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THE MYSTICAL MISS OR
Written for the DEWOLF HOPPER OPERA CO.

The Charlatan

Comic Opera
in Three Acts.



BOOK

BY

CHARLES KLEIN.

MUSIC BY

JOHN PHILIP SOUSA.

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THE CHARLATAN.

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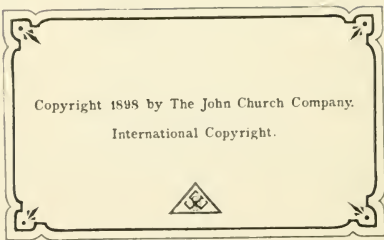
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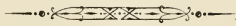
CAST.

DEMIDOFF.	DE WOLF HOPPER.
PRINCE BORIS.	EDMUND STANLEY.
GOGOL.	MARK M. PRICE.
JELIKOFF.	ALFRED KLEIN.
CAPTAIN PESHOFKI	GEORGE W. BARNUM.
GRAND DUKE.	ARTHUR CUNNINGHAM.
KOREFF.	HARRY P. STONE.
SKOBELOFF.	C. ARTHUR.
ANNA.	NELLA BERGEN.
KATRINKA.	ALICE JUDSON.
SOPHIA.	KATHERINE CARLISLE.
GRAND DUCHESS.. . . .	ADINE BOUVIERE.

LOCALE. Russia.

TIME. Present Century.

Originally presented August 29th, 1898, under the management of . E. R. REYNOLDS.
 Produced under the stage direction of H. A. CRIPPS.
 Director of Music, PAUL STEINDORFF.



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The Charlatan.

Comic Opera in Three Acts.



OVERTURE.

Book by CHARLES KLEIN.

Music by JOHN PHILIP SOUSA.

Moderato.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The first system is marked "Moderato" and "p" (piano). The second system is marked "p" and "f" (forte). The third and fourth systems are marked "ff" (fortissimo) and feature a prominent sixteenth-note arpeggiated figure in the treble clef. The fifth system is marked "p" and "f".

Con spirito.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a sixteenth-note triplet. The bass staff provides a steady accompaniment with quarter notes and eighth notes. The system concludes with a dynamic marking of *p*.

The second system continues the piece. The treble staff features a series of chords and moving lines. The bass staff has a more active role with eighth-note patterns. The system ends with a dynamic marking of *ff*.

The third system shows a continuation of the musical themes. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. The system ends with a dynamic marking of *ff*.

The fourth system introduces a change in tempo and mood. The tempo is marked *Andante.* and the mood is *con espressione.* The treble staff has a more spacious feel with longer note values. The bass staff has a simple accompaniment. The system ends with a dynamic marking of *ff*.

The fifth system continues the *Andante* section. The treble staff features a series of chords and moving lines. The bass staff has a simple accompaniment. The system ends with a dynamic marking of *ff*.

The sixth system concludes the piece. The treble staff has a melodic line with some grace notes. The bass staff has a simple accompaniment. The system ends with a dynamic marking of *ff*.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music includes various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the piece with a *pp* dynamic marking in the treble clef.

Third system of musical notation, marked *Allegro marziale.* It includes a *rit.* marking and a *pp cresc.* dynamic marking. The time signature changes to 6/8.

Fourth system of musical notation, featuring a treble clef with a key signature of two sharps and a *poco* marking.

Fifth system of musical notation, continuing the 6/8 time signature and two-sharp key signature.

Sixth system of musical notation, featuring a *ff* dynamic marking and a *v* (accents) marking.

First system of a piano score. The right hand (treble clef) plays a melody of quarter and eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of the piano score, continuing the melody and accompaniment from the first system.

Third system of the piano score. The right hand features more complex rhythmic patterns, including sixteenth notes. A dynamic marking of *ff* (fortissimo) appears in the fourth measure.

Fourth system of the piano score, showing further development of the melodic and harmonic material.

Fifth system of the piano score, continuing the piece with various chordal textures.

Sixth system of the piano score. The right hand plays a more active melodic line. A dynamic marking of *pp* (pianissimo) is present in the first measure.

First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#) and the time signature is common time (C). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with eighth notes and rests, while the bass staff maintains a steady accompaniment with chords and eighth notes.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff shows a change in the accompaniment. A fermata is placed over a note in the treble staff towards the end of the system.

Fourth system of musical notation, marked with *mf* (mezzo-forte). The treble staff features a melodic line with eighth notes, and the bass staff has a dense accompaniment of chords and eighth notes.

Fifth system of musical notation, marked with *ff* (fortissimo). The treble staff continues with a melodic line, and the bass staff has a very dense accompaniment of chords and eighth notes.

Sixth system of musical notation, marked with *dim.* (diminuendo) and *cal.* (crescendo). The treble staff features a melodic line with eighth notes, and the bass staff has a dense accompaniment of chords and eighth notes.

Andante.
dolce e sostenuto.
p

- an - do

This system shows the beginning of a piece in 3/4 time. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The tempo is marked 'Andante' and the mood 'dolce e sostenuto'. A dynamic marking of *p* (piano) is present.

mf

The second system continues the piece. The right hand features more complex rhythmic patterns with slurs. The left hand accompaniment becomes more active. A dynamic marking of *mf* (mezzo-forte) is indicated.

expression mf

The third system shows a change in texture. The right hand has a more rhythmic, chordal pattern. The left hand continues with a steady accompaniment. A dynamic marking of *expression mf* is present.

This system continues the piece with similar textures to the previous system. The right hand has a melodic line with slurs, and the left hand provides a steady accompaniment.

L'istesso tempo.
ff
p

The fifth system marks a change in tempo to 'L'istesso tempo'. The right hand has a melodic line with slurs and accents. The left hand accompaniment is more active. Dynamic markings of *ff* (fortissimo) and *p* (piano) are present.

crescendo a poco a poco

The sixth system continues the piece. The right hand has a melodic line with slurs and accents. The left hand accompaniment is more active. A dynamic marking of *crescendo a poco a poco* is present.

System 1: Treble clef with a melodic line starting on a whole note chord, followed by a half note and a quarter note. Bass clef with a steady eighth-note accompaniment. An accent mark (^) is placed above the first measure.

System 2: Treble clef with a melodic line starting on a whole note chord, followed by a half note and a quarter note. Bass clef with a steady eighth-note accompaniment. An accent mark (^) is placed above the first measure. A fortissimo (ff) dynamic marking is present in the bass clef.

System 3: Treble clef with a melodic line starting on a whole note chord, followed by a half note and a quarter note. Bass clef with a steady eighth-note accompaniment. A piano (p) dynamic marking is present in the bass clef.

System 4: Treble clef with a melodic line starting on a whole note chord, followed by a half note and a quarter note. Bass clef with a steady eighth-note accompaniment.

System 5: Treble clef with a melodic line starting on a whole note chord, followed by a half note and a quarter note. Bass clef with a steady eighth-note accompaniment. A fortissimo (ff) dynamic marking is present in the bass clef.

System 6: Treble clef with a melodic line starting on a whole note chord, followed by a half note and a quarter note. Bass clef with a steady eighth-note accompaniment.

ff

Con spirito.

15

accelerando.

ff

The musical score is written for piano and consists of six systems of staves. The key signature is D major (two sharps) and the time signature is 2/4. The first system begins with a piano introduction marked with a '4' above the notes, indicating a four-measure phrase. This is followed by a section marked *ff* (fortissimo). The score includes various rhythmic patterns, such as sixteenth notes and chords, and concludes with a final cadence.

Act I.

- a. Chorus: "Mountebanks, come waken from your dreaming."
 b. Recitative: "Good morning."
 c. Ballad: "She was a maid of sweet simplicittee."
 d. Solo, Quadrille and Chorus: "The philosophic tale is told."

BORIS, SKOBELOFF AND MIXED CHORUS.

N^o 1.

Allegretto con spirito.

f con forza

f

Ar

accelerando

pp

CHORUS.

SOPRANOS.

TENORS.

BASSES.

Moun - to banks, come wa - ken from your

Moun - to banks, come wa - ken from your

*piu pesante.**ff*

dream - ing, Golden dawn is break - ing in the sky. Push and hus - tle, Noise and

dream - ing, Golden dawn is break - ing in the sky. Push and hus - tle, Noise and

hus - tle, Is in keep - ing with the day. Palpi - ta - ting hearts with hopes are

bus - tle, Is in keep - ing with the day. Palpi - ta - ting hearts with hopes are

teem-ing, For your posters one and all im - ply You have new acts, And a
 teem-ing, For your posters one and all im - ply You have new acts, And a

Gioioso e piu

few acts, Worth a for - tune in their way. So, beat the drum,
 few acts, Worth a for - tune in their way. So, beat the drum,

f piu anima

anima.

Sound the horn, And let your bark - ers rend the air; In crowds we come
 Sound the horn, And let your bark - ers rend the air; In crowds we come

On this morn, To see the coun-try fair. So, beat the drum,
 On this morn, To see the coun-try fair. So, heat the drum,

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

Sound the horn, And let your bark-ers rend the air; In crowds we come
 Sound the horn, And let your bark-ers rend the air; In crowds we come

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines have a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic and harmonic patterns.

On this morn, To see the coun-try fair, Slim ac - ro - bats we a -
 On this morn, To see the coun-try fair, Slim ac - ro - bats we a -

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines end with a final note. The piano accompaniment includes a *p leggiero* marking in the final measure, indicating a light and lively ending.

dore, But heard-ed la - dies are a bore; The fe - male with the i - ron
 dore, But heard-ed la - dies are a bore; The fe - male with the i - ron

jaw. We do not care to see. The pig that knows the
 jaw. We do not care to see. The pig that knows the

al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when
 al - pha - bet, And plays bark gam-mon and rou-lette, And grinds The day when

you'll for - get," Is what we want to see. So, beat the drum,

you'll for - get," Is what we want to see. So, beat the drum,

ff

Sound the horn, And let your bark-ers rend the air. In crowds we come

Sound the horn, And let your bark-ers rend the air. In crowds we come

SKOBELOFF. Moderato.

Good morning. For your

On this morn, To see the coun-try fair. Good-morn-ing.

On this morn, To see the coun-try fair. Good-morn-ing.

Moderato.

f

spe - cial in - for - ma - tion, I ad - vance this dec - la - ra - tion, My dra -

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics: "spe - cial in - for - ma - tion, I ad - vance this dec - la - ra - tion, My dra -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ma - tic ag - gre - ga - tion is a peach. I have

is a peach.

is a peach.

The second system continues the vocal line with the lyrics: "ma - tic ag - gre - ga - tion is a peach. I have". The piano accompaniment has a rest in the first measure, followed by a *p* (piano) dynamic marking. The lyrics "is a peach." are repeated under the piano accompaniment.

The third system shows the piano accompaniment for the third system of the score. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

plays gro - tesque and fun - ny, Some are Eng - lish, there - fore pun - ny, So step

The fourth system continues the vocal line with the lyrics: "plays gro - tesque and fun - ny, Some are Eng - lish, there - fore pun - ny, So step". The piano accompaniment continues with the same rhythmic pattern as the previous system.

PARLANTE.

up and pay your mon-ey, I be - seech! My first will

List, his speech!

List, his speech!

Recit.

be the beautifully sentimental though slightly problematic play, entitled "Alphonzo the Brave, and the fair Imo - - gene." How will the

ff We object.

ff We object.

ff We object.

Recit.

strange adventures of Jack and the Bean ^{tree} Then Cym - be - line, Or

We object. No!

We object. No!

f

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in G major, starting with a whole rest followed by a half note G, then a quarter note A, and a quarter note B. The lyrics are "strange adventures of Jack and the Bean tree Then Cym - be - line, Or". The second and third lines are vocal lines for two voices, both with whole rests followed by a half note G, then a quarter note A, and a quarter note B. The lyrics are "We object. No!". The fourth line is a bass line with a whole rest followed by a half note G, then a quarter note A, and a quarter note B. The piano accompaniment (bottom two staves) begins with a whole rest, followed by a series of chords in the right hand and bass notes in the left hand.

piu lento

Lo - hen - grin. Then some-thing wa - ter - y and wav - y, A

No! No!

No! No!

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line in G major, starting with a half note G, then a quarter note A, and a quarter note B. The lyrics are "Lo - hen - grin. Then some-thing wa - ter - y and wav - y, A". The second and third lines are vocal lines for two voices, both with whole rests followed by a half note G, then a quarter note A, and a quarter note B. The lyrics are "No! No!". The fourth line is a bass line with a whole rest followed by a half note G, then a quarter note A, and a quarter note B. The piano accompaniment (bottom two staves) continues with chords in the right hand and bass notes in the left hand, marked with a piano dynamic.

pan - o - ram - a of the na - vy - A play that deals with scenes most martial, To
 (Enter Prince Boris.)

The first system consists of a vocal line and three piano accompaniment staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The vocal line contains the lyrics "pan - o - ram - a of the na - vy - A play that deals with scenes most martial, To" followed by a rest and the instruction "(Enter Prince Boris.)".

sol - dier but - tons maids are partial.

piu vivo

Prince Bo - ris shall se - lect the play, His

Prince Bo - ris shall se - lect the play, His

The second system continues the musical score. It features a vocal line and three piano accompaniment staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The vocal line contains the lyrics "sol - dier but - tons maids are partial." followed by a rest, then the instruction "*piu vivo*", and then the lyrics "Prince Bo - ris shall se - lect the play, His" repeated on two different vocal staves. The piano accompaniment provides harmonic support for the vocal lines.

WORDS.

choice and wish well all o - hey.
 choice and wish well all o - bey.

We will

The first system of the score includes a vocal line with lyrics and a piano accompaniment. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Moderato.

have the story of the faith - less knight and the phil - o - soph - ic

rit.

pp

The second system continues the vocal and piano parts. The piano accompaniment includes trills in the right hand and sustained chords in the left hand. The tempo marking *Moderato* is present, and *rit.* is indicated for the final measure.

Moderato semplice.

maid:— "She was a maid of sweet sim- pli - ci - tee,

Ah—
 Ah—

The third system introduces a new vocal line with lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo marking *Moderato semplice* is present.

Moderato semplice.

The fourth system shows the piano accompaniment for the final part of the piece, featuring chords in the right hand and a melodic line in the left hand.

BORIS.

He was a Knight of

me! Ah— me!

me! Ah— me!

The first system of the musical score consists of four staves. The top staff is a vocal line for Boris, starting with a whole rest followed by the lyrics "He was a Knight of". The second and third staves are vocal lines for two other characters, both with lyrics "me! Ah— me!". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand.

an-cient fam-i - lee. He

Ah— me! Ah— me!

Ah— me! Ah— me!

The second system of the musical score continues from the first. The vocal line for Boris has the lyrics "an-cient fam-i - lee. He". The two other vocal lines have lyrics "Ah— me!". The piano accompaniment continues with a similar melodic and harmonic structure.

BORIS.

swore his heart was hers for - ev - er, And that he'd nev - er, Their love-ties

sev - er, Her joy would be his one en - deav - or. But, lack - a -

day he left her all for - lorn. And then she sighed, And softly

cried "Why was I born?" Love dies

when win-try skies are gray, And dead and dy - ing are the flow - ers,

Love sighs, and if he's wise he'll say, "The winter's gone, I'll wait for sum-mer

show - ers."

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dead and dy - ing are the flow - ers, Love sighs,

dead and dy - ing are the flow - ers, Love sighs,

The first system of a musical score. It consists of four staves. The top staff is a blank treble clef staff. The second and third staves are vocal lines in treble clef, with lyrics underneath. The fourth staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "dead and dy - ing are the flow - ers, Love sighs,".

and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer

and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer

The second system of the musical score. It consists of four staves. The top staff is a blank treble clef staff. The second and third staves are vocal lines in treble clef, with lyrics underneath. The fourth staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "and if he's wise he'll say, 'The win - ter's gone, I'll wait for sum - mer'".

BORIS.

The jilt - ed maid - en dried her weeping eyes.
 show - ers? Ah
 show - ers? Ah

"A fool is she, who
 me! Ah me!
 me! Ah me!"

for a false love sighs" There

Ah— me! Ah— me!

Ah— me! Ah— me!

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics "for a false love sighs" and "There". The second and third staves are vocal lines with lyrics "Ah— me!" and "Ah— me!". The bottom staff is a piano accompaniment line. The music is in G major and 3/4 time.

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with chords in the right hand and single notes in the left hand.

came a-noth-er gal-lant woo-ing, And soft-ly coo-ing, And like wise

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics "came a-noth-er gal-lant woo-ing, And soft-ly coo-ing, And like wise". The second and third staves are vocal lines. The bottom staff is a piano accompaniment line. The music is in G major and 3/4 time.

su-ing— Her wed-ding ring she's fond-ly view-ing, Which proves its

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics "su-ing— Her wed-ding ring she's fond-ly view-ing, Which proves its". The second and third staves are vocal lines. The bottom staff is a piano accompaniment line. The music is in G major and 3/4 time.

good to have philo - o - phy. If she had moped, Or mis-an-

rit.

throped, She'd sin-gle be. Love dies

rit. *dolce*

dolce

when win-try skies are gray, And dead and dy - ing are the flow - ers.

Love sighs, and if he's wise he'll say, "The win-ter's gone, I'll wait for sum-mer

show - ers?"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dolce

dead and dy - ing are the flow - ers. Love sighs

dead and dy - ing are the flow - ers. Love sighs

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are repeated across the three vocal staves.

Allegretto.

show - ers? The phil - o - soph - ic play is told, And

show - ers?

show - ers?

Allegretto.

pp

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are repeated across the three vocal staves. The tempo marking *Allegretto.* and dynamic marking *pp* are present.

as the sub-ject's rath - er old, We all are anx - ious to be-hold Your

dan-cers brought from France. You call them mar-vels of the age, The

won-ders of the mod-ern stage, The pres-ent con-ti-nent-al rage, So

SKOBLOFF.

Su - zette, Goo - goo!

let us see them dance.

Clar - ette, Jou - jou

DANCE.

Allegretto a la quadrille.

pp

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand. Dynamics include *ff* and *p*.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with similar rhythmic patterns and chordal accompaniment.

Animato.

Third system of piano introduction, marked *Animato*. Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand features a rapid sixteenth-note pattern. Dynamics include *ff*.

Fourth system of piano introduction, marked *Animato*. Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand continues with the rapid sixteenth-note pattern, while the left hand provides harmonic support with chords.

BORIS. (To a group of girls.)

Vocal introduction with lyrics. Treble clef, key signature of one sharp (F#). The music is in 2/4 time. The lyrics are: "Bright eyes glanc - - - ing, Beat the drum, Sound the horn, And let your bark - ers rend the air, In Beat the drum, Sound the horn, And let your hark - ers rend the air, In". The piano accompaniment is in the bass clef, marked *ff*.

Bright eyes danc - - ing, Oh,
 crowds we come On this morn, To see the coun - try fair. So,
 crowds we come On this morn, To see the coun - try fair. So,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Bright eyes danc - - ing, Oh,". The second and third staves are vocal lines in treble clef with the lyrics "crowds we come On this morn, To see the coun - try fair. So,". The fourth staff is a piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

maids en - - - tranc - - ing,
 beat the drum, Sound the horn, And let your bark - ers rend the air, So,
 beat the drum, Sound the horn, And let your bark - ers rend the air, So,

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "maids en - - - tranc - - ing,". The second and third staves are vocal lines in treble clef with the lyrics "beat the drum, Sound the horn, And let your bark - ers rend the air, So,". The fourth staff is a piano accompaniment in bass clef. The piano part continues with the same rhythmic pattern as the first system, featuring eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

1

beat the drum, Sound the horn, In crowds we come On this morn, So,

beat the drum, Sound the horn, In crowds we come On this morn, So,

S.

accel.

love _____ I _____

beat the drum, Sound the horn, So, beat the drum and sound the horn, In

beat the drum, Sound the horn, So, beat the drum and sound the horn, In

S.

accel.

love _____ thee _____ love

crowds we come this mer - ry morn, To see _____ the

crowds we come this mer - ry morn, To see _____ the

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "love _____ thee _____ love". The second and third staves are vocal lines with lyrics: "crowds we come this mer - ry morn, To see _____ the". The fourth staff is a piano accompaniment with chords and melodic lines.

thee. _____

fair. _____

fair. _____

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "thee. _____". The second and third staves are vocal lines with lyrics: "fair. _____". The fourth staff is a piano accompaniment with chords and melodic lines.

a. Introduction and Solo: "As the agent."

b. Song and Chorus: "Pluto's Partner I."

No. 2.

KATRINKA, DEMIDOFF AND MIXED CHORUS.

Moderato.

(Behind the scene.)

(Enter Katrinka.) *a tempo.*

KATRINKA.

mf

As the a - gent in advance of Dem - i - doff the Grand, Ma -

mf

gi-cian to the Czar, The on-ly liv-ing star Who keeps a pri-vate car and band, I

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and sustained chords in the left hand.

have the hon - or to announce he will be here to - day. As a

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the eighth-note pattern in the right hand and sustained chords in the left hand.

sei - en-tif - ic seer, He ranks with - a - ny peer Thro' - out this hemisphere, we say. I

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern in the right hand and sustained chords in the left hand.

hear his foot-falls' mu-sic com-ing near

CHORUS. f

Hur - rah for

Hur - rah for

tr tr tr tr

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'hear his foot-falls' mu-sic com-ing near'. The piano accompaniment features a melodic line with trills and a bass line with chords. The system concludes with a piano fortissimo (*ff*) dynamic marking.

The man of

Dem - i - doff! Mas - ta - don - ie Dem - i - doff!

Dem - i - doff! Mas - ta - don - ie Dem - i - doff!

p

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'The man of Dem - i - doff! Mas - ta - don - ie Dem - i - doff!'. The piano accompaniment consists of chords and a bass line. The system concludes with a piano (*p*) dynamic marking.

mys - ter - y will now ap - - pear!

Hur - rah for

Hur - rah for

f *ff*

tr *tr* *tr* *ff*

Get your purs - es

Dem - i - doff! Un - la - con - ic Dem - i - doff!

Dem - i - doff! Un - la - con - ic Dem - i - doff!

p

(Enter Demidoff.)

read - y all, — Same price for the short as tall, I hear my

f

mas-ter call, Great Dem - i - doff is here.

CHORUS.

He hears his

He hears his

ff

Detailed description: This system contains the first vocal entry and the start of the piano accompaniment. The vocal line begins with the lyrics 'mas-ter call, Great Dem - i - doff is here.' and then continues with 'CHORUS. He hears his'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more sustained bass line in the left hand. A fortissimo (*ff*) dynamic marking is present in the piano part.

DEMIDOFF. *ritard.*

Ah

mas-ter call; Great Dem - i - doff is here!

mas-ter call; Great Dem - i - doff is here!

Detailed description: This system features a solo for DEMIDOFF, marked with a ritardando (*ritard.*) and the vocalization 'Ah'. Below this, the vocal lines repeat the phrase 'mas-ter call; Great Dem - i - doff is here!' in a more forceful manner. The piano accompaniment continues with a similar rhythmic texture, providing harmonic support for the vocalists.

Allegretto con bravura.

Plu - to's part-ner I, Lord of Earth and Sky, Prince of witch-er - y,

Dem - i - doff the Grand! Light - nings fier - y flash, Thun - der's

aw - ful crash, O - cean's cease - less splash, O - bey my com - mand.

KATRINKA.
dolce.

Sweet - faced fai - ry maids, Sprites from syl - van glades,
DEMIDOFF.
Sweet - faced fai - ry maids, Sprites from syl - van glades,

Imps of mot - ley shades, Come at his sign.

Imps of mot - ley shades, Come at my sign.

DEMIDOFF. *Con spirito.*

I am the sev - enth

son of a sev - enth son, Like - wise a Sun - day child.

To say in ma - gic arts I am num - ber one, Is

stat - ing it quite mild!

CHORUS. *ff* He is the

ff He is the

sev - enth son of a sev - enth son, Like - wise a Sun - day

sev - enth son of a sev - enth son, Like - wise a Sun - day

child. To say in ma - gic arts he is num - ber

child. To say in ma - gic arts he is num - ber

one, is stat - ing it quite mild.

one, is stat - ing it quite mild.

The first system consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "one, is stat - ing it quite mild." repeated on both vocal lines.

DE.M.
Oc - cult sci - en - ces, As - tral al - li - an - ces, Sky - born af -

The second system consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Oc - cult sci - en - ces, As - tral al - li - an - ces, Sky - born af -". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has two sharps, and the time signature is 4/4. A piano (*p*) dynamic marking is present in the piano part.

fi - an - ces, I know by rote. Brim - stone ser - e - nades,

The third system consists of three staves. The top staff is a vocal line in treble clef with the lyrics "fi - an - ces, I know by rote. Brim - stone ser - e - nades,". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The key signature has two sharps, and the time signature is 4/4.

Filled with French roudes, Sung by Styg - ian shades, I whis - tle by

KATRINKA.

He knows where there lies Wealth watched by mer - maids eyes;
 note. I know where there lie Wealth watched by mer - maids eyes;

When the At - lan - tic dries, All will be thine.
 When the At - lan - tic dries, All will be mine.

Con spirito.

I am the sev - enth son of a sev - enth

son, Like - wise a Sun - day child. To

say in ma - gic arts I am num - ber one, Is stat - ing

it quite mild.

ff He — is the sev - enth

CHORUS. ff He — is the sev - enth

ff

Like - wise a Sun - day child.
 son of a sev - enth son, Like - wise a Sun - day child.
 son of a sev - enth son, Like - wise a Sun - day child.

Is
 To say in ma - gic arts he is num - ber one, Is
 To say in ma - gic arts he is num - ber one, Is

stat - ing it quite mild.
 stat - ing it quite mild.
 stat - ing it quite mild.

Quartette: "Social Laws!"

ANNA, KATRINKA, DEMIDOFF AND JELICOFF.

N^o. 3.

Allegretto grazioso.

DEMIDOFF.

The first system of the musical score shows the vocal line (treble clef) and piano accompaniment (grand staff). The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked "Allegretto grazioso." The piece begins with a vocal line that has a fermata over the first measure. The piano accompaniment starts with a series of chords and eighth notes. The vocal line begins with a note on a whole rest, followed by a series of notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system ends with a vocal line that has a fermata over the last measure, and the piano accompaniment continues with a series of chords.

The second system of the musical score shows the vocal line (treble clef) and piano accompaniment (grand staff). The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked "Allegretto grazioso." The piano accompaniment is marked "p leggiero". The vocal line begins with the lyrics "nav - i - ga - tor sail - ing on the seas that bound the O - ri - en - tal King - dom's far a - way Ja - pan they have a cus - tom which I hope will nev - er leave their". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system ends with a vocal line that has a fermata over the last measure, and the piano accompaniment continues with a series of chords.

The third system of the musical score shows the vocal line (treble clef) and piano accompaniment (grand staff). The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked "Allegretto grazioso." The piano accompaniment is marked "p leggiero". The vocal line begins with the lyrics "shores, Once vis - it - ed a Chi - nese cit - y where they had the land, The Jap - a - nese do not in - dulge in os - cu - la - tion,". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system ends with a vocal line that has a fermata over the last measure, and the piano accompaniment continues with a series of chords.

The fourth system of the musical score shows the vocal line (treble clef) and piano accompaniment (grand staff). The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked "Allegretto grazioso." The piano accompaniment is marked "p leggiero". The vocal line begins with the lyrics "odd - est kind of so - cial laws, If a - ny stran - ger ei - ther on the lip or hand, The cus - tom - a - ry". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system ends with a vocal line that has a fermata over the last measure, and the piano accompaniment continues with a series of chords.

took a fan - cy to a house and hung his hat up - on the gate, The
sweet good - night that lovers use, When swinging on the gar - den - gate, Is

prop - er ca - per for the man who lived within was to go out and med - i -
sim - ply to rub nos - es once, or may be twice, And then sit down and red - i -

KATRINKA.

tate. Sup - pose the stran - - ger liked the place and stayed a
tate. Sup - pose his nose is of the ver - y Ro - man -

year, Would hub - - by break the so - cial law and in - ter -
esque, And hers, a pug, quite lil - li - pu - tian and gro -

A.V.V.A.

KATRYNKA.

feré? In-ter - fere? In - ter - fere? In - ter -
 tesque? And gro - tesque? And grotesque? And gro -

JELICOFF.

In - ter -
 And gro -

DEMIDOFF.

In - ter - fere? In - ter - fere? In - ter -
 And gro - tesque? And gro - tesque? And gro -

feré? Why, bless your soul! he'd slap his chest in ex - ul - ta - tion
 tesque? Why, in that case the du - ty of the lov - er is to

feré? Why, bless your soul! he'd slap his chest in ex - ul - ta - tion
 tesque? Why, in that case the du - ty of the lov - er is to

feré? Why, bless your soul! he'd slap his chest in ex - ul - ta - tion
 tesque? Why, in that case the du - ty of the lov - er is to

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet - heart's face, And plac - ing both his

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet - heart's face, And plac - ing both his

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet - heart's face, And plac - ing both his

as a rec - re - a - tion, ev - ery oth - er form of joy trans - cends. And
hands up - on her shoul - ders, in a sort of Jap - a - nese em - brace. In —

as a rec - re - a - tion, ev - ery oth - er form of joy trans - cends. And
hands up - on her shoul - ders, in a sort of Jap - a - nese em - brace. In —

as a rec - re - a - tion, ev - ery oth - er form of joy trans - cends. And
hands up - on her shoul - ders, in a sort of Jap - a - nese em - brace. In —

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

does not have to med - i - tate,
wait his turn and med - i - tate.

does not have to med - i - tate,
wait his turn and med - i - tate.

does not have to med - i - tate,
wait his turn and med - i - tate.

does not have to med - i - tate,
wait his turn and med - i - tate.

tr **DANCE.** *p*

D.S.

Scene: "Venus, Goddess of Love."

ANNA, KATRINKA, BORIS, DEMIDOFF AND CHORUS.

N^o 4.

Moderato misterioso. *DEM.*

Cabal - - la!

pp *f* *lunga*

Ab-dal - - la!

pp *f* *lunga*

Ha - wo - - ka! Su - - lon!

ff *A*

CHORUS. Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

p

Con spirito.

Ca-bal - - la Ven - - us,

f

God - dess of Love, opwide thy shell-like cars, And by the mem'ry

p

of thy loves, The coo - - ing of thy snow - y doves, I, Dem - - i -

f

doff the Great, Mum - bo, Jumbo of the Seers, Di - rect you, Ex -

pect you, By mystic sign and magic rite To send his hearts de -

piu rit. e forza

light of fu - ture years.

Oh migh - ty seer, hark! she

Oh migh - ty seer, hark! she

ritard.

ap - pears!

ap - pears!

rit.

ap - pears!

ap - pears!

dim. ritard.

Andante sostenuto.

ANNA.
con espressivo.

Love's the plea-sure, Love's the pain,

PPP

Love's the sick-le, Love's the grain, Love's the sun-shine, Love's the rain,

Love is ev-ry-thing.

BORIS.

Oh, visions from the realms of light, My

dream of love so fair, so sweet, Bright, guid-ing star of sum-mer night, With -

A.Y.Y.A.

a tempo

KATRINKA.

Ah Ah

BORIS.

*piu rit.**a tempo*

Love's the pleasure, Love's the pain,

out thee life is in com - plete.

LEKSIDOFF.

CHORUS.

Love's the pleasure, Love's the pain,

SOPHIA WITH ALTOS.

Love's the pleasure, Love's the pain,

GOGOL WITH BASSES.

Love's the pleasure, Love's the pain,

rit. *a tempo.* *pp*

Ah

Love's the sick - le, Love's the grain,

Love's the sun - shine,

Ah

Love's the sick - le, Love's the grain,

Love's the sun - shine,

Love's the sick - le, Love's the grain,

Love's the sun - shine,

Love's the sick - le, Love's the grain,

Love's the sun - shine,

Love is ev - 'ry - thing, Love,

Love's the rain, Love is ev - 'ry - thing, Love is ev - 'ry -

Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain, Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

dim.

Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

calando.

calando.

calando.

Solo and Chorus: "When the wintry moon is bright."

ANNA, KATRINKA, SOPHIA, JELICOFF, DEMIDOFF, GOGOL AND CHORUS.

N^o 5.

Allegretto con spirito.

p *cresc.* *poco*

pp *sempre staccato.*

poco

poco crescendo

Con spirito.

ff *ff*

First system of piano introduction. The right hand features a series of chords with accents (^) and a melodic line. The left hand plays a steady eighth-note accompaniment.

Second system of piano introduction. The right hand continues with chords and a melodic line, including a section marked 'S' with a dashed line. The left hand has an 'accel' marking and continues with eighth notes.

ANNA.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "When the win'-try moon is bright, And the cur-tain of the vil-lage on the hill, By the turn-pike and the". The piano accompaniment includes a piano (*p*) marking and a dynamic accent (^).

Continuation of the vocal line and piano accompaniment. The vocal line continues with: "night Is il-lum-ined by the stars that shy-ly twink- rill, Crack-ling o'er the ice that by our weight is bend". The piano accompaniment includes a mezzo-forte (*mf*) marking and a dynamic accent (^).

le, When the frost is in the air And the snow lies ev'ry
ing, Turn - ing for the home - ward race, See the steeds with care - less

where, There's no mu - sic like the sleigh - bells mer - ry tink - - -
grace Through the snow - drift in the val - ley soft - ly wend - - -

le. Hear the hors - es as they neigh! They are tell - ing in their
ing. Quick a - gain a - way we speed, Each one try - ing for the

way That we should be off be - fore the moon re - tir - es for the
lead, While the moon grows dim and dim - mer and the shadows fill the

night. Hear the jin - gle of the bells Faint - ly ech - o in the
 night. "Catch us if you can," we cry, As like light - ning we dash

dells.
 by. Yo - ho, read - y! yo - ho, stead - y! yo - ho, read - y! yo - ho

accel poco a

stead - y! read - y! Yo - ho, yo - ho, yo - ho,

poco cresc. f

yo - ho, yo - ho, yo - ho, yo - ho,

poco cresc. f

yo - ho, Hear us shout - ing with

de - - - light On!

see the horses gai - ly speed - ing, On! o - ver roads be -

deck'd with snow, On! now our steeds are brave - ly

ANVA.
lead - ing, O - ver hill and dale we mad - ly go.

KATRINKA AND SOPHIA.

JELICOFF.

DEMIDOFF AND GOGOL.

Yo - ho - ! Yo -

On! see the hors-es gai - ly speed - ing, On,
On! see the hors-es gai - ly speed - ing, On,
On! see the hors-es gai - ly speed - ing, On,
On! see the hors-es gai - ly speed - ing, On,

ff

hol. Yo - - hol.

o - ver roads be - deck'd with snow, On! now our steeds are

o - ver roads be - deck'd with snow, On! now our steeds are

O - ver roads be - deck'd with snow, On! now our steeds are

O - ver roads be - deck'd with snow, On! now our steeds are

brave - ly lead - ing, O-ver hill and dale we mad - ly go. Thro' the

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

2

mad - - ly go.

mad - - ly go.

mad - - ly go.

mad - - ly go.

mad - - ly go.

mad - - ly go.

ff

12756

Finale I.

Solo and Chorus: "Love's the pleasure, Love's the pain."

ANNA, KATRINKA, BORIS, JELICOFF, DEMIDOFF, GOGOL AND CHORUS.

N^o. 6.

Audante. *BORIS.*

Love's the pleasure,

Love's the pain, Love's the sick - le, Love's the grain, Love's the sun-shine,

ritard. *Agitato.*

Love's the rain, Love is ev - 'ry - thing. *ANNA (aside to Dem.)*

He's such a nice young man, I

ritard. *f*

Detailed description: This is a musical score for a scene from an opera. It features three systems of music. The first system is for Boris, starting with the tempo marking 'Audante' and the time signature 3/4. The music is in a key with two flats (B-flat major or D-flat minor). The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal line for Boris, with lyrics: 'Love's the pain, Love's the sick - le, Love's the grain, Love's the sun-shine,'. The piano accompaniment continues. The third system begins with a 'ritard.' (ritardando) marking and then changes to 'Agitato' (allegretto). The tempo also changes to common time (C). The vocal line is now for Anna, with lyrics: 'Love's the rain, Love is ev - 'ry - thing. He's such a nice young man, I'. The piano accompaniment includes a 'ritard.' marking and a 'f' (forte) dynamic marking. The score is written for voice and piano.

hate to grieve him; To lead him on would be but to de - ceive him.

Fa - ther, I can - not do it! Some day, I'll sad - ly rue it.

DEMIDOFF.

My

ANNA. (To Dem.)

I am no Princess, but a

child, he says you are his dream, why not be - lieve him!

base pre - tend - er; My chance of hap-pi-ness with him is slen - der;

Find - ing my rank a swin - die, Hate in his heart will kin - die.

DEM.

My

HORIS. *con passion* **Allegro.**

O love -

child he'd swear a bit, and then go on a bend - er.

CHORUS.

The sen-ti-men-tal

The sen-ti-men-tal

Allegro.

ly vis - - - ion from the realms of

look that he casts at the 'la - dy Tells us in his heart a great

look that he casts at the la - dy Tells us in his heart a great

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics: "ly vis - - - ion from the realms of" on the first staff and "look that he casts at the 'la - dy Tells us in his heart a great" on the second staff. The piano accompaniment is shown in two staves below the vocal lines, with a bass line and a treble line.

light, Bright, guid - - - ing star

yearn - ing is born. This is a spe-cial case, So we all are a -

yearn - ing is born. This is a spe-cial case, So we all are a -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves, with the lyrics: "light, Bright, guid - - - ing star" on the first staff and "yearn - ing is born. This is a spe-cial case, So we all are a -" on the second staff. The piano accompaniment is shown in two staves below the vocal lines, with a bass line and a treble line.

Bright star of sum - mer -

fraid he May her an - ger rouse, or ex - cite her

fraid he May her an - ger rouse, or ex - cite her

Listesso tempo.

A.VA. (To Boris.)

Were I the offspring of a poor ma - gi - cian, And not the daugh-ter of a

night,

scorn.

scorn.

Listesso tempo.

p

proud pa - tri - tian, Would I be quite so wit-ty? Would I ex-cite your pit-y!

DEM.

Dear

BORIS (to Anna.)

Why, what a fun-ny ques-tion

Princess, you're the lim-it as a great lo-gi - cian.

(aside)

you're pro - pound - ing! I half be-lieve my love she's sly - ly sound - ing.

BORIS.

Prin - cess, your mer - ry man - ner Shows you're a wit - ty plan - ner.

DEM.

My

ANNA.

No, No, I am, I

boy, the Princess' jokes are rated as a - stound - ing. — A

am — No, No, I am, I am —

la - dy of the land, — A prin - cess to command, Don't be -

rall.

(To Anna
aside)

L'istesso tempo.

A.V.V.A.

Spoken (Very well.)

On, see the horses

tray me, but o-bey me.

She's a princess of the land.

She's a princess of the land.

a tempo

f

L'istesso tempo.

gai - ly speed - ing On, o - ver fields be - deck'd with

snow, On, now our steeds are brave - ly lead - ing,

O-ver hill and dale we mad - ly go. Yo hol!

KATRINKA.

BORIS. On, see the horses

DEMIDOFF. On, see the horses

CHORUS. On, see the hors-es

On, see the hors-es

On, see the hors-es

Yo hol!

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

Yo - - ho -

On, now our steeds are brave - ly lead - ing, O - ver hill and

On, now our steeds are brave - ly lead - ing, O - ver hill and

On now our steeds are brave - ly lead - ing, O - ver hill and

On now our steeds are brave - ly lead - ing, O - ver hill and

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

ff

Musical score for Act 1, page 54. The score consists of two systems of staves. The first system has six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one piano accompaniment staff. The second system has six staves: five vocal staves and one piano accompaniment staff. The key signature is B-flat major (two flats). The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts are mostly silent, indicated by horizontal lines with bar lines.

Act II.

- a. Entre Acte
- b. Melodrama and Reprise.

DEMIDOFF, BORIS, GOGOL, CAPTAIN PESHOFKI AND MALE QUARTETTE.

Nº 7.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings and performance instructions:

- cresc poco a poco cresc.* (first system, right hand)
- f* (second system, right hand)
- p leg.* (third system, right hand)
- giero.* (fourth system, left hand)
- p* (fifth system, left hand)

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also several accents (*^*) and slurs throughout the piece.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece with treble and bass clefs.

Third system of musical notation, including a *crescendo* marking in the right-hand part.

Fourth system of musical notation, featuring a *poco a poco* marking in the left-hand part.

Fifth system of musical notation, including a *piu animato.* marking in the right-hand part.

Sixth system of musical notation, including a *pp* (pianissimo) dynamic marking in the right-hand part.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, and the bass staff continues with eighth-note accompaniment. An accent (^) is placed over the final note of the treble staff.

Third system of musical notation. The treble staff features a melodic line with eighth notes and a trill-like passage. The bass staff has a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the bass staff. Accents (^) are placed over several notes in the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and a trill-like passage. The bass staff continues with eighth-note accompaniment. Accents (^) are placed over several notes in the treble staff.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and a trill-like passage. The bass staff continues with eighth-note accompaniment. A piano (*pp*) dynamic marking is present in the bass staff. Accents (^) are placed over several notes in the treble staff.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes and a trill-like passage. The bass staff continues with eighth-note accompaniment. The system concludes with a final chord in the bass staff.

(Curtain.)

p piu lento e calando.

Moderato

pp

DEMI. Tempo marziale.

I am the sev - enth

p *p*

son of a sev - enth son, Like - wise a Sun - day

child. To say in mag - ic

arts I am num - ber one, Is stat - ing it quite

mild.
BORIS AND TEVORS.

GOLLO, PESHOKKI
AND BASSSES.

He is the sev - enth

Like - wise a Sun - day

son of a sev - enth son, Like - wise a Sun - day

child.

child, To say in mag - ic

Is stat - ing it quite

arts he is num - ber one, Is stat - ing it quite

This system contains the first two systems of music. The top system has a vocal line with lyrics "Is stat - ing it quite" and a piano accompaniment. The second system continues the vocal line with lyrics "arts he is num - ber one, Is stat - ing it quite" and the piano accompaniment.

(Whistle.)

mild.

(Whistle.)

pp

This system contains the third and fourth systems of music. The third system features a whistle line with the instruction "(Whistle.)" and a piano accompaniment. The fourth system continues the whistle line with the instruction "(Whistle.)" and the piano accompaniment, which includes a *pp* marking.

This system contains the fifth and sixth systems of music, which consist of piano accompaniment for the piece.

System 1: Four staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom staff is the piano accompaniment. The music is in 4/4 time and D major. The vocal lines consist of quarter and eighth notes, while the piano accompaniment features a steady eighth-note bass line and chords.

System 2: Four staves of music. Similar to System 1, it features vocal parts and piano accompaniment. The vocal lines continue with quarter and eighth notes. The piano accompaniment includes a prominent eighth-note bass line and chords. A *dim.* (diminuendo) marking is present in the piano part towards the end of the system.

System 3: Four staves of music. The vocal parts are more active, featuring sixteenth-note patterns. The piano accompaniment includes chords with sixteenth-note figures. The lyrics "u - en - do." are written below the vocal lines.

System 4: Four staves of music. The vocal parts continue with sixteenth-note patterns. The piano accompaniment features chords and eighth-note figures. The lyrics "pp" and "ff" are written below the vocal lines, indicating piano and fortissimo dynamics respectively.

Duet and Chorus: "Before the twilight shadows?"

ANNA, BORIS AND CHORUS.

No 8.

Sostenuto. *BORIS.* *p sostenuto.*

Be - fore the twi - light shad - ows change to

tints of mist - y gray, Be - fore the glint - ing sun - beams on the wa - ters cease to play, The

brid - al bells will sweet - ly sound the clang - ing round - e - lay, Pro - claim - ing

to the world that we are one. To - geth - er drift - ing on life's

stream, The gold - en days, a gold - en dream, With

love, the ev - er - con - stant theme, Till the sands of time — are

Allegretto grazioso.

run.

f (Behind the scenes.)

CHORUS (behind scenes.)

Or-ange flowers blos-son in the young bride's
Or-ange flowers blos-son in the young bride's

hair, Will the wine be sweet? Shall we taste the meat? When the
hair, Will the wine be sweet? Shall we taste the meat? When the

or-ange flow-ers blos-son in the young bride's hair, The wine is sweet, We
or-ange flow-ers blos-son in the young bride's hair, The wine is sweet, We

taste the meat, And bless the pair. la

taste the meat, And bless the pair. la

la

la

la

la

la

la

la

la

La La Orange flow-ers
La La Orange flow-ers

blos-som in the young bride's hair, Will the wine be sweet? Shall we
blos-som in the young bride's hair, Will the wine be sweet? Shall we

taste the meat? When the o-range flow-ers blos-som in the young bride's
taste the meat? When the o-range flow-ers blos-som in the young bride's

ANNA. To

BORIS.

hair, The wine is sweet, We taste the meat, And bless the

hair, The wine is sweet, We taste the meat, And bless the

Tempo I.

geth - - er drift-ing on life's stream, The

pair. Or - ange flow-ers blos - som in her

pair. Or - ange flow-ers blos - som in her

Tempo I.

gold - - en days, a gold - en dream ————— With

hair. Or - ange flow - ers blos - som in her

hair. Or - ange flow - ers blos - som in her

The first system of the musical score includes a vocal line and piano accompaniment. The vocal line begins with a long note on 'gold' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

love, the ev - er con - stant theme, Till the

hair. Or - ange flow - ers blos - som in her

hair. Or - ange flow - ers blos - som in her

The second system continues the musical score. The vocal line has a similar structure to the first system, with a long note on 'love' and a melodic phrase. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

sands of time are run.

hair.

hair.

hair.

Or - ange flow - ers blos - som, Yes, the

Or - ange flow - ers blos - som, Yes, the

Or - ange flow - ers blos - som, Yes, the

p

calando.

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

f

Duet: "The Matrimonial Guards."

No. 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

The first system of the musical score is in 6/8 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a rest followed by a quarter note G4. The piano accompaniment consists of eighth-note patterns in the right hand and chords in the left hand.

The second system continues the musical score. The vocal line has the lyrics "col - lege man is rol-lick-ing, fro-lick-ing all the live - long day, ——— The". The piano accompaniment is marked piano (*p*) and features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

The third system continues the musical score. The vocal line has the lyrics "summer-y, gummer-y girl is full of joy. ——— The". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and melodic line in the right hand.

bach - el - or is prac - tic - al, tact - ic - al in his gen - ial way, — No

fran - tic - ly, an - tic - ly words does he em - ploy. — The

wid - ow laughs most mer - ri - ly, cher - ri - ly, bub - bling o'er with mirth, — No

fear - ful - ly, tear - ful - ly words she in - ter - lards. — But the

frap-per-y, snap-per-y, mut-ter-y, sput-ter-y peo - ple of this earth, Are the

mem - bers of the mat - ri-mon - ial guards. *DEM.*
The

long, lean hus - band and his rol - y, pol - y, bet - ter half; The

plain-dressed man whose wife looks like a cir - cus lith - o-graph; The

fe - male nag - ger, The cron - ic jag - ger, All are march - ing

to the mu - sic of a cry or laugh. _____

Oh, bye - - - o, my

The col - lege man is rol-lick-ing, fro-lick-ing

ba - - - by, Oh, bye - - - o, my
all the live - long day, — The summery, gummery girl is full of

babe — Oh, bye - - - o, my
joy, — The bach - e - lor is prac-ti-cal, tac-ti-cal

ba - - - by, Oh, bye - - - o, my
in his gen - ial way; — No fran-tic-ly, an-tic-ly words does he em -

babe Oh, bye - - o, ba - by
 ploy. The wid - ow laughs most mer - ri - ly, cher - ri - ly,

bunt - - - ing, Your fa - - ther's gone a
 bub - bling o'er with mirth; No fear - ful - ly, tear - ful - ly, words she in - ter -

hunt - - - ing, He's gone to get a
 lards; But the frap - per - y, snap - per - y, mut - ter - y, sput - ter - y,

rab - bits skin, To wrap the ba - by
 peo - ple of this earth, Are the mem - bers of the mat - ri - mon - ial

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "rab - bits skin, To wrap the ba - by" on the first line and "peo - ple of this earth, Are the mem - bers of the mat - ri - mon - ial" on the second line. The bottom two staves are piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

in. _____
 guards. _____

The second system continues the musical score. It features two vocal staves with lyrics: "in. _____" and "guards. _____". The piano accompaniment continues with a similar rhythmic pattern, including a *pp* (pianissimo) dynamic marking in the right hand.

The third system of the musical score consists of four staves. The top two staves are empty, indicating that the vocal parts have concluded. The bottom two staves continue the piano accompaniment, featuring a consistent eighth-note bass line and chords in the right hand.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. A fermata is placed over the final chord of the system.

Second system of the piano score. The right hand continues the melodic line with eighth notes. The left hand maintains the eighth-note accompaniment. A fermata is present over the final chord.

Third system of the piano score. The right hand has a melodic line with eighth notes. The left hand continues the eighth-note accompaniment. A fermata is placed over the final chord.

Fourth system of the piano score. The right hand features a melodic line with eighth notes. The left hand continues the eighth-note accompaniment. A fermata is placed over the final chord.

Fifth system of the piano score. The right hand has a melodic line with eighth notes. The left hand continues the eighth-note accompaniment. A fermata is placed over the final chord.

a. Chorus: "Day of joy?"

b. Solo and CHORUS: "The Lilies of your love may die."

c. Recitative and Song: "Friends, dear friends?"

No. 10.

ANNA, KATRINKA, BORIS, DEMIDOFF, GOGOL, GRAND-
DUKE, CAPTAIN PESHOFKI AND CHORUS.

Maestoso alla breve.

f
(Organ behind scenes.)

ff
CHORUS.
Day of joy when young hearts are ma-ted, Gold-en chains are link-ing

Day of joy when young hearts are ma-ted, Gold-en chains are link-ing

soul with soul.

soul with soul.

ff

pp

CHORUS.

Bride and groom, We pray you are fa - ted, To be

Bride and groom, We pray you are fa - ted, To be

pp

hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,

hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,

f

(Entrance of Principals and Chorus.)

Gold - en chains are link - ing soul with soul.

Gold - en chains are link - ing soul with soul.

pp

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a melodic line in the bass.

Piano accompaniment for the second system, continuing the harmonic and melodic structure.

SOPRANOS. P dolce.

While un - re - strict - ed bliss, Is what we wish the

Musical score for the first vocal line and piano accompaniment for the third system.

pret - ty bride, Yet it is not a - miss, If we this se - cret

Musical score for the second vocal line and piano accompaniment for the fourth system.

should con-fide, Al - though we're young and fair, We'd sin - gle

life for - swear, And join this hap - py pair, Should you de -

cide.

ff *con forza.*

Oh, day of joy, when young hearts are

CHORUS. *ff*

Oh, day of joy, when young hearts are

ff *con forza.*

ma - ted, Gold - en chains are link - ing soul with
 ma - ted, Gold - en chains are link - ing soul with

The first system consists of four staves. The top staff is a vocal line with a whole rest. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

ANNA. *Moderato.*

The lil - ies of your love may die, The rose may lose its
 soul.
 soul.

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. The tempo is marked *Moderato*.

bloom, To day we're hap - py, you and I, The morrow may bring gloom. Will you

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. The tempo is marked *Moderato*.

Tempo di Valse.

love when the lil - ies are dead, And the bloom from the ros - es has

fled Will my eyes be the eyes that are bright - - est? Will my

hand be the soft - est and whit - - est? Will my laugh be the sweet - est and

light - - est, When the lil - y and rose are dead?

Tell me, will they Be as you say? Ah

p

ah Tell me, will they Be as you say?

Ah ah

tr

Will you love when the lil - ies are dead, And the

tr

bloom from the ros - es has fled? Will my eyes be the eyes that are

bright - - est? Will my hands be the soft - est and whit - - est? Will my

laugh be the sweet - est and light - - est, When the lil - y and rose are

dead? *dolce.*
 Dream but of love, of a
 Dream but of love, of a

p

In the mys - ti - cal days to
 love that will last al - way.

The first system of music consists of four staves. The top staff is a vocal line starting with a rest, followed by the lyrics 'In the mys - ti - cal days to'. The second and third staves are vocal lines with the lyrics 'love that will last al - way.'. The bottom staff is a piano accompaniment. A dynamic marking '*p*' is placed above the first vocal staff.

come. Shall I reign as the queen of your heart?

All
 All

The second system of music consists of four staves. The top staff is a vocal line with the lyrics 'come. Shall I reign as the queen of your heart?'. The second and third staves are vocal lines with the lyrics 'All' and 'All' respectively. The bottom staff is a piano accompaniment.

Oh,
 doubt - ing dis - pel for his love will be true for aye.

doubt - ing dis - pel for his love will be true for aye.

The third system of music consists of four staves. The top staff is a vocal line with the lyrics 'Oh, doubt - ing dis - pel for his love will be true for aye.'. The second and third staves are vocal lines with the lyrics 'doubt - ing dis - pel for his love will be true for aye.'. The bottom staff is a piano accompaniment.

whis - per - ing soul be you dumb, For my loved one and I ne'er will

p

part. *ANNA.* He will
BORIS. I will
 He will
 He will

love tho' the lil - ies be dead, And the bloom from the ros - es be
 love tho' the lil - ies be dead.
 love tho' the lil - ies be dead.
 love tho' the lil - ies be dead.

ff *p*

fled, — And my eyes be the eyes that are bright - - est? And my
 And your eyes be the eyes that are bright - - est, And your
 Yes, he will love.
 Yes, he will love.

hand be the soft - est and whit - - est? And my laugh be the sweet - est and
 hand be the soft - est and whit - - est;
 Yes, he will love.
 Yes, he will love.

light - - - est, Tho' the lil - y and rose be dead. ah ah

Yes, he will love for aye

Yes, he will love for aye

He will be true al - way.

He will be true al - way.

ANNA Oh, he'll be true al - way. Ah

BORIS Oh, I'll be true al - way.

Oh, he'll be true al - way.

Oh, he'll be true al - way.

Yes, I will love for aye.

Yes, he will love for aye.

Yes, he will love for aye.

Yes, I'll be true al - way.

Yes, he'll be true al - way.

Yes, he'll be true al - way.

Detailed description: The image shows a musical score for a song. It consists of two systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'Yes, I will love for aye.', 'Yes, he will love for aye.', 'Yes, he will love for aye.', 'Yes, I'll be true al - way.', 'Yes, he'll be true al - way.', and 'Yes, he'll be true al - way.' The piano accompaniment features a steady bass line and chords in the right hand.

accelerando.

Yes, he will be true

Yes, I will be true

Yes, he will be true

Yes, he will be true

crescendo. *accelerando.* *ff*

ff al - way.

al - way.

ff al - way.

al - way.

ff

BORIS.

Moderato.

Friends, dear friends, I—

DEMI.
Good! say it a - gain,

Moderato.
fp

Friends/dear friends, I—

It shows you have a brain.

f

Good! don't speak a - gain, They may con-clude you're

CAPT. P. (spoken) "The Grand Duke has arrived from Moscow."

DEMIDOFF (to Gogol.)

Tempo marziale.

vain. Why does he come on this par -

sf *pp* Tempo marziale.

tic - u - lar day, Some peo-ple nev - er know e -

pp

nough to keep a - way.

GOGOL.

pp

His eye is like an ea-gle's, he will

(Entrance of Grand Duke, Her Grace and soldiers.)

sure - ly find you out, And when he does, be - ware, the

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

G. DUKE. Agitato.

We de-sire the Princess Ruchkowskis pres-ence.

rope and knout.

The second system continues with the vocal line and piano accompaniment. The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) and a tempo marking of *Agitato*.

DEMI.

(Enter Katrinka.)

I fly your Grace with be-com - ing dil - i - gence.

The third system continues with the vocal line and piano accompaniment. The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) and a tempo marking of *Agitato*.

Recit. *(aside.)* *3*

The Prin-cess Ruchkowskis, your Grace, (Would I were out of this place.)

tr. *rit.*

KATRINKA.

G. D. (aside to katrinka) I am the

Of course your pre-ten-sions are on-ly in jest.

a tempo

Prin-cess,

Oh, shame-less im-post-er, It means your ar-

3

rest. Ah

pp CHORUS.
See how she win-ces!

pp See how she win-ces!

pp *ff* Allegro.

rit. *a tempo.* (Katrinka faints in Demidoff's arms.)
ah! ah! ah!

DEMI.
The

rit. *ff a tempo.*

Prin-cess finds the room quite warm, Dear Prin-cess, please, oh please be calm, To

(To the Grand Duchess.)

rit.

in-com-mode you, I re-gret, Has a - ny one a vin - ai - grette? It

Allegretto brillante.

is a well es - tab-lished fact, That noth - ing serves so well, To

neu - tra - lize and coun - ter - act, A swoon or faint-ing spell, As

this pe - cul - iar drug, they say, Which you will rec - og - nize, By

KATRINKA.

Am - mo - ni -
 pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -

CHORUS.
 Am - mo - ni -

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Am - mo - ni -". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The lyrics "pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -" are written below the vocal line. The section is titled "CHORUS." and continues with "Am - mo - ni -".

a. *BORIS.* Am - mo - ni - a.
 Am - mo - ni - a.
a. *G. DUKE.* Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -
 Am - mo - ni - a.
a. Am - mo - ni - a.
 Am - mo - ni - a.

rit. *p* *mf*

The second system of the score continues the vocal and piano parts. It features several vocal lines with lyrics: "*a.* *BORIS.* Am - mo - ni - a.", "Am - mo - ni - a.", "*a.* *G. DUKE.* Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -", "Am - mo - ni - a.", "*a.* Am - mo - ni - a.", and "Am - mo - ni - a.". The piano accompaniment includes dynamic markings: "*rit.*" (ritardando), "*p*" (piano), and "*mf*" (mezzo-forte).

haps in Pa - ta - gon - i - a, The na - tives say "Am - mon - i - er" But

we re - gard it ton - i - er, To call it thus: Am - mo - ni -

KAT.
Ah Am - mo - ni - a, Am -

BORIS.
Ah Am - mo - ni - a, Am -

DEM.
Ah Am - mo - ni - a, Am -

G. D. & JELL.
Ah Am - mo - ni - a, Am -

CHORUS.
Ah Am - mo - ni - a, Am -

Ah Am - mo - ni - a, Am -

Ah Am - mo - ni - a, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni - er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni - er, Am -

mo - ni-a, Per haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni - er, Am -

mo - ni-a, Per haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni - er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni - er, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni - er, Am -

mo - ni - er?"

mo - ni - er?" "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

mo - ni - er?" "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

mo - ni - er?" "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

mo - ni - er?" "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

mo - ni - er?" "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

mo - ni - er?" "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

Call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah. I

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

DEM.

do not spe - cial - ly re - fer To this the liq - uid state, For

p

if you should ad - min - is - ter The sol - id car - bon - ate You'd

DEM.

still dis - cov - er the ef - fect Sub - stan - tial - ly the same, As

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "still dis - cov - er the ef - fect Sub - stan - tial - ly the same, As". The piano accompaniment is written on a grand staff (treble and bass clefs). The melody is simple, with a steady rhythm of quarter notes. The piano accompaniment features a consistent harmonic pattern of chords, primarily triads and dyads, providing a steady accompaniment for the vocal line.

*KAT.**BORIS.*

Am - mo - ni -

tend - ing to at once cor - rect, A shat - ter'd nerv - ous frame, Am - mo - ni -

*G. DUKE.**CHORUS.*

Am - mo - ni -

The second system of music continues the vocal and piano parts. It features two vocal lines: *KAT.* and *BORIS.* The lyrics for *BORIS.* are "Am - mo - ni -". The lyrics for *KAT.* are "tend - ing to at once cor - rect, A shat - ter'd nerv - ous frame, Am - mo - ni -". The piano accompaniment continues with the same harmonic pattern as in the first system. The *G. DUKE.* and *CHORUS.* markings indicate the start of a new section or chorus. The piano accompaniment features a consistent harmonic pattern of chords, primarily triads and dyads, providing a steady accompaniment for the vocal lines.

Grazioso.

a, Am - mo - ni - a.
 Am - mo - ni - a.
 a, Am - mo - ni - a.
 Am - mo - ni - a, Am - mo - ni - a, Am - mo - ni - a, Per -
 a, Am - mo - ni - a.
 Am - mo - ni - a.

rit. *mf*

haps in Pa - ta - gon - i - a, The na - tives say "Am - mon - i - er," But
 we re - gard it ton - i - er, To call it thus: Am - mo - ni -

we re - gard it ton - i - er, To call it thus: Am - mo - ni -

KAT.
ah!
BORIS.
ah!
DEM.
ah!
G.D.
CHORUS.
ah!
ah!

Am - mo - ni - a Am -
Am - mo - ni - a Am -
Am - mo - ni - a Am -
Am - mo - ni - a Am -
Am - mo - ni - a Am -
Am - mo - ni - a Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -
mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -
mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -
mo - ni - a Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -
mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -
mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - er,"

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

Call it thus: Am - mo - ni - ah, Am - mo - ni - ah!"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah!"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah!"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah!"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah!"

This page of a musical score, numbered 137, features a piano accompaniment and a string quartet. The piano part is written in a grand staff (treble and bass clefs) and consists of two systems of music. The first system contains seven measures, and the second system contains eight measures. The piano accompaniment is characterized by dense, rhythmic chordal textures in the right hand and a steady eighth-note bass line in the left hand. The string quartet, consisting of four staves (two violins and two violas), is shown in a similar grand staff format. All four string staves are filled with rests throughout the entire page, indicating that the strings are silent during this section of the music.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

N^o 11.

Moderato.

DEM. *grazioso*

Af - ter due con - sid - er - a - tion I have

hit up - on this plan, We'll de - ry the al - le - ga - tion, Say - ing

AVVA.
The o - pin - ion of your daughter As the
he's the guilt - y man.

ANNA.

le - gal facts I scan, Is that we to - geth - er ought to say Go -

gols the guil - ty man.

JELICOFF.

While your plan com - mands at - ten - tion, Tho' I

While your plan com - mands at - ten - tion, Tho' I

can - not tell you why, Have you thought that we should mention, We can

can - not tell you why, Have you thought that we should mention, We can

KAT. dolce.

I will swear to a - ny - thing you tell him,

JEL.

prove an al - i - - bi.

I will swear to a - ny - thing you tell him,

prove an al - i - - bi.

KAT.

Still I have an - oth - er plan, Sym - pa - the - tic sobs from Ann would quell him.

ANNA.

Your dear An - na.
And in - dict that guil - ty man. Sob, dear An - na.

JEL.

Sob, dear An - na.

DEM.

pp *leggiero*
In her manner will convict that man. If we find the Duke wont
In a manner to convict that man. If we find the Duke wont
In a manner to convict that man. If we find the Duke wont

list - en, Then we'll try Ka - trin - ka's plan, Tears in both my eyes must

list - en, Then we'll try my lit - tle plan, Tears in both your eyes must

list - en, Then we'll try Ka - trin - ka's plan, Tears in both your eyes must

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

dim.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

p

Deciso lento.

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

ff *f*

naught of mal-ice or pre-pense Our meet-ing's un-di-vid-ed sense Is

naught of mal-ice or pre-pense Our meet-ing's un-di-vid-ed sense Is

naught of mal-ice or pre-pense Our meet-ing's un-di-vid-ed sense Is

naught of mal-ice or pre-pense Our meet-ing's un-di-vid-ed sense Is

Allegro.

GOGOL.

he's the guilt-y man. What I? were

he's the guilt-y man.

he's the guilt-y man.

Allegro.

ff

not your highness here, This fel-low I would thrash, I'd put an end to his ca-reer of

Agitato.

ly-ing, with the lash. My neph - ew heed - less of all consequenc - es

Took that fe-male for his law - ful wife, This Char - la - tan with

DEM.

How

sub-tle in-fer-en - ces work'd the scheme, So they are bound for life.

dare you speak of her who is a Prin - cess, Oh! that man could be so

vile and base, Your ac - tion, Go - gol, with-out doubt con-vin - ces

ev - ry one that you're no cred - it to our race.

G. DUKE.

Your conduct and your words are

animato.

DEM.

The

shad - y, The Princess is this noble la - dy,

real import - ed ar - ticle at last, But why is he so

BORIS.

DEB. An - na tell me true.
sad and o - ver - cast. Now

Moderato.

f *pp*

An - na who are
Bor - ry don't get an - gry and for - sake her.

mf

ANNA. *lento.* *rit.*
The daugh - ter of a trav^l-ling fak - ir,
you?

GOGOL.
The
The
The

CHORUS.
The

rit.

Allegro brillante.

GOLLO.

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha ha

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha ha

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha ha

The first system consists of four vocal staves (bass, treble, and two more treble) and a piano accompaniment. The piano part is in the right and left hands, with a 2/4 time signature and a key signature of two flats. The vocal lines are in the same key and time signature. The lyrics are: "daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha ha".

On, see the hors - es gai - ly speed - ing, On,

On, see the hors - es gai - ly speed - ing, On,

On, see the hors - es gai - ly speed - ing, On,

The second system consists of four vocal staves and a piano accompaniment. The piano part is in the right and left hands, with a 2/4 time signature and a key signature of two flats. The vocal lines are in the same key and time signature. The lyrics are: "On, see the hors - es gai - ly speed - ing, On,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

o - ver roads be - deck'd with snow. On, now our steeds are
 ov - er roads be - deck'd with snow. On, how our steeds are
 ov - er roads be - deck'd with snow. On, how our steeds are

brave - ly lead - ing o - ver hill and dale we gai - ly
 brave - ly lead - ing Ov - er hill and dale we gai - ly
 brave - ly lead - ing Ov - er hill and dale we gai - ly

BORIS. *ad lib.* *Lento.*
 Stop! ————— Dem - i - doff tho' your ways are ver - y dark, This
canto. *p*

time you've o - ver reach'd the mark, You'll find this wed - ding is no lark, For

(Boris hands edict to Grand Duke.)

I'm a beg - gar.

DEM.
A beg - gar!

A beg - gar.

A beg - gar.

GRAND DUKE (reads.)

"Imperial decree: Should Prince Boris marry anyone below the rank of Princess he shall for-

Andante.

pp

feit his title and estate to the nearest of kin, by command of Nicholas, Czar of all Russias?"

cal canto.

ANNA.

Ah, for - give _____ me, I knew not the sad - ness _____

KATH.

Bos - - - he zar - - ia chra - ni

BORIS.

In my arms _____ let me fold thee for -

DEM.

Bos - - - he zar - - ia chra - ni

G. DUKE.

Bos - - - he zar - - ia chra - ni

SOPHIE WITH ALTOS.

Bos - - - he zar - - ia chra - ni

JEL. WITH TENORS.

Bos - - - he zar - - ia chra - ni

GOGOL WITH BASSES.

Bos - - - he zar - - ia chra - ni

f

That my life ——— would entail up-on thine;

Ssill ny - e - der - - - shan

ev - er For my heart ——— is for-ev-er-more

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Tho' my soul — is be-reft of all glad - ness, I

nu - e Zarst wiu na

thi'e. Hope fore - tells — that we'll nev-er-more

nu - e Zarst wiu

nu - e Zarst wiu

nu - e Zarst win na

nu - e Zarst win

nu - e Zarst win

nu - e Zarst win

12756

love thee with a pas-sion di-vine.

Slaw - - - yi - - - na

sev - er. I love with a pas-sion di-vine. In my

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

sla wiu nam Zarst wi na glack
 arms let me fold thee for - ev - - er, For my
 sla wiu nam Zarst wi na glack
 sla wiu nam Zarst wi na glack
 sla um nam Zarst wi na glack
 sla um nam Zarst wi na glack
 sla um nam Zarst wi na glack

p

Hope fore - tells — we shall never - more

una - gam za pra wa sslaw - ny - - - e Bosh -

heart - is for - ev - er - more thine; Hope fore - tells — we shall never - more

una - gam za pra wa sslaw - ny - - - e Bosh -

una - gam za pra wa sslaw - ny - - - e Bosh -

ma - gam za pra wa sslaw - ny - - - e Bosh -

ma - gam za pra wa sslaw - ny - - - e Bosh -

ma gam za pra wa sslaw - ny - - - e Bosh -

ma gam za pra wa sslaw - ny - - - e Bosh -

sev-er, I love thee with a pas - sion di - vine.

he zar ia chran - - - i.

sev-er, I love thee with a pas - sion di - vine.

he zar ia chran - - - i.

he zar ia chran - - - i.

he za ca - - chan - - - i.

he zar ca - - chan - - - i.

he zar ca - - chan - - - i.

Più animato.

DFM.

There is no mat-ri-mon - ial fusion, Its all an op-tic-al il

lu-sion, Back to the cab-in-et's se - clu-sion, There nev-er was an

Moderato L'estesso tempo.

Anna! Ca-bal - - la. *lunga.*

Ob-dal - - la. *lunga.*

Ha - wo - - ka! Su - lon!

sf

A

Ha - wo - - ka! Su - - lon!

CHORUS.

Ha - wo - - ka! Su - - lon!

sf

A

Ca-bal - la

p

sf

Con spirito.

Ve - nus God - dess of love, Ope wide thy shell - like

ears, And by the mem'ry of thy love The

coo - ing of thy snow - y doves, I, Dem - i - doff the great

mum - bo, jum - bo of the seers, Di - rect you, Ex - pect you, By

mystic sign and magic rite To take her from their sight and cru - el

f

jeers.

O might - y seer! she dis - - - ap - -

O might - y seer! she dis - - - ap - -

pears.

pears.

dim. *ritard.* *ritard.*

Andante. A.V.A. *con espressione.*

Love's the pleas-ure, Love's the pain, Love's the sick-le,

con espressione

Love's the grain, Love's the sunshine, Love's the rain, Love is ev'-ry-

Agitato.

thing.

BORIS.

Re - turn, Oh, life!

DEM.

Agitato.

Stand back or by the

BORIS.

Re - turn, Oh, wife!

de - mon hosts. You'll

BORIS.

An - na! An - na! An - na!

DEM.

join the ar - my of the ghosts.

Andante. Tutta forza.
ANNA AND BORIS.

Ah!

KAT.

Love's the pleas - ure, Love's the pain, Love's the sick - le, Love's the grain,

JEL.

Love's the pleas - ure, Love's the pain, Love's the sick - le, Love's the grain,

G. DUKE.

Love's the pleas - ure, Love's the pain, Love's the sick - le, Love's the grain,

DEM.

Love's the pleas - ure, Love's the pain, Love's the sick - le, Love's the grain,

GOGOL WITH BASSES.

Andante. Tutta forza.

Ah Love is ev'ry - thing.

Love's the sunshine, Love's the rain, Love is ev'ry - thing.

Love's the sunshine, Love's the rain, Love is ev'ry - thing.

Love's the sunshine, Love's the rain, Love is ev'ry - thing.

Love's the sunshine, Love's the rain, Love is ev'ry - thing.

Love's the sun-shine, Love's the rain. Love is ev - ry - thing.

Love's the sun-shine, Love's the rain, Love is ev - ry - thing.

Love's the sun-shine, Love's the rain, Love is ev - ry - thing.

Love's the sun-shine, Love's the rain, Love is ev - ry - thing.

Love's the sun-shine, Love's the rain, Love is ev - ry - thing.

Moderato.

G. DUKE.

That is witch-craft, Or trick most

Moderato.

mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al.

Allegro.

BORIS

DEM

Death to the Char-la-tan No No No No

Death to the Char-la-tan.

CHORUS.

Death to the Char-la-tan.

Death to the Char-la-tan.

Allegro.

*ff con forza.**p**palante*

An-na, come back!

She's gone!

*f**pp*

G. DUKE.

DEM.

Tempo marziale e doloroso.

Arrest him! If that girl is not at the Ducal
Palace in fifteen minutes your life shall an-
swer for her.

Sad was the

p

day when I came to this plan - et, Sad - der the

day when my daugh - ter was born; — This crowd has a

heart that would out - ri - val gran - ite, They

al - so be - lieve I'd a gal - lows a -

SOPHIE AND BORIS.

SOPHIE.

Yes, death and deg - ra - da - tion to the cringing
 dorn.
 Yes, death and deg - ra - da - tion to the cringing
 Yes, death and deg - ra - da - tion to the cringing
 Yes, death and deg - ra - da - tion to the cringing

Detailed description: This block contains the first system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts are for Sophie and Boris, with lyrics in French. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. Dynamics include *ff* (fortissimo).

Detailed description: This block shows the piano accompaniment for the first system. It consists of a grand staff with a right-hand part (treble clef) and a left-hand part (bass clef). The right hand has a complex melodic line with many accidentals and a *ff* dynamic marking. The left hand provides a steady bass line.

Char - la - tan.
 You plain - ly see, They don't love me, I am a hat - ed
 Char - la - tan.
 Char - la - tan.
 Char - la - tan.

Detailed description: This block contains the second system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts have lyrics in French. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line.

Detailed description: This block shows the piano accompaniment for the second system. It consists of a grand staff with a right-hand part (treble clef) and a left-hand part (bass clef). The right hand has a melodic line with many accidentals. The left hand provides a steady bass line.

SOPHIE.

DEM. Yes
man.

Yes death and deg - ra - da - tion to the cring - ing
Yes death and deg - ra - da - tion to the cring - ing

f

mf

KAT.

'Tis my be-lief, Your days are brief, If they work out their plan. *BORIS.*

DEM. Yes,
'Tis my be-lief, My days are brief, If they work out their plan. *G. DUKE.*

Yes,
Char - la - tan. Yes,
Char - la - tan. Yes,

mf

BORIS.

death and deg-ra-da-tion to the Char-la-tan.

G. DUKE.
death and deg-ra-da-tion to the Char-la-tan.

death and deg-ra-da-tion to the Char-la-tan.

death and deg-ra-da-tion to the Char-la-tan.

CRUC.

KAT.
Thoughts of dun-geons deep and clam-my, Fill—his

BORIS.
Thoughts of dun-geons deep and clam-my, Fill—his

DEM.
Thoughts of dun-geons deep and clam-my, Fill—my

G. DUKE.
Thoughts of dun-geons deep and clam-my, Fill—his

SOPHIE WITH ALTOS.
Thoughts of dun-geons deep and clam-my, Fill—his

GOGOL WITH BASSES.
Thoughts of dun-geons deep and clam-my, Fill—his

p

heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' I will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,

On the mor - row, To Si - be - ri - a hell go.
 On the mor - row, To Si - be - ri - a hell go.
 On the mor - row, To Si - be - ri - a I'll go.
 On the mor - row, To Si - be - ri - a hell go.
 On the mor - row, To Si - he - ri - a hell go.
 On the mor - row, To Si - be - ri - a hell go.

A.NNA. ff
Thoughts of dun - geons deep and clam - my

KAT.
Thoughts of dun - geons deep and clam - my

BORIS.
Thoughts of dun - geons deep and clam - my

DEM.
Thoughts of dun - geons deep and clam - my

G. DUKE.
Thoughts of dun - geons deep and clam - my

ff
Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

ff Grandioso.

Fill his soul with woe. Tho' he will
 Fill his soul with woe. Tho' he will
 Fill his soul with woe. Tho' he will
 Fill my soul with woe. Tho' I will
 Fill his soul with woe. Tho' he will
 Fill his soul with woe. Tho' he will
 Fill his soul with woe. Tho' he will
 Fill his soul with woe. Tho' he will

sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a I'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll

go. _____
 go. _____
 go. _____
 go. _____ Hope's not at home and my
 go. _____
 go. _____
 go. _____

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The vocal lines consist of five staves, each starting with a melodic phrase followed by a rest. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. A *pp* (pianissimo) dynamic marking is present in the piano part.

heart sad and chill is, I now un - der - stand, Why I'm

Musical score for the second system, continuing the vocal and piano parts. The vocal line continues with the lyrics "heart sad and chill is, I now un - der - stand, Why I'm". The piano accompaniment continues with the same rhythmic pattern.

much - ly "de trop" I met a black cat with a
tail white as lil - ies, The shade of that tail is the

BORIS AND SOPHIE.

Then, death and deg - ra - da - tion,
cause of my woe.

G. DUKE.

Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,

to the cring-ing Char-la-tan.
DEM.
 You plain ly see they don't love me, I
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.

BORIS.
 Yes, death and deg-ra-da-tion
 am a hat-ed man.
 Yes, death and deg-ra-da-tion
 Yes, death and deg-ra-da-tion

'Tis my be-lief, Your days are brief, If
 to the ering-ing Char-la-tan.
 'Tis my be-lief, My days are brief, If
 to the ering-ing Char-la-tan.
 to the ering-ing Char-la-tan.

p

they work out their plan.
 Yes, death and deg-ra-da-tion,
 they work out their plan.
 Yes, death and deg-ra-da-tion,
 Yes, death and deg-ra-da-tion,
 Yes, death and deg-ra-da-tion,
 Yes, death and deg-ra-da-tion,
 Yes, death and deg-ra-da-tion,

mf *cresc.*

Tho' he will sor - row, On the mor - row
 Tho' he will sor - row, On the mor - row
 Tho' I will sor - row, On the mor - row
 Tho' he will sor - row, On the mor - row
 Tho' he will sor - row, On the mor - row
 Tho' he will sor - row, On the mor - row

To Si - be - ri - a hell go. Thoughts of
 To Si - be - ri - a hell go. Thoughts of
 To Si - be - ri - a I'll go. Thoughts of
 To Si - be - ri - a hell go. Thoughts of
 To Si - be - ri - a hell go. Thoughts of
 To Si - be - ri - a hell go. Thoughts of
 To Si - be - ri - a hell go. Thoughts of

Grandioso.
ff

Musical score for a hymn, featuring 8 vocal staves and a piano accompaniment. The lyrics are: "dun - geons deep and clam - my, Fill — his soul with". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal parts are arranged in four pairs, with the first pair of staves in each pair having the lyrics. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs) and a brace on the left.

dun - geons deep and clam - my, Fill — his soul with
 dun - geons deep and clam - my, Fill — his soul with
 dun - geons deep and clam - my, Fill — his soul with
 dun - geons deep and clam - my, Fill — my soul with
 dun - geons deep and clam - my, Fill — his soul with
 dun - geons deep and clam - my, Fill — his soul with
 dun - geons deep and clam - my, Fill — his soul with
 dun - geons deep and clam - my, Fill — his soul with

woe, Tho' he will sor - row, On the
 woe, Tho' he will sor - row, On the
 woe, Tho' he will sor - row, On the
 woe, Tho' I will sor - row, On the
 woe, Tho' he will sor - row, On the
 woe, Tho' he will sor - row, On the
 woe, Tho' he will sor - row, On the

The musical score consists of nine staves. The first seven staves are vocal lines, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are printed below each staff. The eighth staff is a bass line with a bass clef and the same key signature. The ninth staff is a grand staff (treble and bass clefs) with the same key signature. The music features a melodic line with a long note on 'woe' and a rhythmic accompaniment.

mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a I'll go. 'Tis my be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -

piu meno poco a poco.

lief, His days are brief, Tho' he will sor-row,

lief, His days are brief, Tho' he will sor-row,

lief, His days are brief, Tho' he will sor-row,

lief, My days are brief, Tho' I will sor-row,

lief, His days are brief, Tho' he will sor-row,

lief, His days are brief, Tho' he will sor-row,

lief, His days are brief, Tho' he will sor-row,

lief, His days are brief, Tho' he will sor-row.

The musical score consists of nine staves. The first seven staves are vocal lines in treble clef, each with the lyrics 'lief, His days are brief, Tho' he will sor-row,'. The eighth staff is a bass line in bass clef with the same lyrics. The ninth staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and a rhythmic pattern. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Act III.

a. Entre Acte.

b. Mazurka.

N^o 12.

Allegretto moderato e grazioso.

leggiero.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter rest, then a quarter note G4, and another quarter rest. The bass staff starts with a half note chord of G2, B2, D3, followed by a quarter rest. The next two measures each contain a quarter note G2, followed by a quarter rest. The final two measures feature a half note chord of G2, B2, D3, followed by a quarter rest.

The second system of music consists of two staves. The treble staff begins with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note G4, then a quarter rest. The bass staff starts with a half note chord of G2, B2, D3, followed by a quarter rest. The next two measures each contain a quarter note G2, followed by a quarter rest. The final two measures feature a half note chord of G2, B2, D3, followed by a quarter rest.

The third system of music consists of two staves. The treble staff begins with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note G4, then a quarter rest. The bass staff starts with a half note chord of G2, B2, D3, followed by a quarter rest. The next two measures each contain a quarter note G2, followed by a quarter rest. The final two measures feature a half note chord of G2, B2, D3, followed by a quarter rest.

The fourth system of music consists of two staves. The treble staff begins with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note G4, then a quarter rest. The bass staff starts with a half note chord of G2, B2, D3, followed by a quarter rest. The next two measures each contain a quarter note G2, followed by a quarter rest. The final two measures feature a half note chord of G2, B2, D3, followed by a quarter rest.

The fifth system of music consists of two staves. The treble staff begins with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note G4, then a quarter rest. The bass staff starts with a half note chord of G2, B2, D3, followed by a quarter rest. The next two measures each contain a quarter note G2, followed by a quarter rest. The final two measures feature a half note chord of G2, B2, D3, followed by a quarter rest.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

Second system of the piano piece, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano piece, concluding with a double bar line. Dynamic markings *mf* and *pp* are present above the right-hand staff.

Tempo di Mazurka. Mazurka.

Fourth system, marking the beginning of a Mazurka. The right hand has a rhythmic pattern of chords, and the left hand has a steady eighth-note accompaniment. The key signature has two sharps and the time signature is 3/4. Dynamic markings *ff* and *f con forza.* are present.

Fifth system of the Mazurka, featuring triplets in the right hand and a steady accompaniment in the left hand. The dynamic marking *p* is present.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. The right hand begins with a *p* (piano) dynamic marking and features a triplet of eighth notes. The left hand continues with a steady accompaniment.

Fourth system of the piano score, showing further melodic and harmonic progression.

Fifth system of the piano score. The right hand ends with a *ff* (fortissimo) dynamic marking. The left hand continues with a consistent accompaniment.

Sixth system of the piano score, concluding the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

First system of a piano score. The right hand begins with a half note chord, followed by a series of chords and a melodic line with eighth notes. The left hand provides harmonic support with chords and a steady eighth-note accompaniment. Dynamics include *f con forza.* and *p*. An accent (^) is placed over the first measure.

Second system of the piano score. The right hand features a melodic line with eighth notes and chords. The left hand continues with harmonic accompaniment. Dynamics include *p*. An accent (^) is placed over the fourth measure.

Third system of the piano score. The right hand has a melodic line with eighth notes and chords. The left hand provides harmonic support. Dynamics include *p*. An accent (^) is placed over the second measure.

Fourth system of the piano score. The right hand features a melodic line with eighth notes and chords. The left hand provides harmonic support. Dynamics include *p*. An accent (^) is placed over the second measure.

Fifth system of the piano score. The right hand has a melodic line with eighth notes and chords. The left hand provides harmonic support. Dynamics include *p*. An accent (^) is placed over the second measure.

Sixth system of the piano score. The right hand features a melodic line with eighth notes and chords. The left hand provides harmonic support. Dynamics include *p*. An accent (^) is placed over the second measure.

The image displays a page of musical notation, likely a score for a piano piece, consisting of six systems of grand staff notation (treble and bass clefs). The notation includes various note values, rests, and dynamic markings. The first five systems show a complex melodic line in the treble clef and a supporting bass line in the bass clef. The sixth system features a double bar line and repeat signs, followed by a section marked *f con forza* (forte con forza) and a section marked *p* (piano). The piece concludes with a final cadence.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The bass staff contains a triplet of eighth notes.

Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The bass staff contains a triplet of eighth notes.

Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff includes the instruction "leggiero." and "pp".

Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff contains multiple triplet markings.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff contains multiple triplet markings.

Sixth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff contains multiple triplet markings and a dynamic marking "f".

Meditation: "Oh, sunlit sea beyond the west."

ANNA.

N^o 13.

Andante sostenuto. ANNA.

Oh, sun-lit
sea, beyond the West, Oh, sum-mer
sea, where all is rest; My wea-ry

heart, my weep-ing eyes, Are dreaming

of your Para-dise, My wea-ry

heart, my weep-ing eyes, Are dreaming of your

Par-a-dise.

pp

Oh, E - den - land,

— were all is fair, I crave the per - - -

- fume of thine air; My wea - ry heart,

— my weeping eyes, Are dreaming of

— your Par - a - dise, My wea - ry heart,

— my weep - ing eyes, Are dream - ing of your

Par - a - dise. *dolce.* O - pal tin - ted

bil - lows, Ol - ive tin - ted wil - lows, Dream - i - ly

I can see How trust- ing time you keep. Oh, land of sweet Ar -

ca - dy, Plac - id stream of Le - the, On thy shore,

Ev - er - more, I would glad - ly sleep,

calando.

I would glad - ly sleep.

rit.

Melodrama and Refrain: "I am the seventh son of a seventh son!"

DEMIDOFF AND CHORUS.

N^o 13. bis.

Allegro. *mf*

p cresc poco a poco.

DEM.

I

am the sev - enth son of a sev - enth son, Like - wise a

Sun - day child To say in ma - gic

arts I am num - ber one, Is stat - ing it quite mild.

DEM.

I am the sev - enth son of a sev - enth son, Like -
He is the sev - enth son of a sev - enth son, Like -

CHORUS.

He is the sev - enth son of a sev - enth son, Like -

wise a Sun - day child To say in ma - gie

wise a Sun - day child To say in ma - gie

wise a Sun - day child To say in ma - gie

arts I am num - ber one, Is stat - ing it quite mild.

artshe is num - ber one, ls stat - ing it quite mild.

artshe is num - ber one, ls stat - ing it quite mild.

Song and Chorus: "The Legend of the frogs."

DEMIDOFF AND CHORUS.

N^o 14.*Allegretto con brio.*

Piano introduction in G major, 2/4 time. The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The introduction concludes with a final chord marked with an accent (^).

DEMIDOFF.

When moth-er earth was in her teens, The
sent a log to be their head, Who

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line begins with a rest followed by the lyrics.

frogs were in a mud-dle; They act-ed like a lot of fiends, And
slept with-out ces-sa-tion, And by his ap-a-ty 'tis said, A-

Musical notation for the second line of the song, including vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern. The vocal line continues with the lyrics.

fought in ev-'ry pud-dle. Grim an-ar-chy was ram-pant there, They
roused their in-dig-na-tion. This king so vir-tu-ous and good, These

Musical notation for the third line of the song, including vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern. The vocal line concludes with the lyrics.

had no one to school 'em, And so to Jove they sent a prayer to
heart-less frogs did smoth-er, Then chopped him in - to kind-ling wood And

send some one to rule 'em.
begged Jove for an - oth - er.

There were trim frogs, And grim frogs, And

pp

frogs of ev - 'ry size and hue, And mean lit - tle, green lit - tle

tad-poles that were kick-ing too, And croak - ing, croak - ing.
 croak, croak, croak, croak,

croak, croak, croak, croak, croak - ing. The
 croak - ing croak. And croak, croak, croak - ing.
 croak, croak.

mor-al that we'll de-duce from this pa-thet-ic tale, Is don't scorn your
 croak, croak, croak, croak, croak,
 croak, croak, croak, croak, croak,

mut-ton 'cause you han-ker af-ter quail.

croak, croak. *ff* The mor-al that we'll de-duce. from

croak, croak. *ff*

f

DEM.

2 Jove
3 Jove—

this pa-thet-ic tale, is don't scorn your mut-ton 'cause you han-ker af-ter quail.

sent these reg-e-cides a stork, Who ruled with-out much fric-tion, And

tho' not giv - en much to talk, Would brook no con - tra - die - tion; When

rit.
fogs would croak their tales of woe, This plan he al - ways fol - lowed; He

rit.

gob - bled frog and woe, and so, His sub - jects all he swallowed.

a tempo.

There were

a tempo. pp

trim frogs, And grim frogs, And frogs of ev - 'ry size and hue, And

mean lit - tle, green lit - tle tad - poles that were kiek - ing too, And

croak, croak, croak, croak,
croak - ing, croak - ing, croak - ing, croak - ing,
croak, croak, croak, croak, croak, croak,

croak, croak, croak - ing. The mor - al that
 croak, croak, croak - ing. croak,
 croak.

p *pp*

I de - duc from this pa - thet - ic tale, Is don't scorn your
 croak. croak. croak, croak,
 croak, croak, croak, croak.

mut - ton, 'cause you han - ker af - ter quail.
 croak, croak. The mor - al that
 croak, croak.

f

SOP.
we de - duce from this pa - thet - ic tale, Is don't scorn your

TEN.
we de - duce from this pa - thet - ic tale, Is don't scorn your

BASS.
we de - duce from this pa - thet - ic tale, Is don't scorn your

Maestoso.
mut - ton, 'cause you hank - er af - ter quail, The mor - al that we de -

DEM. WITH BASSES.
mut - ton, 'cause you hank - er af - ter quail, The mor - al that we de -

Maestoso.

p
duce From this pa - thet - ic tale, Is don't scorn your

p
duce From this pa - thet - ic tale, Is don't scorn your

p

mut - ton, Be - cause you hank - er af - ter quail. The

mut - ton. Be - cause you hank - er af - ter quail. The

rit.

Allegretto tempo.

pp

mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

pp

mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

pp

Allegretto tempo.

pp

mut-ton 'cause you hank-er af-ter quail.

mut-ton 'cause you hank-er af-ter quail.

Finale III.

"The College man?"

PRINCIPALS AND CHORUS.

N^o 15.

Marziale. ANYA.

f

KAT. AND SOPHIA. The

col - lege man is rol-lick-ing, frolick-ing all the live - long day, — The

p

summery, gummery girl is full of joy. — The

bach - e - lor is practi - cal, tac - ti - cal in his gen - ial way, — No

fran - tic - ly, an - tic - ly words does he em - ploy; — The

wid - ow laughs most merri - ly, cherri - ly, bub - bling o'er with mirth, — No

fear-ful-ly, tear-ful-ly words she in - ter - lards, _____ But the

frapper-y, snapper-y, mut-ter-y, sput-ter-y peo - ple of this earth, Are the

mem - bers of the mat - ri - mon - ial guards. _____

DEM.

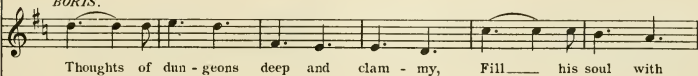
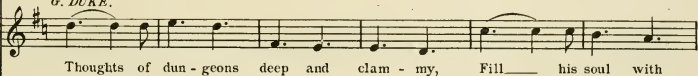
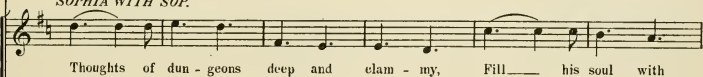
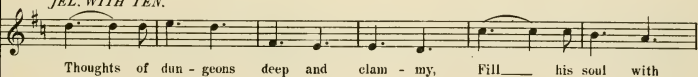
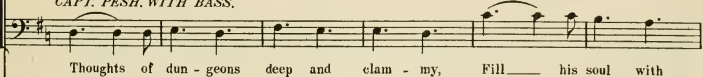
I

am the sev - enth son of a sev - enth son, Like -

wise a Sun - day child, To

say in ma - gic arts I am num - ber one, Is

stat - ing it quite mild.

ANNA.*KATR.**BORIS.**DEM. AND GOGOL.**G. DUKE.**SOPHIA WITH SOP.**JEL. WITH TEN.**CAPT. PESH. WITH BASS.*

To Si-be-ri-a he'll go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and degrada-tion

DEMI. WITHOUT GOGOL.
To Si-be-ri-a ^{he'll}_{I'll} go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and degrada-tion

To Si-be-ri-a he'll go. Ah, death and deg-ra-da-tion

To Si-be-ri-a he'll go. Ah death and deg-ra-da-tion

To Si-be-ri-a he'll go. Ah death and deg-ra-da-tion

To Si-be-ri-a he'll go. Ah death and deg-ra-da-tion

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!Tis my be-lief, His stay is brief, If

death and degra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

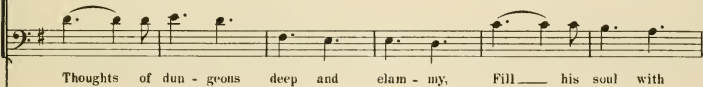
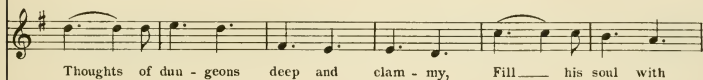
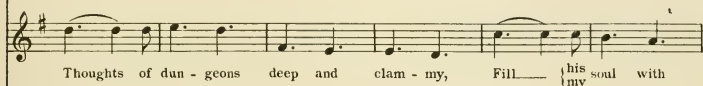
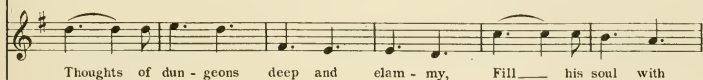
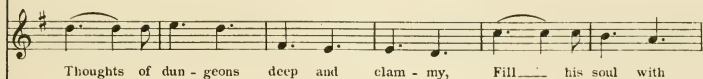
GOGOL WITH DEM.
they work out their plan. Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—



woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row

To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's ^{his} be-lief, ^{My} stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. Its our be-lief, His stay is
 To Si-be-ri-a he'll go. Its our be-lief, His stay is
 To Si-be-ri-a he'll go. Its our be-lief, His stay is

brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-
 brief, Tho' he may sor - row, On the mor - row, To _____ Si-be-ri-

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____
 - a I fear I'll go!

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

8

ff

Seven staves of musical notation, all containing whole rests. The staves are arranged vertically and are all in the key of D major (one sharp).

Piano accompaniment for the final section of the page. The right hand (treble clef) features a melodic line with a series of eighth notes and a final cadence. The left hand (bass clef) provides a rhythmic accompaniment with a steady eighth-note pattern. The key signature is D major (one sharp).

Ten empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are arranged in two groups of five, with a vertical line on the left side. Each staff contains a whole rest in every measure, indicating that the music for these parts has not been written on this page.

Piano accompaniment for the end of the opera. The music is written in a key signature of one sharp (F#) and consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with various chords and a final cadence. The bass staff provides harmonic support with chords and a steady rhythmic pattern. The piece concludes with a double bar line.

END OF OPERA.

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