The Pacha's Bridal

An Operatic Romance in Two Acts

The Music by Francis Romer.

The Text by Mark Lemon

See https://englishromanticopera.org/operas/ThePachasBridal.htm for more details on the opera.

There are three sources: the manuscript submitted to the Examiner, George Colman, on September 2nd, 1836 (British Library, Add MS 42937, ff. 710-722), a printed version published in London by J. Duncombe & Co., probably in 1836/1837 (System number 002128217) and the text of the songs and the choruses, published by Miller, probably in 1836 (British Library dating, System number 002128218).

In the following the full printed libretto has been used as the main source but any differences between the three sources have been noted. See A Note on Transcribing English Opera Librettos of this Era for the rationale for this approach. An * marking a stage direction indicates that it was not included in the manuscript.

In this particular opera there are unusually large discrepancies between the printed and manuscript versions with several songs apparently added after the libretto submission. Perhaps these were sent on afterwards for approval as happened in Rodwell and Fitzball's *The Sexton of Cologne* but no trace survives. Possibly it was an attempt post production to improve the libretto or to make the songs more saleable: several songs have a second verse added.

[xx] is the page number of the Duncombe printed edition. **{xx}** marks the page numbers of the manuscript with **{xxa}** being the leading side and **{xxb}** the reverse**.**
Please send any comments or corrections to englishromanticopera@gmail.com.

R Burdekin, October 2018
(updated 10 November 2021)
www.englishromanticopera.org
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Dramatis Personae

The manuscript **{710b}** just included a list of the characters. The printed libretto included the fuller description below.

GREEKS

Conrad, the Corsair ……	Mr Wilson
Epaminondas, a Captive ……..……	Mr J. Bland
Anselmo, the Corsair's Lieutenant ..……	Mr Morgan
Guiseppo, Second Lieutenant …….	Mr Connel
Medora, Conrad's Wife …….…….....	Miss Shirreff
Zoe, her Attendant……...	Miss Murray

TURKS

The Pacha Seyd …….	Mr Leffler
Ismael ……..	Mr Lewis
Omrod, Chief Eunuch …….	Mr Romer
Gulnare, a favourite Slave of the Pacha ……	Miss Novello
Zelica[1] ……	Miss Shaw

[1] The manuscript has Zellica

[5]
{711a}

The Pacha's Bridal

Act 1

The Pirate's Isle. View of the Sea with the Minarets of Coron in the extreme distance. Pirates discovered cleaning their Arms, drinking, playing chess. Time near Sunset.[2]

Chorus - Pirates

With gallant bark and fav'ring gale,
We love the day or[3] **night to sail,**
O'er the mighty ocean's breast,
Like its waters, scorning rest.

Air - Epaminondas

Come drain the bowl, for nought but truth
Is sleeping in this sparkling stream –
Age feels again the fire of youth,
And youth will ever brighter dream,
If once the soul is bathed in wine –
Then drain your cups as dry as mine,
***Chorus* – Then drain etc.**

Solo

Oh, woman's eyes are bright and clear,
Her ruby lips are sweet to press,
But see the stars that sparkle *here*,
The lips that woo your fond caress --
Then steep the soul deep, deep in wine,
And drain your cups as dry as mine
***Chorus* – Then drain etc.**

{711b}

[*Zoe advances from L.H. and snatches the cup from Epaminondas*]

Zoe You shall drink no more; your eyes are now as red as fire flies.

Epa. I was only drowning my cares[4], Zoe; I am determined to lead this dog's life no longer, it's a most vile and uncomfortable profession. I never lay my head upon my pillow, but I dream of the sack, or the bowstring.

[2] Second line in manuscript just has "Pirates in groups"
[3] "and" rather than "or" in the manuscript. Also "favouring" rather than fav'ring"
[4] The printed libretto has "care" here but "cares" as in the manuscript makes more sense

Zoe The sack and the bowstring, instead of your Zoe! Oh, **[6]** fie! Pam, fie! But wherefore should we be concerned? We are the prisoners of Conrad, and not willing participators in his pirati-----

Epa. (*Silencing her*) Hist! as you love free limbs, and a free tongue, some of our respected friends yonder have ears like an antelope.

Zoe Some have had their ears cut off but I care not, I say only what is true, they are pirates, and they know it. Now you are never called upon to join them in their perilous expeditions; all that they require of you, is to divide their booty.

Epa. Ah! There it is – there it is. That office of divider general will be my destruction, for I am continually finding stray jewels and such like trifles in my pockets.

Zoe Epaminondas you are – [5]

Epa. A what?

Zoe A thief!

Epa. Not from principle, but by contagion; there is a kind of adhesiveness about everything in this place, that makes a man a petty larcenist, however honestly disposed he may be. Besides, you are always running away from me **{712a}** to pass your time in that bird cage yonder with the lady Medora, to whom I regret to say, you seem wondrously attached.

Zoe Dear lady! She is most kind, most gentle, and most loving – oh! Pam! I pity her from my very soul.

Epa. Your soul? Women have none.

Zoe I verily believe that you have turned Turk, and I have observed of late, that your eyes have a most polygamish look.

Epa. Be not alarmed, Zoe; the little experience I have had with thee would deter me from encreasing [*sic*] the number of my household goods[6].

Zoe What do you mean sir?

[5] The manuscript has "Epaminondas you are a thief" rather than being split into three lines.

[6] The manuscript has "Gods". Perhaps it was a slip of the pen. The Examiner , George Colman, would almost certainly have objected and insisted on a different word, which may have then been retained in the printed version. Zoe's line following is omitted.

Duet[7]

Ambo **Oh, why did we marry? I'm sure**
That wedlock's the plague of one's life.
There is not an ill we endure,
Like the plague of a troublesome wife
She **You are out half the night –**
He **To keep from your sight**
Ambo **And when home returning,**
You wake in the morning
As cross as a bear.
O, why did &c.

She **Oh, why did we marry?**
He **Oh, ask that bright eye.**
She **How silly you are Pam –**
What can I reply?
Ambo **It once answer'd to me,**
How blest I could be, [7]
If thou wert mine only,
For life was so lonely –
Then, why &c.

Epam **Oh, why did we marry? I'm sure**
That wedlock's the plague of one's life:
There is no evil a man can endure
Like the plague of a troublesome wife
Zoe **You are out half the night –**
Epam **To keep from your sight**
Zoe **And when home returning,**
Epam **You wake in the morning as cross as a bear.**
Ambo **Oh, why did we marry, two fools that we were?**
Zoe **Oh, why did we marry?**
Epam **Nay, ask that bright eye.**
Zoe **How silly you are Pam –**
What can I reply?
Epam **They once answer'd to me,**
How blest I could be, [7]
If thou wert mine only,
For life was so lonely –
Ambo **For married we were; for I'm sure**
That wedlock's the heaven of life, &c.

Epa. Now give me a kiss.

Zoe No, I won't[8].

Epa. For though you do like having your own way a *leetle* too much, yet I might have found you a much worse bargain. [*They embrace*]*

Zoe Ah! Pam, you men always overlook our virtues, unless we occasionally remind you of our faults. But see, yonder comes Conrad.

Epa. **{712b}**Then I'll retire, for he's a gentleman whose society I am not at all ambitious of cultivating.

[*Exit Epa, and Zoe,* 1 E.R.H.[9]]*

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[7] The left hand column is the version in the printed libretto while the right hand column is that in the printed songs and choruses. However, the manuscript has the following duet:

Epam: Think not gentle Zoe / Another wife shall share / The love I feel I owe thee/For all thy tender care
Both: Tho' like a clouded heaven / Thy brow may sometimes lie / If but a smile appeareth /
'Tis sunlight then to me

It is not clear why this was replaced by a completely different duet in both words and sentiment in the printed versions or what was actually used on the stage. The Examiner, George Colman, would have objected to the word "heaven" in the manuscript but another word could easily have been substituted. In any case "heaven" could still have been used in the printed editions. Given the rather odd use of "He", "She" and "Ambo" (both) in the printed libretto, the suspicion must be that Lemon and Romer had created this as a separate song and then decided to insert it here. It was then tidied up for the printed song texts with Epaminondas and Zoe replacing "He" and "She".

[8] Zoe's line omitted in the manuscript.

[9] 1st exit right hand side.

[*Conrad descends the rock* 1 E.R.H. *during the symphony*][10]

Solo – Conrad

Up, up! My sturdy mariners,
The sunset's on the sea,
Our pennons flutter in the breeze
That's blowing fresh and free,
The cresting foam doth seem to woo
Our vessels to the wave –
Then up, my sturdy mariners,
For glory or a grave!

Chorus – Pirates

We're ready chief, each mariner,
For glory or the grave!

Solo – Conrad[11]

The sea is a glorious sight,
In calm or tempest drest;
An anger'd giant when in might,
An infant when at rest.
We love it both in wrath and smiles -
The land be for the slave!
Then up, my sturdy mariners,
For glory or a grave!

Chorus **We're ready etc.**

Con. Comrades, I would not so soon disturb your repose, but the Pacha Seyd [*Ironically*]* holds a festival to night at Coron and we must be partakers of his hospitality.[12]

Ans. We do but wait your commands chief, and our anchors are weighed.

Con. I have ever found you obedient as brave, but the service that I require of you tonight is more than commonly perilous. **[8]**

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[10] The manuscript has "Conrad enters"

[11] The manuscript does not include the second verse. This might have been added so as to make a more substantial version that could be sold as a separate song.

[12] The manuscript differs from this point down to Conrad's Air.

Ans. We do but wait your commands.

Con. I have ever found you obedient as brave. I have one request to make, that should the Pacha's palace be strewn with gems, gold piled in pyramids around you - the baubles shall remain untouched.

Ans. Make it a command, chief, and we will obey

Con. Hear me, tonight this Moslem shall feel in part, the miseries he has inflicted on our Country. **{713a}** Now to the boats, and let me know when all is prepared. [*Exeunt Pirates*]

Ans. The more danger, the more glory.

Con. Well said, Anselmo. I have one request to make, that should the Pacha's palace be strewn with gems, the baubles shall remain untouched.

Ans. Make it a command, chief, and we will obey you; but it will be hard to resist the temptation of ---

Con. Hear me; tonight the Moslem shall feel in part, the miseries he has inflicted on our country. He shall behold his home – the altar of his affections desecrated and destroyed; he shall hear his children cry for succour, and fell that he cannot aid them. All this has the Moslem taught the Greek, and he shall learn how well we have profited by example. But the sacrifice should be pure. Vengeance should be all that we exact from them.

Omnes We will obey you, chief

Con. Thanks, comrades, thanks! **{713a}** Now to the boats, and let me know when all is prepared. [*Exeunt Pirates*, U.E. R.H[13].]

Yes tonight Greece shall have an offering! Greece my native land.[14]

Air – Conrad[15]

O Greece! Beloved Greece! Though set
Awhile thy glories are,
Yet never can thy foes forget
How beautiful they were.
For all the flow'rs that deck thy bow'rs
Spring from such hero clay,
As fell at thee, Thermopylae,
And on Platea's day.

The tyrant calls thy children slaves,
Unworthy of their trust;
But, whilst we[16] tread upon the graves
Where sleeps thy mighty's dust,
We feel we were not born to bear
The chain that keeps us down –
And, whilst a hand can grasp a brand,
O Greece! We are thine own.

[*Enter Medora* U.E.R.H.**]**

[13] Upper Exit Right Hand side
[14] This line is not in the manuscript
[15] The manuscript has just the first verse. The second might have been added later to make it viable as a separate song.
[16] The printed songs has "they" here

Med. What means this hurry on the beach, Conrad? You will not, cannot leave me again so soon.

Con. E'en so my beautiful! Nay, look not sad – I go to bring back years of peace and happiness. If success attends my enterprize [*sic*] tonight, my after life shall be devoted to love, and to Medora.[17]

Med. Oh, not tonight, I have had such a strange dream. **[9]**

Con. Dreams are but shadows of the past, seldom the faithful mirrors of the present. Tell me your dream.[18]

Air – Medora

There is a lone retama[19] tree,
Hangs o'er a fountain's fall,
And oft will memory to me
That fount and tree recall –
And in my dream I stood again
Beneath that snowy dome.
The tears fell from my eyes like rain,
For 'twas my childhood's home.

I stoop'd to taste the gushing tide, {713b}
It seem'd to mock my thirst;
The snow flow'rs that I gather'd, died,
As though I were accurst.
O, if the things which once could bless
Now bring but tears to me,
Although I do not love them less,
How dark my fate must be!

Con. Medora, you are the wife of a Corsair, and should scorn such weakness as this.

Med. Can you blame me Conrad, because I love you? But you do not prize my fondness as you were wont to do.

Con. You do not speak your thoughts Medora, as you hitherto known me only as a Pirate and a Robber!

Med. And yet I love[20] you.

Con. Too well for my best deserving, but tonight shall prove to you, that I have a prouder claim to your affection.

[17] The second sentence is not included in the manuscript
[18] This line is not included in the manuscript
[19] The manuscript has "Accacia tree"
[20] The manuscript has lov[d]

Med. I could not love you more than I do now. – When you are away, I sit the long long day, watching the horizon, that Medora's eye might be the first to see, Medora's voice the first to proclaim the return of Conrad[21].

Con. And where is Conrad's landmark to be found, but where Medora is.

Duet – Conrad and Medora[22]

There's a spell that doth bind thee,
So close to my heart,
That they spirit seems near me
Wherever thou art.
Like the song of the lov'd one,
Whose charm doth remain
When the minstrel's departed
That waken'd the strain.

O, the dell and the mountain,
The flower and the tree,
Are for ever recalling
Some memory of thee.
Thou'rt my thought when I'm waking,
My dream when I sleep - **[10]**
Canst thou ask a love, dearest,
More holy and deep?

{714a} [*A gun is fired*]

Con. That is the signal for departure – tomorrow I will return, and with my love repay you for these tears. See! here come my gallant Rovers[23]

[*Boats enter at back filled with Pirates*]

FINALE

Chorus

Freely blows the breeze
And bravely fills the sail,
Gladly dance the waves,
As our barques they hail.

[21] The second sentence and Conrad's line following are omitted in the manuscript.
[22] The manuscript omits the second verse but implies that the first verse is repeated.
[23] Second sentence omitted in the manuscript.

Epaminondas[24]

Glory's for our daring,
Love our toil repays –
Where's the heart that loves not
Woman's word of praise?

[*The scene gradually changes to moonlight*]

Duet – Conrad and Medora

Let me ere I do / thou dost depart,
Press thee to my beating heart;
Let me gaze into those eyes
Where the soul in beauty lies –
Let me hear thy voice again,
Music hath no sweeter strain.

[25]

Con. **Medora!**
Med. **That sound again!**
Con. **Medora!**

Chorus **Freely blows &c.**

[*Conrad breaks from Medora, and enters a boat –*
The voices gradually become fainter
as they sail away]

[26] **Conrad and Medora**

Farewell, till the morrow's light,
Bathes the dusky shores of night.
Fainter comes they voice to me,
'Mid the murmuring of the sea.
Hush awhile, O wind! Thy sighs,
While he/she to my voice replies

Con. **Medora!**
Med. **Again reply!**
Con. **Medora!**

Chorus (*Very faintly*) **Freely blows &c.**

[*Medora sinks into the arms of her attendants. Grand Tableau*]

End of Act I

[24] Epaminondas's song is omitted in the manuscript
[25] The following 3 lines are omitted in the manuscript
[26] This verse and chorus are omitted in the manuscript.

[11] Act II, Scene I

Interior of a magnificent Pavilion richly embroidered. [27]
Curtains the whole width of the stage – Ottomans to correspond.

Zelica and others with flowers, preparing braids &c

Chorus

Seyd tonight holds festival
In his lordly bower and hall,
For Gulnare, our harem's light,
Weds the Pacha Seyd tonight.

[*Enter Omrod* L.H.]

Omr. Aha! I don't believe a word ye have utter'd – all of ye look remarkably yellow.[28]

Omnes Yellow?

Omr. Aye, from jealousy and chagrin at Gulnare's good fortune.

Zel. Jealousy indeed! I'm sure I've no cause to be jealous.

Omr. True, true, Zelica are you not my favourite?

Omnes Ha! ha! ha!

Omr. What do ye laugh at husseys – am I not supposed to be a lineal descendant from Chrishna, the Beauty-God; have I not been ten times nearly suffocated with plaister at the express command of his highness the Pacha that this face might be distributed as a pattern for all Mussulmen [*One pricks him*] Oh!

Zel. What ails you Omrod!

Omr. (*Extracting a long hair bodkin*) What ails me? Look at this and then make the enquiry – a bodkin a yard long – who is delinquent? Answer me instantly,**{715a}** or I'll give the slipper all round.

[*Takes off his slipper*]*

Zel. That is more than you dare do – the Pacha has expressly forbidden it[29].

Omnes Ha! ha!

Omr. Ay, laugh away, the interdiction only extends to this evening and tomorrow I'll settle any little balance there may be in my favour.

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[27] Only the first line of this description in the manuscript
[28] This and the next 2 lines are condensed in the manuscript to "Aha! I don't believe a word ye have utter'd – all ye look remarkably yellow at Gulnare's good fortune". "Jealousy indeed!" is also omitted in the manuscript.
[29] The second phrase is omitted in the manuscript.

Zel. Omrod, I declare you are a perfect woman hater – Paradise would have no charms for you.

Omr. Our prophet did unwisely when he said that woman should form a part of it – that promise has given more Mus**[12]**selmen to Eblis than all the temptations of the world put together – but here comes the Pacha – away with ye, away.[30]

[*Exeunt Omnes*]

Enter Seyd and Ismael

Seyd What say you? strange vessels in sight

Ism. Yes, your highness, and we think armed.

Seyd They must be those of the Corsair – Let a double guard be set and everything be in readiness in case of an attack [*Ismael salaams and exit* R.][31] Our festival shall proceed though the Pirates were at out palace gates – Danger seasons pleasure and the soldier loves it.

[*Enter Omrod* L.H. *with pieces of paper and ribbons pinned on the back of his tunic, a peacock's feather inserted in the folds of his turban*][32]

Omr. Your highness the ladies are becoming perfectly unmanageable[33] – Zitta has twice presumed to make a puncture in the body of your highness's chief slave with a hair pin, and Dudu, put moss rose stem and all in at the neck of my tunic to the very great discomfort of your highness's officer.

Seyd What is the cause of this rebellion?

Omr. Your highness in forbidding me the use of the slipper on this august evening, else I had – [*A laugh within* L.H.] There! There! I must entreat of your highness, to take the management of them upon yourself.

{715b}

Seyd Willingly good Omrod – bring in these happy rebels.

Omr. What ho! ladies you may enter the presence.

[*Enter the Ladies* L.H. *Gulnare the last, the others employ themselves in arranging their dresses, examining the ornaments &c. during* -][34]

[30] The manuscript has "Our prophet did unwisely when he said that woman should form a part of it – away with ye".
[31] The manuscript has "Ishmael exits".
[32] The manuscript has ""Enter Omrod"
[33] The manuscript just has this first phrase
[34] The manuscript has "Enter the Ladies. Gulnare last kneels to Seyd"

Duet – Seyd and Gulnare[35]

Seyd

Thy brow is drest in sadness
And, on thy bridal day,
The sunniest beams of gladness,
Should o'er its marble play.
My love is fixed on thee.
No change my heart can feel –
Then let the smile that won me
O'er these dark shadows steal.

Gulnare (*Aside*)

My brow is drest in sadness,
And, on my bridal day, **[13]**
The sunniest beams of gladness
Alone should o'er it play.
His love is fixed on me,
No change my heart can feel;
Would that he ne'er had known me!
My grief I must conceal.

[*Seyd retires to the Ottaman*]

Gul. (*Aside*) Alas! he loves me, and yet how coldly do I feel for him. (*Aloud*) Generous master, your love does not deserve to be thus repaid. I will be glad and seat me at your feet, and sing the song you were wont to praise.[36]

Seyd Not at my feet Gulnare.

Gul. (*Seats herself on a lower Ottoman*) Nay, at your feet.

Air - Gulnare [37]

O dear are the bowers of gay Shalimar,
And all that is lovely is blossoming there –
Its streams when reflecting the eyes that there gaze,
Seem like Otontala[38] **and its waters of rays.**

'Tis Shalimar's rose that the bulbul[39] **loves best,**
And the sweetest he sings when he lulls her to rest –
And the dark eyed gazelle is the rudest that roves,
Of all the gay beings, through Shalimar's groves.

[35] This duet not included in the manuscript
[36] This speech not included in the manuscript
[37] This air not included in the manuscript
[38] Sea of stars
[39] Type of songbird

Seyd Eden hath scarce a promise of delight beyond the giving of your love – This night that makes you my willing bride shall henceforth be a festival of joy. Still sad? what has my love o'erlooked that thus you reproach me with your tears.[40]

Gul Pacha, I was dreaming of my early home and waking to the real of the present – I look in vain for those who shared my childhood not one is here to wish me happiness.[41]

Seyd Away with such regrets – In me you shall find their love concentred for you are life and joy to me.[42]

Air – Seyd [43]

I've watch'd with thee the daylight stealing,
O'er the gloomy shades of night,
And felt (whilst earth appear'd revealing
Her beauties to the holy light)
That thou unto my soul wert gladness
The life that made life, life to me,
That chased away each cloud of sadness,
And showed how bright this world could be.

I've watch'd alone when night was throwing
Her dusky mantle o'er the skies,
Hiding beneath its deep, dark flowing,
The lustre of her starry eyes,
And thought, if thou wert there to cheer me,
***These* brighter orbs had made it day - [14]**
For such the spell, when thou art near,
That joy and light ne'er pass away.

Seyd Now let the feast proceed[44]

[45][*The curtains of the pavilion are drawn aside, and discover the gardens of the palace illuminated for the festival – at the back is a small stream or fountain*]

Enter Almas or Dancing Girls, then others and perform a Turkish Military Ballet. At the end of which enter Ismael R.H.

Ism. A Dervise[46] is without who entreats an audience of your highness. He this morning escaped from the Pirate's Isle.

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[40] Speech prefaced by "My beautiful" in the manuscript.
[41] Speech omitted in the manuscript
[42] Speech omitted in the manuscript
[43] Song omitted in the manuscript but *The National Melodist* (Edinburgh: W. Glass, 1837), p.95 claimed that it was sung in the opera.
[44] Speech prefaced by "My beautiful" in the manuscript.
[45] The stage directions in the manuscript are "The curtains of the pavilion are drawn aside, and discover the gardens of the palace. /Figure dance etc./ Enter Ishmael"
[46] A member of an ascetic Moslem sect.

Seyd Admit him Ismael [*Exit Ismael* R.H.] [47]his news will be welcome! Allah smiles upon us tonight.

[*Enter Conrad in the disguise of a Dervise* R.H.]

Welcome holy Dervise, [48]you have been a prisoner to the Corsair?

Con. I have Pacha, but this morning I eluded the vigilance of his Sentinels

{716a}

Seyd His watch must indeed be kept carelessly – 'tis well, tomorrow I will hunt him from his lair – you, Dervise shall be our guide.

Con. I shall be ready to attend you Pacha

Seyd Now take your seat at yonder board and share our feast – Accept this ataghan as the reward of your intelligence.

[*Takes an ornamental*[49] *dagger from his belt*]

Con. I will not refuse your gift Pacha, for I am poor – but I have made a vow to Allah, never to eat or drink but when alone.

Seyd Be it as you will – tomorrow at daybreak we will quit Coron and insulted justice shall be avenged

[*A loud shout is heard within*[50] *– The women crowd together in alarm*]

Con. (*Aside*) Why have they advanced without the signal?

Enter Ismael and Soldiers

Ism. Pacha, an armed force have taken possession of the bay and hither they come shouting "Vengeance for Greece"

Seyd Women away! [*Exeunt Gulnare and Women* L.] Whoe'er they be they shall find from Seyd a soldier's welcome.

Duet and chorus

Conrad and Seyd [51]

My sword in its scabbard is leaping
And thirsting to join in the fray – [15]
Too long has its vengeance been keeping {716b}
But glory shall glad it today,

[47] The rest of the speech omitted in the manuscript
[48] Only the second half of the speech included in the manuscript
[49] "Ornamental" omitted in the manuscript
[50] The manuscript has "without"
[51] The manuscript includes just the first 4 lines and then the chorus

O life has no joy that can equal
The bliss of embracing a foe.
When victory or death is the sequel
And truth is confess'd in each blow.
***Chorus* – Our swords &c**

The kiss and the smile of the lov'd one
Are sunshine to lighten our path,
But the flame that our spirits are fed on,
Is found in the flashings of wrath.
The wine cup hath charms, but its beaming,
Though ruby, like bright are its tears
Is dimness to life blood, when streaming,
From hearts we have hated through years.
***Chorus* – Our swords &c**

[*A loud crash within – Enter Pirates. Conrad throws off his disguise, a short skirmish and the Turks are forced off – a strong light burst upon the stage*[52]]

Enter Conrad bearing Gulnare

Gul. Thanks, generous Pirate for your timely succour – Seyd cared little for the safety of Gulnare [*Looks in Conrad's face*] Ah! The Dervise!

Con. The same – but fear not, I only war with men

[*A shot is fired L.H. from within and Conrad's sword falls from his hand*]

Gul. You are wounded

Enter Seyd and Soldiers

Seyd Secure that most holy Dervise – [*They seize Conrad*] Your scheme was well devised Corsair, but thanks to Allah we have triumph'd – Away with him and tomorrow he shall tremble at my vengeance.

Con. Never! I knew the chances of the game I play'd and do not fear to meet them.

Seyd Away with him[53] – [*Exeunt Conrad and soldiers*] - Said I not Allah smiled on us tonight – with the morning's dawn, my vengeance shall begin its revel – Gulnare retire to your chamber. Ours has been a boisterous bridal, but on the morrow we will fear no interruption to our joys [*Exeunt Gulnare and others*]. Ishmael attend me, I will myself inspect the placing of the sentinels.

[*Exeunt Seyd &c*.]

[52] This last phrase omitted in the manuscript
[53] At this point the manuscript has [Scene closes]

[16] Scene III [54]

A Dungeon door R.H.F *Slide*[55] L.H.F.[56]
Enter Conrad and Guards R.H. [*Exeunt Guards* R.H.]

Con. **{717a}** (*Goes to pallet*) This is indeed a rude couch, but the rough rock has often been my pillow, and the broad Heaven my only covering – my eyes are weary, and sleep that blessedness to the wretched, comes to win me from my sorrows.
[*Lies down*]

[57] *The Scene opens to soft Music and discovers Medora watching Conrad*

Air Medora

O could I weave thy Dreams my love
They should but be one of me alone
That waking I might fondly prove
Thy vision's sweetness was not gone.

The Scene closes again

Enter Gulnare and a Guard R.H.

Gul. This is the Pacha's signet – [*The Guard salute*] Leave me. [*Exit Guard – Gulnare approaches Conrad and leans over him with a lamp*] Can he sleep with the assurance of Seyd's vengeance? Yes his slumber is as sound and deep as the calm of the ocean that he loves; Brave Conrad, such could I love, such perchance may love me – now to my task; Conrad awake.

Con. Who calls? Medora –

Gul. 'Tis Gulnare, whom you rescued from a dreadful **{717b}** death, when he who had so often sworn to love her, fled. I am the favorite slave of Seyd your foe.

Con. What do you then seek with his captive?

Gul. To repay the debt I owe him, to restore him to liberty

Con. You do not, cannot wish to deceive me.

Gul. No, Conrad, I have won over part of the palace guard by a rich bribe, and your own faithful followers are now waiting at the outer gate in readiness to effect your deliverance.

Con. Shall I again be free? Thanks beauteous deliverer.

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[54] This was a mis-numbering as there is no Scene 2
[55] Must refer to some type of sliding flat more typical of Regency theatres
[56] The manuscript has "A Dungeon"
[57] This scene within a scene and song were not included in the printed libretto nor is the song in the printed song texts. Perhaps this imaginative idea proved beyond the stage resources of the day or at least of the English Opera House.

Gul. (*Confusedly*) Conrad you must not go alone.

Con. What mean you?

Gul. I must be your companion – should I remain Seyd would not be long without a victim.

Con. And this you have hazarded for me? I have one in my own isle, who will not soon tire of blessing you for Conrad's freedom.

Gul. Ah! He loves another – wretched, wretched, Gulnare [*She retires to flat R. looks off and returns*] We have not a moment to lose – The guard sleeps – (*Aside*) should he awaken, this must silence him[58].

[*Shews a dagger as they are going out – Enter Seyd and a few Soldiers with torches* R.H. – *Gulnare rushes to Conrad*][59]

FINALE

Seyd

Traitress, thou art deceived! Seize on the slave,
And with the morrow she his doom shall share.

Gulnare

I fear not death! For tho' my cheek is blanch'd[60],
It is with shame that I have fail'd to save
{718a} The noble Corsair from his soulless foe.

Conrad

Seyd, if thy soul doth not belie thy form,
Thou wilt not seek to satisfy revenge,
By offering on the altar of thy hate,
This thing of loveliness.[61]
Nay, then, behold me kneeling at thy feet,
As Conrad never knelt for Conrad's self. [62]

Gulnare

Plead not for me; I do not fear to die,
As he the tyrant fears the life he owns.

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[58] This last action and speech omitted in the manuscript
[59] The manuscript has "as they are going, enter Seyd and a few Soldiers. Gulnare screams and rushes to Conrad
[60] The manuscript has "pale".
[61] At this point, the manuscript has the stage direction [*Seyd smiles contemptuously / Conrad kneels*]
[62] At this point the manuscript has Seyd: Ah! Now I conquer! Thou hast scorn[d] my power /To torture and to Slay – In her I strike thee too.

The printed edition and the manuscript diverge at this point

Printed edition

Quartet – Conrad, Gulnare, Seyd, Zelica

Gulnare

Though few the moments that remain
To me for either joy or pain,
O! let me in thy memory,
If loved not, yet remember'd be;
Then like a ruin that the sun
Hath thrown its brightest rays upon,
Though dark my fate to ev'ry eye,
I'll seem to triumph whilst I die.

Conrad

Tho' few the moments that remain
To us for either joy or pain,
Gulnare, thou shalt remember'd be
With her "my star of memory"
Then like a ruin &c.

Seyd **Tho' few the moments that remain**
Zel**.** **To her for either joy or pain,**
Yet in my/his foolish memory
I feel thou wilt remember'd be/Gulnare will still remember'd be
Then like a ruin that the sun
Hath thrown its brightest rays upon,
Tho' bright it seems to ev'ry eye,
My/His heart will darkly, coldly lie.

[*Cannon fires within, the walls fall – Enter Pirates who seize Seyd and Guards and loosen the fetters from Conrad*]

[18] Chorus – Pirates and Conrad

Huzza! Huzza! Again I'm/he's free
To roam the land and sea
And soon shall woman's lip and smile
Give welcome to our Isle
To those who, 'mid the clash of steel,
Our hope alone could feel,
The generous/glorious hope to break my/his chain,
And give me/him life again.

Seyd and Turks

Despair! Despair! no hope we see;
Again the Corsair's free!
Each sunny joy we knew is fled,
With us all hope is dead!
O! better far in battle fray
To pass from life away,
Than live an age of shame and pain,
Bearing the victor's chain.

Gulnare

Despair! Despair! No hope is mine
Though, Corsair, freedom's thine!
Each sunny joy I knew is fled,
With me all hope is dead.
O! better far if in the fray
I'd pass'd from life away,
Than live an age and feel each hour
May give me to the tyrant's pow'r.

End of Act II

Manuscript

[*A shout and enter Pirates who bind Seyd and Guards loosen the fetters from Conrad*]

Chorus

Huzza, huzza again he's free
To roam the land to roam the sea
And love with all its joys will be
To him restored again
O soon shall peace repay our bill
And soon shall womans word & smile
Give welcome to the Corsair's Isle
Th' avengers of the Slain

End of Act

{718b}

Act 3

Scene 1 - *The same as Scene , Act 1. Watch fire burning on a distant Rock. A few Pirates and Women attentively watching Medora seated on a Rock in front looking towards the sea. Epaminondas sleeping. Time Sunrise.*[63]

[*Zoe goes to Epaminondas*]*

Zoe For shame Pam, is this the way you evince your anxiety for the return of our chieftain?

Epa. A pest on the chieftain! You have awakened me from the pleasantest dream I ever had in my life.

[19]

Zoe A dream! booby! [*Goes to Medora*]*

Epa. Booby! Per Hercle! I only wish it was a reality. But alas! all my good things have been dreams

Zoe [*To Medora*] Nay, cheer sweet mistress, the sun hath scarcely lent a shadow to the loftiest mountain. Conrad is ever faithful to his promise. I'm sure if Epaminondas were to stay away for a week, I should not be as unhappy as you are.

Epa. Don't believe her my lady, she no more dare to go to rest without me, than I dare –

Zoe (*Advances*) Say another word – Go home Pam, and let me find everything in order when I return.

Epa. This is the way I'm always treated – I'm a regular servant of all work.

Zoe And why should you grumble? What were you when I took compassion upon you? A slave to the keeper of the baths at Aleppo, and did I not sell all my jewels to purchase **{719a}** your freedom, and then raised you to the dignity of my husband.

Epa. All that is very true, but I have never been able to discover how I am benefitted by the change. I worked then because I was a slave, I do the same now because I'm a husband.

Zoe Oh, you brute! but the men are all alike; our affection is ever repaid by tyranny and unkindness.

Epa. Nay, Zoe, don't say[64] so; I don't mind for my own part doing the little jobs, but it is the principle that I object to – I must uphold the rights of my sex.

Zoe Psha!

---

[63] The manuscript omits "Watch fire burning on a distant Rock" and "Time sunrise"

[64] The printed version has "don't so so" but this is clearly a misprint for "don't say so" as is included in the manuscript.

[*Medora rises and advances sorrowfully*]

Scena – Medora [65]

How wearily time wingeth
When fears our hearts annoy!
How swiftly when he bringeth
The tears that drown our joy!
O time! Thou tyrant monster
For once thy power forego
Count o'er thy sands the faster,
Speed as from joy to woe.

Chorus

There's a speck, like a bird at rest,
On the sunlit wave in the distant west
Is it a bark? Yes! For proudly high
Behold! his blood-red signal fly!
A sail! a sail!

Solo and Chorus

Medora

Like the sun-light stealing
O'er the dreary shades of night
[20] Hope each saddened feeling
Changes to a wild delight

[*The boats are moored, and as the Mariners disembark Medora examines them attentively*]

Med Where is Conrad? where is your chief?

Guis. Overpowered by numbers we were driven to our boats but Conrad was not there. Anselmo has returned to Coron to effect if possible our chieftain's rescue.

Recitative and prayer – Medora [66]

You have betrayed him! Cowards! Slaves!
Him who ne'er fail'd you at your utmost need!
Why do your pallid cheeks confirm my fears?
O! I will worship him who doth disclaim
The name of traitor, telling Conrad's safe!
(*They continue silent*)
Not one! Not one! Then he is lost to me!

[65] The manuscript labels this "Solo and chorus" and includes just the first 4 lines and a 2 line chorus "Hope each saddened feeling / Changes to a wild delight" down to the next stage direction.

[66] The manuscript does not include any of the following vocal music up to the end of the scene but just the stage direction " *Medora sinks into the arms of Attendants, and the scene closes upon them* "

Prayer

In the sun light of our gladness
Earth is all the heaven we need;
In the nightfall of our sadness,
Earth appears but *earth* indeed;
'Tis then we flee
Holy, to thee
O! now vouchsafe thy saving pow'r
In this dark and doubting hour!
Salve! Salve!

{719b} [*Medora sinks into the arms of Attendants, and the scene closes upon them*]

Scene II

Another part of the Beach. A hut or Cavern on one side

Enter Pirates, and then Seyd, and others R.H.

Chorus[67]

"O'er the glad waters of the dark blue sea,
"Our thoughts as boundless and ourselves as free
"Far as the breeze can bear the billows' foam,
"Survey our empire and behold our home!
"O! who can tell, save he whose heart hath tried,
"And danced in triumph o'er the waters wide,
"The exalting sense, the pulse's maddening play,
"That thrill the wanderer of that trackless way" **Byron**[68]

Enter Conrad R.H.

Con. Seyd you are welcome to the Corsair's home.[69] **[21]**

Seyd Your courtesy is unexceptionable, Corsair

Con. Before we part you shall have more cause to say so. Wine! A cup of real Falernian[70]! [*One fills a goblet*] You will not refuse to pledge me?

Seyd. 'Tis well to insult the fallen.

---

[67] The manuscript omits this chorus
[68] Verse by Byron
[69] The manuscript adds "*We cannot offer you gilded Palaces and gardens adorned with statury* [*sic*] *and fountains. Our Canopy is the Blue Heaven and our* [word omitted] *the boundless sea*
[70] Type of ancient Roman wine

Con. Nay, by my troth I offer it but in kindness. I had forgotten, you are not a disciple of jolly Bacchus.[71] [*A gun is fired*] Be not alarmed Pacha! It is but a gun to announce the return of my Lieutenant. Seyd you are my prisoner. Had I continued yours, ere this, I should have died a cruel and protracted death. It is now my turn to triumph. [*To Pirates*] Conduct the Pacha Seyd to the pavilion of Medora. [*Exeunt Pirates and Seyd*] Yes, I will be avenged; the haughty moslem shall learn that nobler hopes than those of plunder, animate me in my course of peril. Now comrades, the song.

Barcarole - Conrad

Merrily, brother, pass the cup,
Drain each liquid ruby up.
Cynics may frown, but what of them?
***They* love the sin they must condemn**
Water for him who fears the bowl
Perchance might shew a *dastard's* soul;
Water we love, but it must be
The wild wave of the restless sea.
Look, brothers, at these pearl-like things,
Every one some gladness brings,
And, like the ocean's foamy wreath,
They tell a soul lies hid beneath.
What though the cup may fire the brain?
Its madness brings release from pain;
And who in storms a sorrow known?
The soul wars then with nobler foes! [72]

[*Exeunt Omnes* L.H.]

[71] This speech in the manuscript differs from this point. "But we can suit your Moslem palate, what ho! Sherbet – Now Comrades the song". The rest of the speech comes after the Barcarolle

[72] The manuscript at this point has [*A gun is fired*] Be not alarmed Pacha! It is but a gun to announce the return of my Lieutenant. Seyd you are my prisoner. Had I continued yours, ere this, I should have died a cruel and protracted death. It is now my turn to triumph. Conduct the Pacha to the pavilion of Medora. [*Exeunt Pirates and Seyd*] Yes, I will be avenged; the haughty moslem shall learn that nobler hopes than those of plunder, animate me in my course of peril. [*Exit*]

Scene III

Interior of Medora's Pavilion. A Window at back commanding an extensive view of the Sea. The furniture costly and gay.[73] *Medora seated in the centre of the stage. Zoe and others attending her.*

Med. I told you that he would return. See there he stands smiling upon me.

Zoe Alas! poor lady! That it should have come to this. [*Weeps and kisses Medora's hand*]*

Med. Why this is[74] a tear – who dares to weep when Conrad is in safety? Come love sit by me, and let me sing to you as I was wont to do. **[22]**

Recitative and Air - Medora[75]

Go! bid the the nightingale be mute;
His tuneful song so shames my lute,
That Conrad will not prize my lay!
Go! scare the minstrel-bird away!
I love thee! Yes, I love thee! List how well!

Air – *There's a spell &c*[76]

But thou wilt not leave me – No, Conrad! No!

Air – *Freely blows* &c.

Hark! They call they name! Not yet! Not yet!
"It is no dream and I am desolate."

Air

What is the wreath of fame
To these bright flow'rs?
They're brighter than the bay,
And they are ours.

Come, sunny thing
With thy gossamer wing:
You may feast on the perfume
That sleeps in each bell.
No! no! they are dead,
Their beauty is fled!
I'll ring their knell,
Well-a-day! [*Conrad within*[77] "Medora!"]

[73] The manuscript omits this sentence
[74] This sentence does not make much sense without "is" which appears in the manuscript. The phrase "and let me sing to you as I was wont to do" omitted in the manuscript.
[75] This series of songs up to Conrad entering is omitted in the manuscript.
[76] The Air here and below were presumably based on the duet and chorus at the end of Act 1.
[77] The manuscript has "without"

[*Enter Conrad*, U.E.R.H.**]**

Med. Hush! You will awaken him

Con Awaken whom?

Med Conrad! See where he is sleeping. Look this is Conrad.

Con. What means this wildness, what has befallen her?

Zoe They brought us word that you had fallen in this interprize [*sic*]

Con. And had no love no other way to prove its truth, but this Medora? Medora it is Conrad speaks to you.[78]

Med. No, no, he is dead – and yet you are like Conrad.

Zoe. Master sing to her. I have heard that when the mind has wandered, some well remembered sound has called it back again.

Con. Her kitar! Her kitar![79]

Air – Conrad[80]

Come here, come here! My young gazelle,
I love to gaze on thee;
Thy faultless limbs and dark eyes tell
Of one beloved by me.
Her step fell lightly as thine own,
Her eye as brightly play'd,
Her voice - oh! what can mock *that* tone?[81]
My lov'd Ionian maid. **[23]**

Zoe. See she weeps. Again master, again.

Come here, come here! My young gazelle,
I have a gift for thee;
These flowers that she lov'd so well
Shall now thy garland be;
My little gift thou wilt not scorn,
Though wither'd is the braid;
But with me thou wilt seem to mourn
My lost Ionian maid

[*Medora gradually recovers – her eyes meet Conrad's – she screams and falls upon his neck*] **{721a}**

[78] The manuscript has "but this! Medora! Medora! It is Conrad speaks to you".
[79] An Arabian guitar
[80] The manuscript only includes the first verse and omits Zoe's speech and the second verse
[81] The manuscript he "Her voice! oh what can mock that tone"

Med. (*Gazing earnestly at him*)* Yes, yes, it is Conrad – they told me that you were dead, or have I dream'd that you were so

Con. I have indeed been in peril, Medora; and it is to Gulnare, the favourite slave of Seyd, that I owe my present safety – [*Leads on Gulnare*] This is my deliverer![82]

Med. (*To Gulnare*)* I have not words to thank you, but after my love shall prove how much I feel myself you debtor.

Gul. I ask no thanks lady. I did but return the obligation that I owed to Conrad. [*To Conrad*] You have called me your deliverer, you will not deny me a boon that I would crave?

Con. I should be unworthy of the life you have preserved, did I refuse aught that you could ask of Conrad.

Gul. I have eaten the bread and salt of Seyd, and I have betrayed him, but –

Con. (*Affecting anger*)* I can anticipate your request, Seyd is my deadliest foe.

Zoe. See where they come. [*Enter Pirates, Seyd, and Epaminondas*, R.H.]

Con. Pacha, I have brought you here to shew you the wealth that Conrad covets. [*Presents Medora*] This is the casket that contains it all – she has shared my fears without the cheering influence of my hopes, and in this my greatest triumph she must be a partaker. Gulnare what is you boon.?

Gul. Freedom for Seyd.

Seyd Hypocrite! Who gives a kid unto a lion and expects it restored uninjured.

Con. You wrong me, but I will teach you how to conquer – Seyd you are free[83]– and when you are again the conqueror and the Greek the captive, remember Conrad the Corsair.

[24] **FINALE**

Chorus

No more, no more the faithful brand,
In glorious fray, must fill thy hand!
A peaceful life will now be thine,[84]
Since all for love thou dost resign.[85]

The printed editions and the manuscript diverge at this point

[82] The manuscript has a slightly different speech "I have indeed been in peril, Medora; and it is to Gulnare that I owe my present safety. She is my deliverer. Fetch Gulnare!" [*Enter Gulnare*]

[83] The manuscript at this point has "Seyd - Free O generous man, how have I mistaken you / Con. – All I ask as ransom is Gulnare to whom I owe so much, and when you are again the conqueror" etc. as in the main text.

[84] The manuscript has "The peaceful Haff must now be thine". "Haff" is a shallow lagoon near the sea

[85] The manuscript has "For glory I to love resign" for this line.

Printed Editions **Medora**

O joy! To feel each fear is past,
To know that thou art mine at last!
Each grief that's fled now seems to be
Return'd in some bright joy to me,
Like winds that rudely swept at night
O'er flowers, but kiss'd them at the light.

Chorus

Medora's voice and lute will be
Her Conrad's only minstrelsy.

The curtain falls

The Manuscript has: **Conrad and Medora**

No more the warriors onset cry
Will light up vengeance in thine / mine eye
Medora's voice and lute will be
Her Conrad's only minstrelsy

Chorus

The peaceful life will now be thine
Since all for love thou dost resign.

[86] *Seyd* **Oh, may each joy of love be thine**
For liberty again is mine

Gul. **O may the peaceful grave be mine**
All hope of joy I now resign

Med. **O joy! To feel each fear is past**
To know that thou art mine at last
Each grief that's fled now seems to be
Return'd in some bright joy to me
Like winds that widely (?) sweept at night
O'er flowers that kiss'd them at the light

Chorus

Medora's voice and[87] lute will be
Her Conrad's only minstrelsy.

Curtain

[86] Although set out in a similar format to the dialogue, the rhyming verse and its position suggests that it was sung.
[87] The manuscript has "voice a lute"