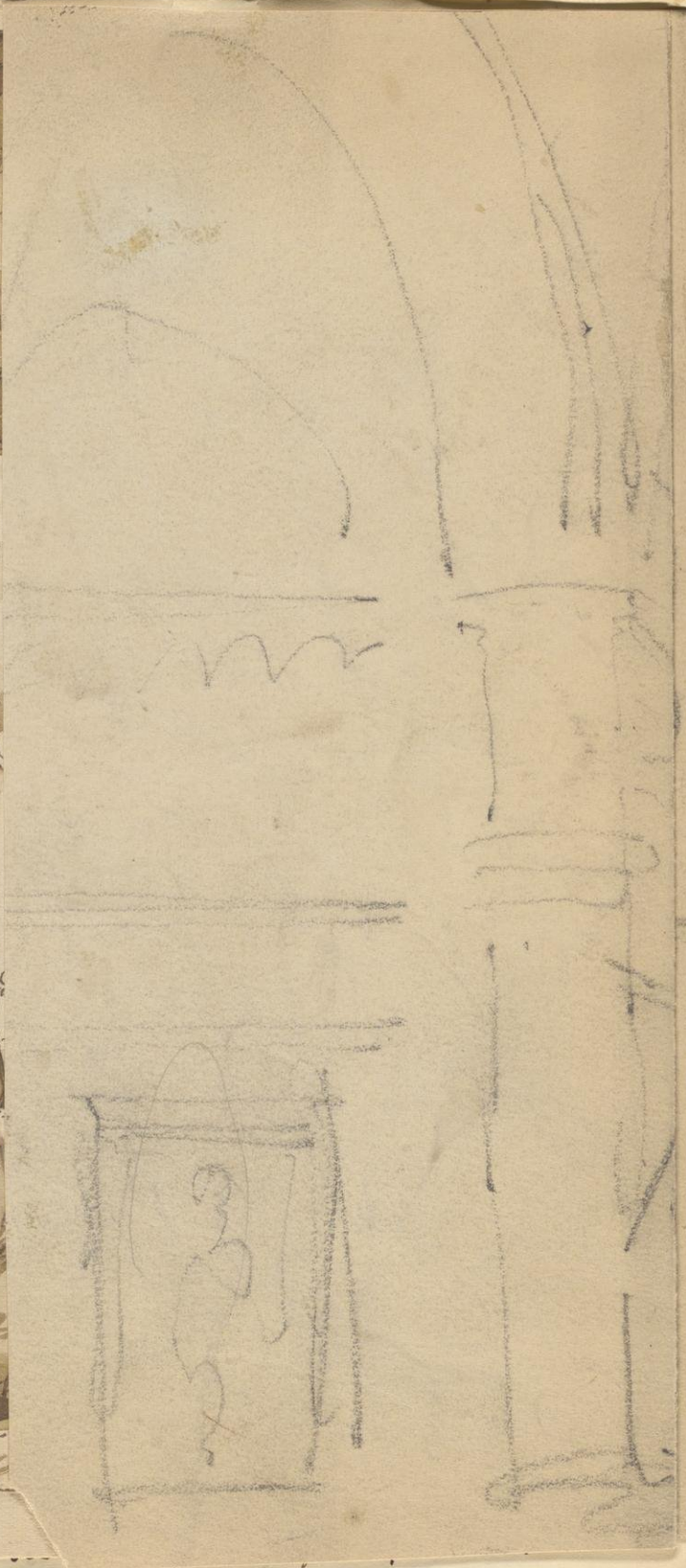


It is better to have the transparent drop in front and the cane flats behind, so as to draw off from behind.

⊠ Calcium lights on vision ready to open.



Paul  
letter  
in his



PAUL AND VIRGINIA.

X DOM. Though all these months have passed, he still reads that one letter which she wrote us.

MARG. Oh, sad remembrance!

MEA. Virginia is there by his side.

DOM. and MEA. Loving, faithful souls, etc.

[Exeunt.] all. L. 1. E

Enter PAUL. R. 1. E.

1022

LETTER SONG.

PAUL. "Dearest mother, when we did part,

"Your last petition was to know

"My days of joy, my days of woe;

"But 'tis forbidden my lonely heart

"That I should write you. I scarce

"Can escape their strict confines,

"And in secret write you these few lines.

"These words by bitter tears are watered;

"New woes, I fear, are yet to come—

"New woes laid on my heart so tortured.

"I weep too much; ah! call me home!

[Taking from the letter a little flower.]

"For Paul this flower I send by you;

"To call it 'Violet' I am bidden—

"The name of its color too.

"All its blossoms deeply are hidden

"Beneath its leaves; but 'tis betrayed

"By the sweet perfume it possesseth.

"If some care to it Paul addresseth,

"It may bloom in that humble glade

"Of moss, with flowers 'broidered brightly,

"Alas! where I have left my heart."

O Virginia! my sore heart misses  
Thy sweet voice, and yet it seems to me,  
When this I read, I seem to hear thee, and  
to see;

And my lips, with hot kisses,  
Seek here, each day and night,  
To relieve my woes and fears,—  
The trace of thy dear hand,  
The traces of thy tears.

Ah! return to mine arms again,  
If thine heart doth my love remember;  
Ah! return to mine arms again,  
If thy tears thou didst not feign. = segue.

VISION SCENE.

PAUL. Ah! I see! I see! she is there! Lovely and happy, adorned, her celestial and heavenly image now appears to mine eyes! φ

φ At this point there will be found music on Page - 293 in the score during which music the vision slowly opens by drawing off the cane flats. During 10th bar of music

Quintette sing immediately the vision is open. Page 294. score.

Paul hides the letter & flower in his breast.

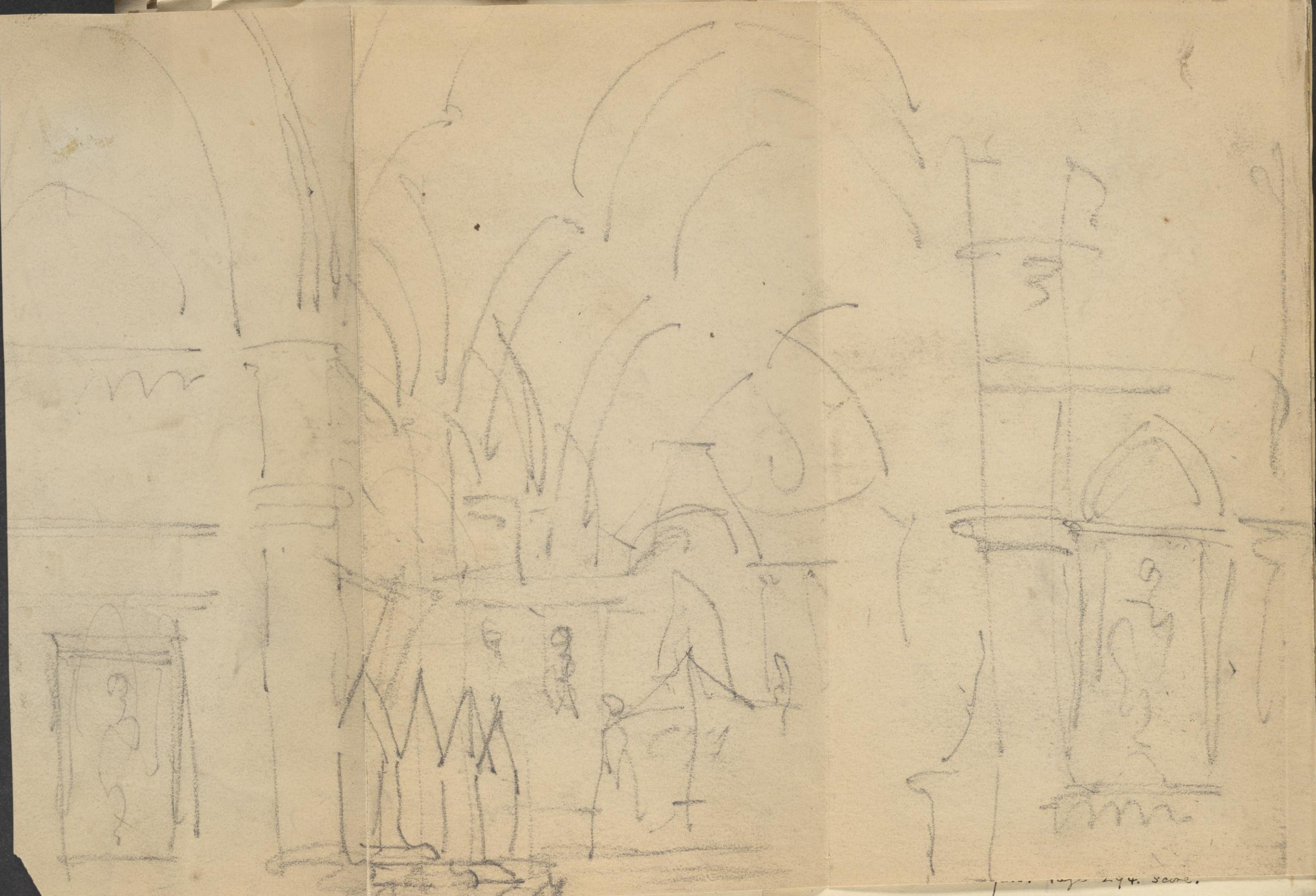
During

Solo e



Gola e Virginia 4<sup>o</sup> act

G. Arrighetti



... 194. 5002.



○ Vision open. calcium on. Foots down borders up behind on vision, Luintette sing. Minnette at 1<sup>st</sup> bar on Page 294. in score. and again on Page 296. in score. 3<sup>rd</sup> bar.

⊕ The ladies + gents surround her as if to ask her to sing. The Grand aunt points to the harp which Virj. at first refuses. she afterwards takes it + sings.

⊕ Virginia moves as though she heard him.

x Virginia commences to play + sing

⊕ Duetto Paul + Virginia Piano accomp. from L. 2. E. At the last bar of Duetto. St Croix enters conducted by grand aunt from R. 2. E. he kneels at feet of Virginia she rejects him, the Ladies + gents surround her and assault her, afterwards they retire up stage.

At the cue "She will return to us". the vision is closed in. Clear quickly every thing ready to open on to last scene = the Horizon.

// Virginia must here make a quick change of dress.

# Foots slow down. low rumble of thunder -

X Paul. Ah. the heavens murmur. the wind has arisen the shore is already whitened with foam

\* Ready. Calcium light on tablean 3<sup>rd</sup> at back.

X Storm commences with fury. and continues until stage is ready for scene 3<sup>rd</sup>.

VISION SCENE.

[The back of the stage opens, and shows a richly furnished saloon, the ladies and gentlemen converse and promenade, Virginia is seated, as if in reverie.]

PAUL. All around her is joy and pleasure; but, drawn aside, her head drooping, she softly murmurs a name.—'Tis mine!

VIRG. Paul!

PAUL. O Virginia! 'Tis she! yes, 'tis her voice! I hear her! I see her! They surround

her! Now they ask her to sing; she hesitates; she trembles; she looks around as though doubting if I am not there. Ah! she hears me, and I hear her!

VIRG. Ah, could my song reach and control thee,

My dearest love, so far from me,  
Some remembrance 'twould bear to console thee,

Far, far over land and the sea.

PAUL. 'Tis I!

VIRG. 'Tis I!

VIRG. and PAUL. By the air that I breathe, etc. [St. Croix appears, and is received by the old lady, who conducts him to Virginia.]

PAUL. O Heaven! who dares to venture near her? He! St. Croix! Ah! she refuses before all the hand of this unworthy man. They insult her—they reject her. She will return to us!

[The vision disappears.]

Foots up. in front. ready. the storm of wind rain & thunder.

Enter DOMINGO. L.

DOM. Master!

PAUL. Is it thou, Domingo? Ah! I read in thine eyes that thou hast come to tell me that Heaven will bring her again to us—or she is here already.

DOM. Yes, master, she would be already here—here with her mother—here with you. The ship has been signaled; I fear they can not make the shore in safety. A black cloud already obscures the distant horizon, and we are, you know, in the season of storms!

PAUL. Alas! she is lost to me!

DOM. No, no! Dismiss these dark forebodings. All is silent.

PAUL. Hark! how the thunder rolls! See the lightning flashes! The vessel which conveys her will perish to-night!

DOM. He speaks truly; the tempest is approaching.

PAUL. Ah! if I could but perish with her, pressing her close to my heart! The waves devour her! She calls upon me!

[Exit Paul and Domingo.] L. 1.

[The stage remains vacant; the hurricane rises with fury.]

Sing

Paul falls

Paul  
Domingo

diad

Sing

○

⊕

φ

x

⊖

□

≡

#

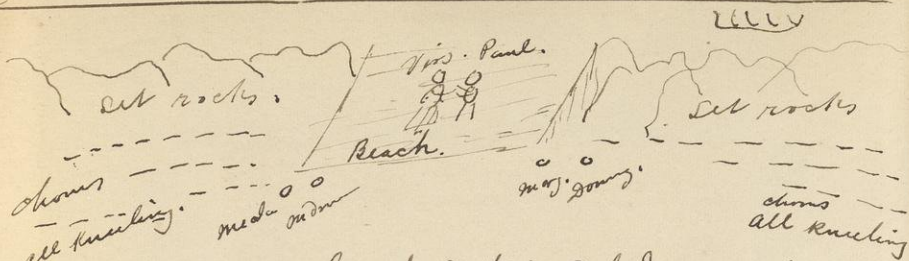
∞

✱

x

5

10.



Paul holds the dead body of Virginia in his arms till some singing then he gently lays her down.

○ Draw off flats in front take up drop. lights all up on last tablism.

x It makes a much better finale for the chorus to repeat in unison the same theme "By the air &c. using the words Separated on earth &c..



Francis

Act 5 1/2 last scene



Paul and Virginia

5

10.



Play only enough of the storm music to give time to clear the stage. about 16 bars is enough unless there is a platform in the vision scene. and the sinking of the ship is practically done, in that case it will require all the music written.

SCENE 3—THE SHORE.

At some distance the "St. Geran" lies half submerged. On the beach VIRGINIA is extended lifeless, PAUL at her side; MARGARET, MDME DE LA TOUR, MEALA, and DOMINGO, are kneeling near her. All the islanders, negro children, etc., are grouped around. all kneeling

CHO. Poor loving hearts!

PAUL. By the air that I breathe,  
And by the heaven above me,  
I promise to live but for thee!

CHO. Separated on earth,  
And unhappy for years;  
The love that here had birth  
Waits for them in heaven, to dry their  
tears.

Quick curtain.

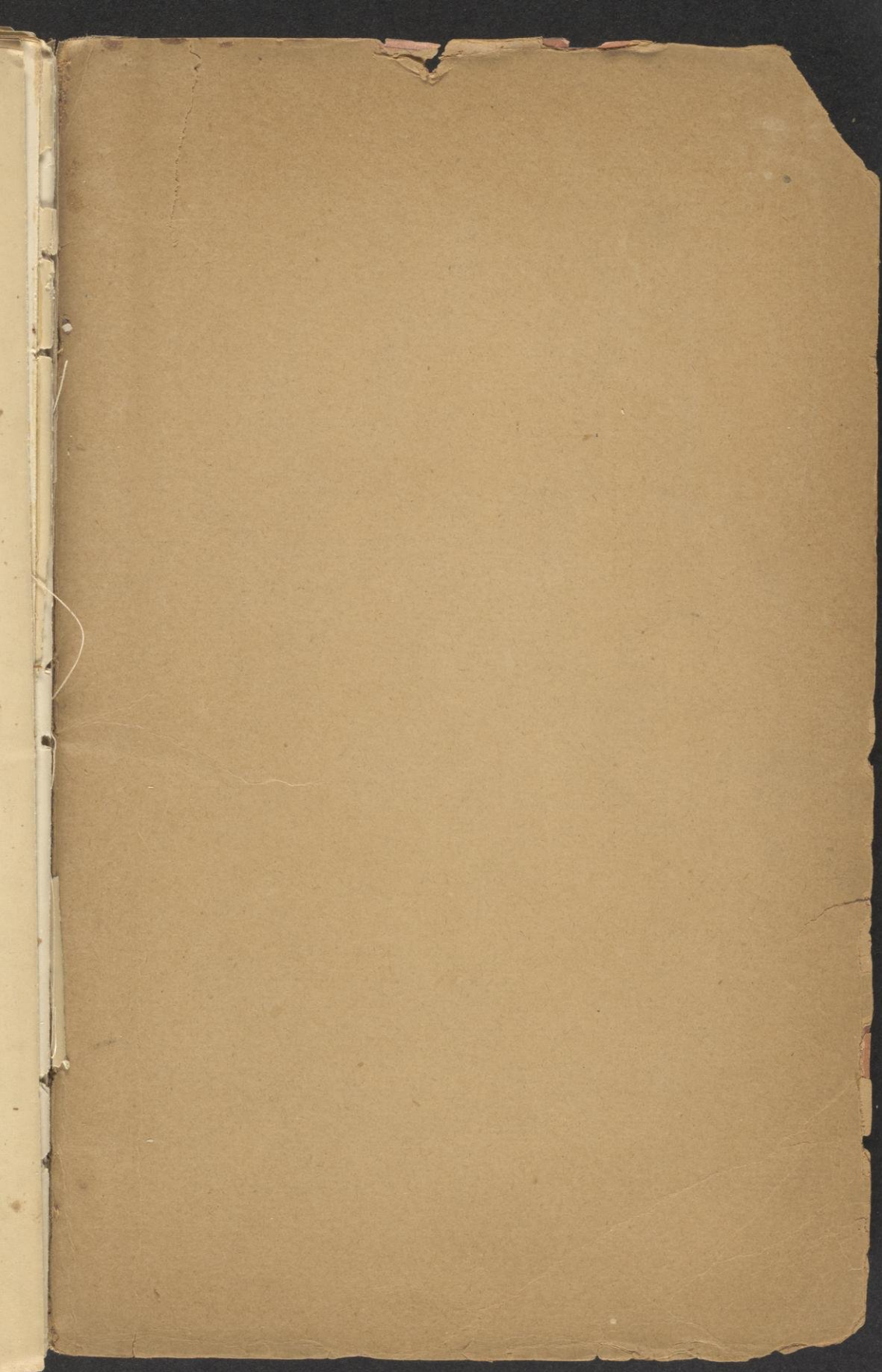
see next page

END OF THE OPERA.

It makes a very effective finale  
to end the operas thus,

1<sup>st</sup> take up the vision drop at beginning  
of storm music, have sea cloth going  
and work on large profile ship L to R  
with <sup>double of -</sup> virginia in the bow praying, and  
two sailors, when in c. strike her with  
lightning and let masts &c fall, virginia  
double to the sailors fall off on to platform  
behind ship then bring virginia on from  
L to c beach on a truck, in time for  
Paul to take her up when the chorus sing  
" Poor loving hearts, keep stage very  
dark and throw down lens white light  
on them from L. flies.





**PAUL and VIRGINIA:**

*OPERA IN THREE ACTS,*

— BY —

**VICTOR MASSÉ.**

AS ORIGINALLY PERFORMED IN AMERICA BY

**Emma Abbott**

AND THE

**Hess Grand Opera Co.**

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