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THE MYSTICAL MISS OR

V



MUSIC BY

JOHN PHILIP SOUSA.

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THE MYSTICAL MISS OR
THE CHARLATAN.

Comic Opera
in Three Acts.

Book by

CHARLES KLEIN.

Music by

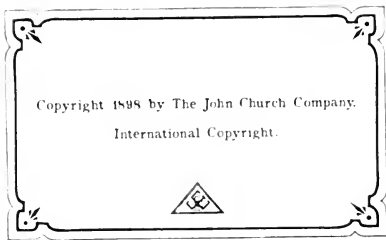
JOHN PHILIP SOUSA.



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CAST.

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

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 starts with a piano (*p*) dynamic and a tempo marking of Moderato. The second system continues with piano (*p*) and fortissimo (*ff*) dynamics. The third and fourth systems feature a prominent sixteenth-note melodic line in the treble clef. The fifth system concludes with piano (*p*) and fortissimo (*ff*) dynamics.

Con spirito

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one flat.

Second system of the piano score. The right hand continues the melodic line with some slurs. The left hand has a more active accompaniment. A *pp* dynamic marking is present in the right hand.

Third system of the piano score. It begins with a *rit.* marking. The right hand has a melodic phrase with a trill. The left hand has a steady accompaniment. A *pp cresc.* marking is present. The system ends with a key signature change to two sharps.

Fourth system of the piano score. The right hand has a melodic phrase with a trill and a *poco* marking. The left hand has a steady accompaniment.

Fifth system of the piano score. The right hand has a melodic phrase with a trill. The left hand has a steady accompaniment.

Sixth system of the piano score. The right hand has a melodic phrase with a trill and a *ff* dynamic marking. The left hand has a steady accompaniment.

First system of a piano score. The right hand (treble clef) features a melodic line with a slur over the first two measures. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes with chords. A dynamic marking of *p* is present in the first measure of the left hand.

Second system of the piano score. The right hand continues the melodic line with a slur. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a more complex melodic line with slurs and accents. The left hand continues the accompaniment. A dynamic marking of *ff* is present in the fourth measure of the right hand.

Fourth system of the piano score. The right hand features a melodic line with a slur. The left hand continues the eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a slur. The left hand continues the accompaniment.

Sixth system of the piano score. The right hand has a melodic line with a slur. The left hand continues the accompaniment. A dynamic marking of *pp* is present in the first measure of the left hand.

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 features a melodic line with a flat (Bb) appearing in the final measure. The bass staff continues with a rhythmic accompaniment of chords and eighth notes.

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

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

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

Andante.
di ter e sostenuto.
p

This system shows the beginning of a piece in a major key. The right hand features a steady eighth-note accompaniment, while the left hand has a sparse bass line. The tempo is marked 'Andante' and the dynamics include 'di ter e sostenuto' and 'p'.

mf

The second system continues the piece, with the right hand playing a more active melodic line. The left hand provides harmonic support with chords and moving bass lines. The dynamic marking 'mf' is present.

expression mf

The third system features a more complex texture with both hands playing active lines. The dynamic marking 'expression mf' is used.

This system continues the intricate texture from the previous system, with both hands playing active lines. The dynamic marking 'expression mf' is used.

L'istesso tempo.
ff
p

The fifth system marks a change in tempo to 'L'istesso tempo.' The right hand has a more active melodic line, and the left hand has a steady eighth-note accompaniment. Dynamic markings 'ff' and 'p' are present.

crescendo a poco a poco

The sixth system continues the piece with a steady eighth-note accompaniment in both hands. The dynamic marking 'crescendo a poco a poco' is used.

First system of a piano score. The right hand features a melodic line with a trill-like figure and a fermata. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues the melodic line with a fermata. The left hand accompaniment is consistent. A dynamic marking of *ff* (fortissimo) is present. The key signature remains two sharps.

Third system of the piano score. The right hand has a melodic line with a fermata. The left hand accompaniment changes to a pattern of eighth notes with a fermata. A dynamic marking of *p* (piano) is present. The key signature remains two sharps.

Fourth system of the piano score. The right hand has a melodic line with a fermata. The left hand accompaniment continues with eighth notes and a fermata. The key signature remains two sharps.

Fifth system of the piano score. The right hand has a melodic line with a fermata. The left hand accompaniment continues with eighth notes and a fermata. A dynamic marking of *ff* (fortissimo) is present. The key signature remains two sharps.

Sixth system of the piano score. The right hand has a melodic line with a fermata. The left hand accompaniment continues with eighth notes and a fermata. The key signature remains two sharps.

ff

Con spirito.

15

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef staff containing a series of sixteenth-note runs, each marked with a '4' and a slur, and the instruction *accelerando.* The bass clef staff provides a simple accompaniment. The second system starts with a *ff* dynamic marking. The third system continues the melodic and harmonic development. The fourth system features a key signature change to F major (one flat) in the treble clef. The fifth system continues in F major. The sixth system concludes the piece with a final cadence. Various articulations such as accents (*^*) and slurs are used throughout the score.

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

tr

accelerando

pp

CHORUS.

SOPRANOS.

TENORS.

BASSES.

Moun - te banks, come wa - ken from your

Moun - te 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 post-ers one and all im- ply You have new acts, And a

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

Glorioso e più

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 più 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, beat the drum,

The first system of the score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in G major and 2/4 time. The piano accompaniment features a steady eighth-note bass line and a 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 vocal and piano parts. The vocal lines have a more active melody with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic foundation with some harmonic changes.

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 page. The vocal lines end with a long note on 'a-'. The piano accompaniment features a final flourish in the right hand and a sustained chord in the left hand. The instruction *p leggiero* is written above the final piano part.

done. But heard - ed la - dies are a bore; The fe - male with the i - ron
 done. 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 back 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

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

This system contains a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

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

This system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking *p* (piano) and features a more active right-hand accompaniment with eighth-note patterns.

This system shows the piano accompaniment for the second system, continuing the rhythmic and harmonic patterns established in the previous system.

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

This system contains the vocal line and piano accompaniment for the final system on the page. The piano part continues with the same accompaniment style as the previous systems.

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
We object.

ff
We object.

ff
We object.

ff
We object.

Recit.

-trac-^{ed} ad-ventures of Jack and the Bean Then Cym - be - line Or
 We object. No!
 We object. No!

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 note G4. The lyrics are '-trac-^{ed} ad-ventures of Jack and the Bean' followed by 'Then Cym - be - line Or'. The second line is a vocal line with lyrics 'We object. No!'. The third line is another vocal line with lyrics 'We object. No!'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords.

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 whole note G4. The lyrics are 'Lo - hen - grin. Then some-thing wa - ter - y and wav - y, A'. The second line is a vocal line with lyrics 'No! No!'. The third line is another vocal line with lyrics 'No! No!'. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. The tempo marking '*piu lento*' is placed above the first vocal line.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with long rests. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes and chords.

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 of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics and musical notation. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes and chords.

WORDS.

choice and wish well all o - bey.

choice and wish well all o - bey.

We will

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with a fermata and the lyrics 'We will'. The second system shows two vocal staves with the lyrics 'choice and wish well all o - bey.' and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Moderato.

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

rit.

pp

Detailed description: This system contains the third system of music. It features two vocal staves and piano accompaniment. The tempo is marked 'Moderato.' and the dynamics are 'pp'. The piano part has a complex texture with trills and sixteenth-note patterns. The tempo changes to 'rit.' (ritardando) towards the end of the system.

Moderato semplice.

maid; "She was a maid of sweet sim-ple-ci-tee,

Ah

Ah

Detailed description: This system contains the fourth system of music. It features two vocal staves and piano accompaniment. The tempo is marked 'Moderato semplice.' The piano part is simpler and more rhythmic. The vocal lines end with the exclamation 'Ah'.

Moderato semplice.

Detailed description: This system contains the fifth system of music, which is purely instrumental piano accompaniment. It features two staves with a complex texture of chords and moving lines, maintaining the 'Moderato semplice.' tempo.

BORIS.

He was a Knight of

me! Ah— me!

me! Ah— me!

This system contains the first vocal phrase. The vocal line (top staff) begins with a rest, followed by the lyrics "He was a Knight of". Below it, two additional vocal staves (likely for a second voice or chorus) sing "me! Ah— me!". The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

an-cient fam-i - lee. He

Ah— me! Ah— me!

Ah— me! Ah— me!

This system continues the vocal phrase. The vocal line (top staff) sings "an-cient fam-i - lee. He". Below it, the two additional vocal staves sing "Ah— me! Ah— me!". The piano accompaniment continues with harmonic support.

SHORTS.

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 the musical score consists of five staves. The top staff is a vocal line with a whole rest. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment for the first system.

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 consists of five staves. The top staff is a vocal line with a whole rest. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment for the second system.

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!

This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics "for a false love sighs—" and "There". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

This system shows the piano accompaniment for the first system, with treble and bass clefs and musical notation.

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

This system contains the second vocal entry and piano accompaniment. The vocal line begins with the lyrics "came a-noth-er gal-lant woo-ing, And soft-ly coo-ing, And like wise". The piano accompaniment continues with chords and moving lines.

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

This system contains the third vocal entry and piano accompaniment. The vocal line begins with the lyrics "su-ing— Her wed-ding ring she's fond-ly view-ing, Which proves its". The piano accompaniment continues with chords and moving lines.

good to have philos - 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

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with the lyrics "show - ers!" and a piano accompaniment. The second system has two vocal lines with the lyrics "Love dies when win - try skies are gray. And" and a piano accompaniment. The piano part includes a *dolce* marking. The key signature is one sharp (F#) and the time signature is 7/8.

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

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

Detailed description: This system contains the next two systems of the musical score. The top system has a vocal line with the lyrics "dead and dy - ing are the flow - ers. Love sighs" and a piano accompaniment. The second system has two vocal lines with the lyrics "dead and dy - ing are the flow - ers. Love sighs" and a piano accompaniment. The piano part continues with the same accompaniment. The key signature is one sharp (F#) and the time signature is 7/8.

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 first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "and if he's wise he'll say 'The win - ter's gone I'll wait for sum - mer".

Allegretto.

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

show - ers?"

show - ers?"

Allegretto.

pp

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "show - ers?" The phil - o - soph - ic play is told, And". The tempo marking is *Allegretto.* and the dynamic marking is *pp*. The time signature is 2/4.

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

SKOBELOFF.

Su - zette, Goo - goo!

let us see them dance.

Clar - ette, Jou - jou

DANCE.

Allegretto a la quadrille.

pp

Piano accompaniment for the first system of music, featuring a treble and bass clef with various rhythmic patterns and dynamics.

Piano accompaniment for the second system of music, continuing the rhythmic and melodic themes from the first system.

Animato.

Piano accompaniment for the third system of music, marked *Animato*. It features a strong *ff* dynamic and a more active, rhythmic texture.

Piano accompaniment for the fourth system of music, continuing the *Animato* section with a consistent rhythmic accompaniment.

BORIS. (To a group of girls.)

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 bark - ers rend the air, In

Piano accompaniment for the vocal entry, providing a rhythmic and harmonic foundation for the lyrics.

Piano accompaniment for the vocal entry, marked *ff*, continuing the accompaniment for the vocal lines.

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, both containing 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, providing harmonic support for the vocal lines.

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 also 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, both containing 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, providing harmonic support for the vocal lines.

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,

acc.

Detailed description: This system contains the first four measures of the piece. It features a vocal line (soprano and alto) and a piano accompaniment. The vocal lines are in G major and contain the lyrics 'beat the drum, Sound the horn, In crowds we come On this morn, So,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A first ending bracket is placed above the first measure of the vocal line.

love

1

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

acc.

Detailed description: This system contains the next four measures. The vocal lines continue with the lyrics 'love' and 'beat the drum, Sound the horn, So, beat the drum and sound the horn, In'. The piano accompaniment continues with chords and a bass line. A first ending bracket is placed above the first measure of the vocal line. The word 'acc.' is written above the piano part in the third measure.

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: "Plato'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 -

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "gi-cian to the Czar, The on-ly liv-ing star Who keeps a pri-vate car and band, I". The piano accompaniment features a rhythmic pattern of eighth notes 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 of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "have the hon - or to announce he will be here to - day. As a". The piano accompaniment maintains the rhythmic pattern from the first system.

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "sei - en-tif - ic seer, He ranks with a - ny peer Thro' out this hemisphere, we say. I". The piano accompaniment continues with the same rhythmic pattern.

bear his foot-falls' na-sie com-ing near
 CHORUS: *f*
 Hurrah for
 Hurrah for

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "bear his foot-falls' na-sie com-ing near". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *ff*, and articulation marks like *tr* (trills).

The man of
 Dem-i-doff! Mas-ta-don-ic Dem-i-doff!
 Dem-i-doff! Mas-ta-don-ic Dem-i-doff!

The second system continues the musical score. The vocal line includes the lyrics "The man of" and "Dem-i-doff! Mas-ta-don-ic Dem-i-doff!". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature remains one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings such as *p* and *ff*, and articulation marks like *tr* (trills).

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

Hur - rah for

Hur - rah for

f *ff*

tr *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 four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines for a chorus, with lyrics "He hears his" and "He hears his" respectively. The bottom two staves are piano accompaniment, with a forte (*ff.*) dynamic marking in the right hand.

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 contains the next four staves of music. The top staff is a vocal line with lyrics "Ah" and a *ritard.* marking. The second and third staves are vocal lines with lyrics "mas-ter call Great Dem-i-doff is here!". The bottom two staves are piano accompaniment.

Allegretto con bravoura.

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

In - my - self I am not - by - shades, Come at his sign.
 In - my - self I am not - by - shades, Come at my sign.

DEMI-ALLEGRO *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 - gie arts he is num - ber

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

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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, with lyrics "one, is stat - ing it quite mild." The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

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 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, with chords and a bass line.

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 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, with chords and a bass line.

Filled with French roudades, Sung by Styg-ian shades, I whistle by

KATRINKA.

He knows where there lies Wealth watched by mer-maid's eyes;
note. I know where there lies Wealth watched by mer-maid's 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.

CHORUS. *ff*
He — is the sev - enth

ff
He — is the sev - enth

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.

Musical score for the beginning of the piece, featuring a vocal line and piano accompaniment. The key signature is two sharps (D major) and the time signature is 2/4. The piano part starts with a forte (*f*) dynamic and includes a first ending marked "A In".

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

p leggiero

shores, Once vis - it - ed a Chi - nese cit - y where they had the
land, The Jap - a - nese do not in - dulse in os - cu - la - tion,

odd - est kind of so - cial laws, If a - ny stran - ger
ei - ther on the lip or hand, The cus - tom - a - ry

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 ried - 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 -

AVVI.

KATRINKA.

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

JELICOFF.

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

DEMIDOFF.

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

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 -

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal parts maintain their soprano, alto, tenor, and bass arrangement. The piano accompaniment continues with the same harmonic structure. The lyrics are repeated across the vocal staves. The key signature and time signature remain consistent with the first system.

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.

DANCE.

tr

p

D.S.

The musical score consists of three vocal staves and five piano accompaniment systems. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in three staves, each with lyrics. The piano accompaniment begins with a melodic line in the right hand and a bass line in the left hand. The word 'DANCE.' is written above the piano part, and a 'tr' (trill) is marked above a note in the right hand. A dynamic marking of 'p' (piano) is placed below the piano part. The score concludes with the instruction 'D.S.' (Da Capo).

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

CHORUS. Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

Con spirito.

Ca-bal - - la Ven - - us,

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

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

both: Great. Mam - to, Jumbo of the Seers. Di - rect you, Ex -

pect you, By mystic sign and magic rate To send his heart's de -

f *rit. e forza*

light of fu - ture years. *ritard.*

Oh nigh - ty seer, bark! she

Oh nigh - ty seer, bark! she

p *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 -

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.* *f*

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, while the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction. The right hand continues with accented chords, and the left hand maintains the eighth-note accompaniment. The system concludes with a fermata over the final chord and an *accel* marking.

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 starts with a *p* dynamic and includes accents and a *v* marking.

Continuation of the vocal line and piano accompaniment. The vocal line continues with the lyrics "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 features a *mf* dynamic and includes accents and a *v* marking.

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. *accel poco a*
 by. Yo - ho, read - y! yo - ho, stead - y! yo - ho, read - y! yo - ho

poco cresc.
 stead - y! read - y! Yo - ho, yo - ho, yo - ho,

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

yo - ho, Hear us shout - ing with

de - - - light On!

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

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

ANNA.
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 - 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

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

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Finale I.

Solo and Chorus: "Love's the pleasure, Love's the pain"¹⁸⁵

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

N^o. 6.

Andante. *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,*
ANNA (aside to Dem.)

Love's the rain, Love is ev - ry - thing. 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 a vocal line for Boris and a piano accompaniment. The score is divided into three systems. The first system is marked 'Andante' and features Boris singing 'Love's the pleasure,'. The second system continues the vocal line with 'Love's the pain, Love's the sick - le, Love's the grain, Love's the sun - shine,'. The third system is marked 'ritard.' and 'Agitato,' and features Anna singing 'Love's the rain, Love is ev - ry - thing. He's such a nice young man, I'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The score includes dynamic markings such as 'ritard.' (ritardando) and 'f' (forte).

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

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line has a melodic line with some rests and a lower line with sustained notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

DEMIDOFF.

My

The second system continues the vocal line and piano accompaniment. The vocal line includes the text "Fa - ther, I can - not do it! Some day, I'll sad - ly rue it." and "My". The piano accompaniment includes a section marked "DEMIDOFF." with a more active melodic line in the right hand.

ANNA. (To Dem.)

I am no Princess, but a
child, he says you are his dream, why not be - lieve him!

The third system features a vocal line and piano accompaniment. The vocal line is marked "ANNA. (To Dem.)" and contains the text "I am no Princess, but a child, he says you are his dream, why not be - lieve him!". The piano accompaniment includes a section marked "ANNA." with a more active melodic line in the right hand.

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

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

DE V.

My

BORIS. *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 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. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

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 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. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with the same melodic and rhythmic patterns as the first system.

Bright - star - sun - mer -

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

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

Andante

Allegretto

ALVA. (To Boris.)

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

night,

scorn,

scorn,

Allegretto

p

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

DE.M.

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 - ty man - ner Shows you're a wit - ty plan - ner.

Al. V.

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 —

(To Anna
aside)

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

rall.

L'istesso tempo.

A.V.V.A.

Spoken (Very well.)

tray me, but o-bey me.

On, see the horses

She's a princess of the land.

She's a princess of the land.

a tempo

L'istesso tempo.

f

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

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

2

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

KATRINKA. On, see the horses

BORIS. On, see the horses

DEMIDOFF. On, see the horses

CHORUS. On, see the horses

On, see the horses

On, see the horses

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 vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal staves are empty, indicating rests. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The piano part features a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for the first system, showing the right and left hand parts with chords and melodic lines.

Musical score for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal staves are empty, indicating rests. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The piano part features a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for the second system, showing the right and left hand parts with chords and melodic 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 two sharps (D major) and the time signature is 2/4. The first system includes the instruction *cresc poco a poco cresc.* and features a steady eighth-note bass line and a treble line with eighth-note patterns and chords. The second system includes the instruction *f* and features a more active treble line with sixteenth-note runs and chords. The third system includes the instruction *p legg.* and features a treble line with sixteenth-note runs and chords, and a bass line with chords. The fourth system includes the instruction *giero.* and features a treble line with chords and a bass line with eighth-note patterns. The fifth system includes the instruction *p* and features a treble line with chords and a bass line with eighth-note patterns.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a treble clef with a key signature of one flat and a 3/4 time signature. The music begins with a series of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present in the fourth measure.

The second system continues the melodic line in the right hand and the harmonic accompaniment in the left hand.

The third system features a *crescendo* marking in the right hand, indicating a gradual increase in volume.

The fourth system includes the marking *poco a poco.* (poco a poco), suggesting a gradual change in tempo or dynamics.

The fifth system is marked *piu animato.* (piu animato), indicating a more lively or energetic performance style.

The sixth system concludes with a *pp* (pianissimo) marking, indicating a very soft dynamic level.

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 melodic line with eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs and accents, and the bass staff continues with a consistent eighth-note accompaniment.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo) in the bass staff. The treble staff features a melodic line with slurs and accents, and the bass staff has a more complex accompaniment with some chords.

Fourth system of musical notation, showing a melodic line in the treble staff with slurs and accents, and a bass staff accompaniment of eighth notes.

Fifth system of musical notation, including a dynamic marking of *pp* (pianissimo) in the bass staff. The treble staff has a melodic line with slurs and accents, and the bass staff accompaniment ends with a fermata.

Sixth system of musical notation, featuring a treble staff with a melodic line of eighth notes and a bass staff with a complex accompaniment of eighth notes and chords.

(Curtain.)

p più 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 IVIJEVS.
 GOOL, PESHOEKI
 AVIL-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. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(Whistle.)

mild.

(Whistle.)

pp

This system contains the third and fourth systems of music. The top system has a vocal line with a whistle and the word "mild." The piano accompaniment continues. The fourth system has a vocal line with a whistle and the word "mild." The piano accompaniment continues, with a *pp* marking in the bass line.

This system contains the fifth and sixth systems of music. Both systems feature piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays chords. The music concludes with a final chord in the bass line.

System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

System 2: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music continues with rhythmic patterns. A *dim.* (diminuendo) marking is present in the bass staff.

System 3: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features more complex rhythmic patterns. A *do.* marking is present in the bass staff.

System 4: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music concludes with a *pp* (pianissimo) marking in the bass staff, followed by a *ff* (fortissimo) marking.

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

The musical score consists of five systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has four flats (B-flat major or D-flat minor). The tempo and meter are not explicitly stated but appear to be 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

A V V A
 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 consists of two vocal staves and two piano staves. The vocal staves are in a soprano and alto register, both in a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment is in the same key signature and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The lyrics are: "gold - - en days, a gold - en dream _____ With" for the vocalists and "hair. Or - ange flow - ers blos - som in her" for the piano.

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 staves have the lyrics: "love, the ev - er con - stant theme, Till the" and "hair. Or - ange flow - ers blos - som in her". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system. The score concludes with a final chord in the piano part.

sands of time are run.

hair. *calando.*
Or - ange flow - ers blos - som, Yes, the

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

p *calando.*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines begin with the lyrics "sands of time are run." and then "hair. Or - ange flow - ers blos - som, Yes, the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* and the instruction *calando.*

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

f

Detailed description: This system contains the second and third systems of music. The vocal lines continue with the lyrics "are run." and "orange flowers blossom in the bride's hair." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f*. The system concludes with a double bar line and repeat signs.

Duet: "The Matrimonial Guards!"

No. 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

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

summer-y, gummer-y girl is full of joy. ——— The

bach - e - l - o - r — — — — — praec - ti - ca - l, taet - e - r - a - l — — — — — in — — — — — his gen - tal 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

p

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

fe - male jag - ger, The cron - o - 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 -

bal - e Oh, hve - o, ba - s
 plov The wld - ow laughs most mer - ri - ly, cher - ri - ly,

hunt - - - 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 consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "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.

in. _____
 guards. _____

The second system continues the vocal and piano parts. The vocal staves have a long note followed by a rest. The piano accompaniment continues with a steady rhythm. The lyrics "in." and "guards." are written below the vocal staves with a line underneath. The piano part includes a *pp* dynamic marking.

The third system shows the piano accompaniment continuing. The vocal staves are empty. The piano part features a consistent rhythmic pattern with some melodic movement 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) plays a steady eighth-note accompaniment. A fermata is placed over the final chord of the system.

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

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

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

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

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.

(Organ behind scenes.)

ff

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

CHORUS.

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

soul with soul.

soul with soul.

ff

Detailed description: The score is in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Maestoso alla breve' and '(Organ behind scenes.)'. The first system shows the piano accompaniment in both treble and bass clefs. The second system introduces the vocal parts: a solo line in the treble clef and a chorus line in the bass clef, both with lyrics. The third system shows the piano accompaniment continuing. The fourth system shows the vocal parts with the lyrics 'soul with soul.' The final system shows the piano accompaniment concluding with a forte (*ff*) dynamic.

- | - | *pp*
 - | - | *CHORUS* *pp*
 - | - | *pp*

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

- | - | *f*
 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,

(Entrance of Principals and Chorus.)

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

First system of musical notation. The vocal line is a single staff with a whole rest. The piano accompaniment consists of a grand staff with chords in the right hand and a melodic line in the left hand.

Second system of musical notation. The vocal line is a single staff with a whole rest. The piano accompaniment continues with chords and a melodic line.

SOPRANOS. p dolce.

Third system of musical notation. The vocal line begins with the lyrics "While un-re-strict-ed bliss, Is what we wish the". The piano accompaniment continues with chords and a melodic line.

Fourth system of musical notation. The vocal line continues with the lyrics "pret-ty bride, Yet it is not a-miss, If we this se-cret". The piano accompaniment continues with chords and a melodic line.

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

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

side.

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.

ANYA. *Moderato.*

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

Moderato.
p

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.

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

p

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.

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

bloom from the roses - - have they? Will my eyes be the eyes that are

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

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

p

dead? _____

dolce.

Dream but of love, _____ of a

Dream but of love, _____ of a

dolce

p

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

The first system of music consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines, also with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and features a melodic line with a long note value.

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 lyrics. The second and third staves are vocal lines, also with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and features a melodic line with a long note value.

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 lyrics. The second and third staves are vocal lines, also with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and features a melodic line with a long note value.

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

ff *p*

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.

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.

$\frac{2}{4}$

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 -

ff *pp* Tempo marziale.

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

pp

nough to keep a - way. GOGOL.

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

G. DUKE. Agitato.

We de - sire the Princess Ruchkowskis pres - ence.

rope and knout.

Agitato.

*p**DEMI.*

(Enter Katrinka.)

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

Res. It. (aside) *f*

The Prin-cess Ruchkowskias, you (grace, (Would I were out of this place)

G. D. (aside to Katrinka)

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 -

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-ven-tion made you, I re-gret, Has a - ny one a vin - ai - grette? It

Allegretto brillante.

p
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

p
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 score consists of five systems. The first system shows the vocal line for Katrinka with lyrics 'Am - mo - ni -'. The second system continues the vocal line with lyrics 'pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -'. The third system is the start of the chorus, with lyrics 'CHORUS. Am - mo - ni -'. The fourth and fifth systems show the piano accompaniment for the chorus, with chords and melodic lines in both hands.

^a BORIS. Am - mo - ni - a.

f Am - mo - ni - a.

^a G. DUKE. Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -

Am - mo - ni - a.

rit. *p* *mf*

The score consists of seven systems. The first system shows the vocal line for Boris with lyrics 'Am - mo - ni - a.' and a dynamic marking of *f*. The second system shows the vocal line for G. Duke with lyrics 'Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -' and a dynamic marking of *f*. The third system shows the vocal line for G. Duke with lyrics 'Am - mo - ni - a.' and a dynamic marking of *f*. The fourth system shows the vocal line for G. Duke with lyrics 'Am - mo - ni - a.' and a dynamic marking of *f*. The fifth system shows the vocal line for G. Duke with lyrics 'Am - mo - ni - a.' and a dynamic marking of *f*. The sixth system shows the piano accompaniment for the chorus, with chords and melodic lines in both hands, and dynamic markings of *rit.*, *p*, and *mf*.

Pa - tri - ge - ni - ta. The na - tives say "Am - mo - ni - 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

DE.M.

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

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) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*KAT.**BORIS.**G. LUKE.**CHORUS.*

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

Am - mo - ni -

Am - mo - ni -

The second system of music features four vocal lines and piano accompaniment. The vocal lines are: *KAT.* (top staff), *BORIS.* (second staff), *G. LUKE.* (third staff), and *CHORUS.* (fourth staff). The lyrics 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 eighth-note accompaniment in the right hand and bass line in the left hand.

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

rit.
f

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!

BORIS.
ah!

DEM.
ah!

G.D.
ah!

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 - li - 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

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?

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 with a treble and bass clef. The string quartet consists of four staves: two violins (treble clef), two violas (alto clef), and two cellos (bass clef). The score is divided into two systems. The first system contains two measures of music, and the second system contains two measures. The piano part is characterized by dense, rhythmic chords in the right hand and a steady eighth-note bass line in the left hand. The string quartet parts are mostly silent, indicated by horizontal lines with dashes across the staves.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

N^o II.

Moderato.

DFM *grazioso*

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

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

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

A.V.V.A.

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

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.

K 17

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

AWA.
Your dear An - na.

And in - dict that gui - 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
pp

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

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

DE.M.

How

sub-tle in-fer-eu - 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.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 7/8 time signature. It contains the lyrics "ev-ry one that you're no cred-it to our race". The middle staff is another vocal line, also in treble clef, with the lyrics "Your conduct and your words are". Above this staff is the tempo marking "G. DUKE.". The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and chords, with the instruction "animato." written above the right-hand part.

DEM.

The

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

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two flats, containing the lyrics "The" and "shad - y,". Above this staff is the tempo marking "DEM.". The middle staff is another vocal line in treble clef with the lyrics "The Princess is this noble la - dy,". The bottom two staves are piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes and chords, with a more active accompaniment style than the first system.

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

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two flats, containing the lyrics "real import - ed ar - ti-cle at last, But why is he so". The middle staff is another vocal line in treble clef with the lyrics "real import - ed ar - ti-cle at last, But why is he so". The bottom two staves are piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes and chords, with a more active accompaniment style than the first system.

BORIS.

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

Moderato.

f *pp*

Au - 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.

rit. mol.

daughter of a fak - tr ha ha ha ha ha ha ha ha ha ha ha ha ha ha

daughter of a fak - tr ha ha ha ha ha ha ha ha ha ha ha ha ha ha

daughter of a fak - tr ha ha ha ha ha ha ha ha ha ha ha ha ha ha

The first system consists of four vocal staves (bass, treble, treble, bass) and a piano accompaniment. The vocal parts are in 2/4 time with a key signature of two flats. The piano accompaniment is in 2/4 time with a key signature of two flats. The lyrics are "daughter of a fak - tr ha ha ha 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 (bass, treble, treble, bass) and a piano accompaniment. The vocal parts are in 2/4 time with a key signature of two flats. The piano accompaniment is in 2/4 time with a key signature of two flats. The lyrics are "On, see the hors - es gai - ly speed - ing, On,". The piano accompaniment includes a forte dynamic marking (*ff*) and a *rit.* marking.

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;

Still ny - e - der - - - shan

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

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

Still ny - e - der - - - shan

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

nu - e Zarst wiu na

thine. 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

12756

love thee with a passion di-vine.

Slaw - - - yi - - - na

sex - 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

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 -

12756

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 ea - - chan - - - i.

he zar ea - - chan - - - i.

he zar ea - - chan - - - i.

Più animato.

pp

There is a comat-ri-men - tal fusion. Its all an opti-cal il-

lusion, Back to the cab-in-ets 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

Ca-bal - la

p

sf

Com spirito.

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

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

eoo - 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. *1.V.V. con espressione.*

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

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

Andante. Tutta forza.

A musical score for the song "Love is Every-thing". The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics: "Ah Love is ev'ry - thing", "Love's the sunshine, Love's the rain, Love is ev'ry - thing", and "Love's the sunshine, Love's the rain, Love is ev'ry - thing." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and a melodic line in the right hand. The score is divided into eight systems, each with a vocal line and a piano accompaniment line. The lyrics are repeated across the systems, with some variations in phrasing and punctuation.

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.

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**p*

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 cring - ing
dorn.

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

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

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

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.

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

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.

CRS.

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

P.
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 - be - ri - a hell go.
 On the mor - row, To Si - be - ri - a hell go.

UNVA. 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 score includes a double bar line with repeat dots. The piano part features a *pp* dynamic marking.

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 key signature remains three flats, and the time signature is 6/8. The piano part continues with a consistent accompaniment 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.

to the cring-ing Char-la-tan.

BORIS.

Yes, death and deg-ra-da-tion

am a hat-ed man.

ff

Yes, death and deg-ra-da-tion

Yes, death and deg-ra-da-tion

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

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 2/2. The piano part includes a dynamic marking of *mf*.

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

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The piano part includes dynamic markings of *mf* and *resc.*

Thoughts of dun - geons
to the Char - la - tan.

Thoughts of dun - geons
Thoughts of dun - geons
Thoughts of dun - geons
Thoughts of dun - geons
Thoughts of dun - geons

Char - la - tan.
Char - la - tan.

p

deep and clam - my, Fill his soul with woe,
deep and clam - my, Fill his soul with woe,
deep and clam - my, Fill my soul with woe,
deep and clam - my, Fill his soul with woe,
deep and clam - my Fill his soul with woe,
deep and clam - my Fill his soul with woe,

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

To he will sor - row, On the mor - row

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

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

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

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

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

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

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

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

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

ff

Grandioso.

ff

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

The piano accompaniment features a steady bass line in the left hand and chords in the right hand, supporting the vocal melody. The key signature has two flats (B-flat major), and the time signature is 2/2.

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 -
 piu meno poco a poco.

The image shows a musical score for a song. It consists of ten staves of music. The first nine staves are vocal lines, each with the lyrics: "rief, _____ His days are brief, _____ Tho' he _____ will sor-row,". The lyrics are split across the staves. The first staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row,". The second staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row,". The third staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row,". The fourth staff has "rief, _____ My days are brief, _____ Tho' I _____ will sor-row,". The fifth staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row,". The sixth staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row". The seventh staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row." The eighth staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row." The ninth staff has "rief, _____ His days are brief, _____ Tho' he _____ will sor-row." The tenth staff is a piano accompaniment, featuring a grand staff with treble and bass clefs. The music is in a minor key, indicated by three flats in the key signature. The tempo and style are not explicitly stated.

rief, _____ His days are brief, _____ Tho' he _____ will sor-row,
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row,
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row,
 rief, _____ My days are brief, _____ Tho' I _____ will sor-row,
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row,
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row.
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row.
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row.
 rief, _____ His days are brief, _____ Tho' he _____ will sor-row.

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a I'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

On the mor - row To _____ Si - be - ri - a he'll

8

go, he'll go
 go, he'll go
 go, he'll go
 go, I'll go
 go, he'll go
 go, he'll go
 go, he'll go
 go, he'll go

ff
f

Act III.

a. Entre Acte.

b. Mazurka.

N^o 12.

Allegretto moderato e grazioso.

leggiero.

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 eighth-note figures.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment with chords and eighth-note patterns.

Third system of the piano score. The right hand has a melodic line with some sixteenth-note passages, and the left hand continues with a consistent accompaniment.

Fourth system of the piano score. The right hand features a melodic line with some sixteenth-note passages, and the left hand continues with a consistent accompaniment.

Fifth system of the piano score. The right hand has a melodic line with some sixteenth-note passages, and the left hand continues with a consistent accompaniment.

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 *mf* (mezzo-forte) dynamic marking in the right hand and a *pp* (pianissimo) dynamic marking in the left hand.

Tempo di Mazurka. Mazurka.

Fourth system, marking the beginning of a Mazurka section. The tempo is indicated as "Tempo di Mazurka." and the dynamic is *ff* (fortissimo). The right hand plays a rhythmic pattern of chords, and the left hand plays a steady eighth-note accompaniment. The key signature has two sharps and the time signature is 3/4.

Fifth system of the Mazurka section. The dynamic is *f con forza.* (forte con forza). The right hand features a melodic line with triplets and eighth notes, while the left hand continues with a steady accompaniment. The key signature has two sharps and the time signature is 3/4.

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 steady accompaniment of 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, featuring a *p* dynamic marking and a triplet of eighth notes in the right hand.

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

Fifth system of the piano score, including a *ff* dynamic marking in the right hand.

Sixth system of the piano score, concluding the page with complex chordal textures in both hands.

System 1: Treble and bass clefs. Treble clef has a sharp key signature and a common time signature. The first measure has an accent (^) over a chord. The second measure has a dynamic marking *f con forza.*. The third measure has a dynamic marking *p*. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes.

System 2: Treble and bass clefs. Treble clef has a sharp key signature and a common time signature. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has an accent (^) over a chord. The fifth measure has an accent (^) over a chord. The sixth measure has an accent (^) over a chord.

System 3: Treble and bass clefs. Treble clef has a sharp key signature and a common time signature. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has an accent (^) over a chord. The fourth measure has an accent (^) over a chord. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes.

System 4: Treble and bass clefs. Treble clef has a sharp key signature and a common time signature. The first measure has a dynamic marking *p*. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes.

System 5: Treble and bass clefs. Treble clef has a sharp key signature and a common time signature. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes.

System 6: Treble and bass clefs. Treble clef has a sharp key signature and a common time signature. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes.

First system of a piano score. The right hand features a dense, rapid sixteenth-note pattern, while the left hand plays a steady accompaniment of eighth notes with chords.

Second system of the piano score, continuing the dense sixteenth-note texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the piano score. The right hand continues with sixteenth-note runs, and the left hand features some chordal changes and rests.

Fourth system of the piano score. The right hand has a melodic line with triplets and slurs, while the left hand provides harmonic support with chords.

Fifth system of the piano score, showing further development of the melodic and harmonic material in both hands.

Sixth system of the piano score. The right hand continues with melodic lines, and the left hand features a section marked *f con forza* (forte with force) followed by a section marked *p* (piano).

The first system of music consists of two staves. The treble staff begins with a melodic line containing eighth and sixteenth notes, followed by a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff features a melodic line with eighth notes and triplets. The bass staff maintains a steady accompaniment with chords.

The third system includes the instruction *leggiero.* above the treble staff and *pp* (pianissimo) below the bass staff. The treble staff has a melodic line with triplets and a fermata. The bass staff continues with chords.

The fourth system shows more complex rhythmic patterns in the treble staff, including triplets and sixteenth notes. The bass staff has a more active accompaniment with eighth notes.

The fifth system continues the intricate rhythmic development. The treble staff features melodic lines with triplets and sixteenth notes. The bass staff has a steady accompaniment.

The sixth system concludes the piece. The treble staff has a melodic line with triplets and a final cadence. The bass staff has a steady accompaniment and ends with a final chord. The piece concludes with a double bar line and repeat dots.

Meditation "Oh, sunlit sea beyond the west"¹⁹

ANNA.

N^o 13.

Andante sostenuto. L.V.V.

Oh, sun-lit
 sea, be-yond 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 try-sting time you keep Oh, land of sweet Ar-

ca-dy, Plea-sid stream of Le-the, On thy shore,

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

rit.
I would glad-ly sleep.

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.

DE V.

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 -

f

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, Is stat - ing it quite mild.

artshe is num - ber one, Is 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 music features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The tempo is marked 'Allegretto con brio'.

DEMIDOFF:

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

The first system shows the vocal line for Demidoff and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides a steady rhythmic accompaniment.

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-

The second system continues the vocal line and piano accompaniment. The lyrics describe the frogs' behavior and the king's intervention.

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

The third system concludes the vocal line and piano accompaniment. The lyrics describe the king's actions and the resulting order.

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

He not giv - en much to talk, Would brook no con - tra - dic - 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 kick - 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 -

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

DEM. WITH BASSES

Maestoso.

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

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

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.

Nº 15.

Marziale. *ANYA.*

KAT. AND SOPHIA. The

Marziale. *f*

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 praeti - cal, tac - ti - cal in his gen - er - al 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.*

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. 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

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

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! If I were he, I think I'd flee, To Chi-na or Ja-pan. Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

The musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs. The first three pairs have the lyrics 'to that ver - y wick-ed man!'. The fourth pair has the lyrics 'to that ver - y wick-ed man! If I were he, I think I'd flee, To Chi-na or Ja-pan. Yes,'. The fifth, sixth, seventh, and eighth pairs have the lyrics 'to that ver - y wick-ed man!'. The piano accompaniment is at the bottom, featuring a right-hand melody and a left-hand accompaniment.

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 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!—

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!—

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

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} my be-lief, ^{My} 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. 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-

- 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 empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are arranged vertically and are currently blank, containing only rests.

A musical score for piano, consisting of a treble staff and a bass staff. The key signature is one sharp (F#). The treble staff contains a melodic line with several measures, including a long note with a fermata. The bass staff contains a rhythmic accompaniment with eighth notes and chords.

The image displays a musical score for the end of an opera. It consists of ten staves of music. The first nine staves are empty, indicating that the vocal or instrumental parts for these instruments have not yet begun or are silent. The tenth staff is a grand staff (treble and bass clefs) containing the final musical notation. This notation includes a melodic line in the treble clef and a bass line in the bass clef, both ending with a double bar line and repeat dots. The key signature is one sharp (F#), and the time signature is common time (C).

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