

Written for the DEWOLF HOPPER OPERA Co

The Charlatan

Comic Opera
in Three Acts.



• MUSIC BY •

• JOHN PHILIP SOUSA.

WRITTEN EXPRESSLY FOR
THE DE WOLF HOPPER OPERA CO.

THE CHARLATAN.

Comic Opera
in Three Acts.

Book by

CHARLES KLEIN,

Music by

JOHN PHILIP SOUSA.



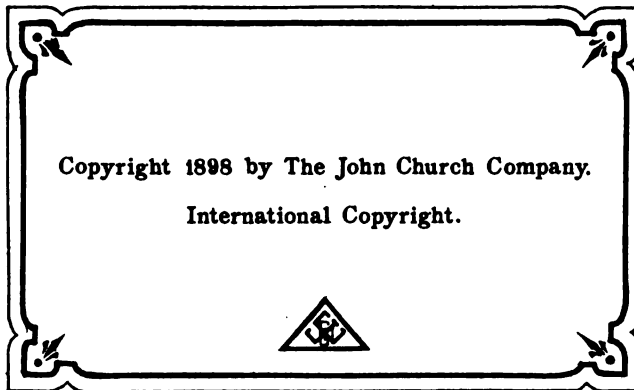
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CAST.

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.



Con spirito.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes and sixteenth notes, some with accents. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning, and a *p* (piano) marking appears towards the end of the system.

The second system continues the musical piece. It features similar rhythmic patterns and melodic lines in both staves. The bass staff has a prominent line with several notes marked with accents.

The third system shows a change in dynamics to *ff* (fortissimo). The music continues with complex rhythmic textures and melodic development in both staves.

Andante.

con espressione.

The fourth system is marked *Andante* and *con espressione*. The tempo is slower, and the music is more expressive. The treble staff features a melodic line with many accents, while the bass staff provides a steady accompaniment.

The fifth system continues the *Andante* section. The music is characterized by sustained chords and a slower, more deliberate melodic flow.

The sixth system concludes the page. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. It begins with a piano (*pp*) dynamic marking. The upper staff has chords and melodic lines, while the lower staff provides a steady accompaniment.

The third system introduces the tempo *Allegro marziale.* It includes dynamic markings such as *rit.* (ritardando), *pp cresc.* (pianissimo crescendo), *a* (accent), and *poco* (poco). The music features a change in key signature and a more rhythmic bass line.

The fourth system shows a melodic line in the treble clef with accents and a consistent accompaniment in the bass clef. The dynamics are marked as *a* and *poco*.

The fifth system continues the musical development with similar melodic and accompaniment patterns. The bass line is particularly active with eighth-note figures.

The sixth system concludes the page with a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef. The music ends with a series of notes and rests.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano). The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a dynamic marking of *mf* (mezzo-forte). The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *ff* (fortissimo). The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with a dynamic marking of *pp* (pianissimo). The bass clef staff continues the rhythmic accompaniment.

Andante.
dolce e sostenuto.
p
- an - do.

This system shows the beginning of a piece in 3/4 time. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a steady accompaniment. The tempo is marked 'Andante' and the mood is 'dolce e sostenuto'. A dynamic marking of *p* (piano) is present.

mf

The second system continues the melodic and harmonic development. The right hand has more complex rhythmic patterns, including some sixteenth-note runs. The left hand maintains a consistent accompaniment. A dynamic marking of *mf* (mezzo-forte) is used.

expression *mf*

The third system features a more expressive melodic line in the right hand. The left hand accompaniment is also more active. A dynamic marking of *mf* with the instruction 'expression' is present.

This system contains a series of chords and arpeggiated figures in both hands, creating a rich harmonic texture. The right hand has some sixteenth-note patterns.

L'istesso tempo.
ff
p

The fifth system introduces a change in tempo to 'L'istesso tempo' (the same tempo). It features a powerful *ff* (fortissimo) chord in the right hand, followed by a *p* (piano) section in the right hand. The left hand continues with a steady accompaniment.

crescendo a poco a poco

The final system on the page shows a gradual increase in volume, marked 'crescendo a poco a poco'. The right hand has a melodic line with some grace notes, while the left hand provides a consistent accompaniment.

This page of piano sheet music consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano) in the third system, *ff* (fortissimo) in the second and fifth systems, and *f* (forte) in the fifth system. The piece features several melodic lines with slurs and accents, and a complex bass line with frequent chordal textures. The first system has a fermata over the first measure of the treble staff. The second system has a fermata over the first measure of the treble staff and a *ff* marking in the bass staff. The third system has a *p* marking in the bass staff. The fourth system has a fermata over the first measure of the treble staff. The fifth system has a fermata over the first measure of the treble staff and a *f* marking in the bass staff. The sixth system has a fermata over the first measure of the treble staff.

First system of musical notation. The right hand (treble clef) features a melody with dotted rhythms and accents. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand continues the melody with eighth-note patterns. The left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand. The key signature remains two sharps.

Third system of musical notation. The right hand features a melodic line with some slurs and ties. The left hand continues the eighth-note accompaniment. The key signature remains two sharps.

Fourth system of musical notation. The right hand has a melodic line with a slur and a tie. The left hand continues the eighth-note accompaniment. The key signature remains two sharps.

Fifth system of musical notation. The right hand features a melodic line with a slur and a tie. The left hand continues the eighth-note accompaniment. The key signature remains two sharps.

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. The key signature remains two sharps.

Con spirito.

The first system of music features a piano (right hand) and bass (left hand) staff. The piano part begins with a series of sixteenth-note runs, marked with 'accelerando.' and a forte 'ff' dynamic. The bass part provides a steady accompaniment with eighth-note patterns. The key signature is one sharp (F#) and the time signature is 2/4.

The second system continues the musical piece. The piano part features more complex sixteenth-note passages and some chords with accents (^). The bass part maintains its rhythmic accompaniment.

The third system shows the piano part with a mix of sixteenth-note runs and chords. The bass part continues with its accompaniment. The key signature remains one sharp.

The fourth system introduces a key change to one flat (Bb) in the piano part. The piano part features chords and sixteenth-note runs. The bass part continues with its accompaniment.

The fifth system continues with the key signature of one flat. The piano part has chords and sixteenth-note runs. The bass part continues with its accompaniment.

The sixth system concludes the page. The piano part features chords and sixteenth-note runs. The bass part continues with its accompaniment. The key signature remains one flat.

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.

Nº 1.

Allegretto con spirito.

f con forza

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

bus - tle, Is in keep - ing with the day.

Palpi - ta - ting hearts with hopes are

bus - tle, Is in keep - ing with the day.

Palpi - ta - ting hearts with hopes are

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

Giacoso e piu

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

f piu anima

anima.

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

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

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part includes a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "On this morn, To see the coun-try fair. So, beat the drum,".

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 with three vocal staves and piano accompaniment. The lyrics are: "Sound the horn, And let your bark-ers rend the air; In crowds we come".

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 continues with three vocal staves and piano accompaniment. The lyrics are: "On this morn, To see the coun-try fair, Slim ac - ro - bats we a -". The piano part includes a dynamic marking of *p leggiero* in the final measure.

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below each staff. 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 lyrics are: "dore, But beard-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

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "jaw, We do not care to see. The pig that knows the". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand towards the end of the system.

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

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when". The piano accompaniment continues with a steady bass line and a right-hand melody.

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,

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.

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

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

p
Is a peach.
Is a peach.

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

PARLANTE.

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

List, his speech!

List, his speech!

This system contains four staves. The top staff is a vocal line with lyrics: "up and pay your mon - ey, I be - seech! My first will". The second and third staves are vocal lines with lyrics: "List, his speech!". The fourth staff is a piano accompaniment. The music is in G major and 4/4 time.

Recit.

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

We object.

We object.

This system contains four staves. The top staff is a vocal line with lyrics: "be the beautifully sentimental though slightly problematic How will the play, entitled 'Alphonzo the Brave, and the fair Imo - - gene.'". The second and third staves are vocal lines with lyrics: "We object.". The fourth staff is a piano accompaniment. The music is in G major and 4/4 time.

Recit.

This system contains two staves, both piano accompaniment. The music is in G major and 4/4 time.

strange adventures of Jack and the Bean? Then Cym - be - line. Or

We object. No!

We object. No!

musical notation

piu lento

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

No! No!

No! No!

musical notation

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "pan - o - ram - a of the na - vy - A play that deals with scenes most martial, To (Enter Prince Boris.)". The piano accompaniment includes a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

sol - dier but - tons maids are partial.

piu vivo

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

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

The second system continues the musical score. It features a vocal line and piano accompaniment. The vocal line has the lyrics "sol - dier but - tons maids are partial." followed by "Prince Bo - ris shall se - lect the play, His" repeated on two staves. The tempo marking *piu vivo* is placed above the second vocal staff. The piano accompaniment continues with a similar rhythmic pattern, including a grand staff with treble and bass clefs.

BORIS.

We will

choice and wish we'll all o - bey.

choice and wish we'll all o - bey.

Moderato.

rit.

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

pp

Moderato semplice.

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

Ah

Ah

Moderato semplice.

BORIS.

He was a Knight of
me! Ah— me!
me! Ah— me!

The first system of the musical score consists of five staves. The top staff is the vocal line for Boris, with lyrics "He was a Knight of". Below it are two staves for a vocal ensemble, each with lyrics "me! Ah— me!". The bottom two staves are the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

an-cient fam-i - lee. He
Ah— me! Ah— me!
Ah— me! Ah— me!

The second system continues the musical score with five staves. The vocal line begins with "an-cient fam-i - lee." and ends with "He". The vocal ensemble staves have lyrics "Ah— me! Ah— me!". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

BORIS.

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

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

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

cried — "Why was I born?" Love dies

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

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

show - ers."

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef, both with a key signature of one sharp. The lyrics are: "dore, But beard-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

The second system continues the musical score. The vocal staves have the lyrics: "jaw, We do not care to see. The pig that knows the". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right-hand staff.

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

The third system concludes the musical score. The vocal staves have the lyrics: "al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when". The piano accompaniment continues with the same instrumental texture.

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,

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.

PARLANTE.

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

List, his speech!

List, his speech!

This system contains the first musical passage. It features a vocal line with lyrics and three piano accompaniment staves. The piano part includes a grand staff with treble and bass clefs. The tempo is marked 'PARLANTE'.

Recit.

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

We object.

We object.

This system contains the second musical passage. It features a vocal line with lyrics and three piano accompaniment staves. The piano part includes a grand staff with treble and bass clefs. The tempo is marked 'Recit.' and there are dynamic markings like 'ff'.

Recit.

This system contains the third musical passage, which is a piano accompaniment. It features a grand staff with treble and bass clefs. The tempo is marked 'Recit.'.

strange adventures of "Jack and the Bean." Then Cym - be - line. Or

We object. No!

We object. No!

p

This system contains 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. The lyrics are: "strange adventures of 'Jack and the Bean.'" Then Cym - be - line. Or We object. No! We object. No! The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

piu lento

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

No! No!

No! No!

This system contains four vocal staves and a piano accompaniment. The tempo marking is *piu lento*. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Lo - hen - grin. Then some-thing wa - ter - y and wav-y, A No! No! No! No!" The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with long rests. The fourth staff is a bass line with a long rest. The fifth staff is a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand.

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 consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics and musical notation. The fourth staff is a bass line with lyrics and musical notation. The fifth staff is a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand.

BORIS.

We will
choice and wish well all o - bey.
choice and wish well all o - bey.

This system contains the first vocal entry for Boris. It features a vocal line in G major with lyrics "We will choice and wish well all o - bey." and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

Moderato.

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

pp *rit.*

This system continues the vocal line with the lyrics "have the story of the faith - less knight and the phil - o-soph - ic". The tempo is marked "Moderato." and includes a "rit." (ritardando) marking. The piano accompaniment features a melodic line with grace notes and a steady bass line.

Moderato semplice.

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

Ah
Ah

This system begins with the vocal line for the "maid" character, with lyrics "maid:— 'She was a maid of sweet sim- pli - ci - tee,". The tempo is "Moderato semplice." and includes vocal exclamations "Ah" and "Ah". The piano accompaniment is simple and accompanimental.

Moderato semplice.

This system continues the piano accompaniment for the previous system, featuring a melodic line with grace notes and a steady bass line.

BORIS.

He was a Knight of

me! Ah— me!

me! Ah— me!

This system contains the first vocal line with the lyrics "He was a Knight of". It includes two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The vocal lines feature a melodic line with a long note on "me!" and a shorter line with "Ah—" and "me!". The piano accompaniment 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 and piano parts. The vocal line begins with the lyrics "an-cient fam-i - lee." and ends with "He". It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines feature a melodic line with a long note on "me!" and a shorter line with "Ah—" and "me!". The piano accompaniment continues with harmonic support.

BORIS.

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

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

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

rit.

cried — "Why was I born?" Love dies

rit. *p dolce*

pp 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 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 four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a whole rest. The second and third staves are vocal lines with lyrics. The second staff has a treble clef and the third has a bass clef. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment.

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 four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a whole rest. The second and third staves are vocal lines with lyrics. The second staff has a treble clef and the third has a bass clef. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment.

BORIS.

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

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

for a false love sighs?" There

Ah— me! Ah— me!

Ah— me! Ah— me!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "for a false love sighs?" followed by a long rest and then "There". The second and third staves are vocal lines in treble clef, each with the lyrics "Ah— me!". The fourth staff is a piano accompaniment line in bass clef, providing harmonic support for the vocal lines.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "came a-noth-er gal-lant woo - ing, And soft - ly coo - ing, And like wise". The middle and bottom staves are piano accompaniment lines in treble and bass clefs, respectively, featuring block chords and melodic fragments.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "su - ing— Her wed - ding ring she's fond - ly view - ing, Which proves its". The middle and bottom staves are piano accompaniment lines in treble and bass clefs, respectively, continuing the harmonic and melodic development.

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

rit.

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

rit. *dolce*

dolce

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

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

show - ers?"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dolce

Detailed description: This system contains the first two lines of the musical score. It features a vocal line at the top with lyrics "show - ers?". Below it are two staves for a vocal duet, both with the lyrics "Love dies when win - try skies are gray, And". The bottom two staves are for piano accompaniment, with the word "dolce" written above the right-hand part.

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 second two lines of the musical score. It features a vocal line at the top with lyrics "dead and dy - ing are the flow - ers. Love sighs". Below it are two staves for a vocal duet, both with the lyrics "dead and dy - ing are the flow - ers. Love sighs". The bottom two staves are for piano accompaniment.

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

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

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

The score consists of four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment in bass clef. The music is in G major and 2/4 time. The lyrics are repeated on each vocal staff.

Allegretto.

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

show - ers?"

show - ers?"

The score consists of four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment in bass clef. The music is in G major and 2/4 time. The lyrics are repeated on each vocal staff.

Allegretto.

pp

The score consists of four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment in bass clef. The music is in G major and 2/4 time. The lyrics are repeated on each vocal staff.

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

This block contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics "Clar - ette, Jou - jou". The piano accompaniment consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

DANCE.

Allegretto a la quadrille.

pp

This block shows the beginning of a dance piece. It features a piano accompaniment on two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegretto a la quadrille" and the dynamics are marked "pp". The piano part has a rhythmic accompaniment with eighth and sixteenth notes.

sf

This block shows the second system of the dance piece. It features a piano accompaniment on two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamics are marked "sf". The piano part has a rhythmic accompaniment with eighth and sixteenth notes.

This block shows the third system of the dance piece. It features a piano accompaniment on two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part has a rhythmic accompaniment with eighth and sixteenth notes.

This block shows the fourth system of the dance piece. It features a piano accompaniment on two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part has a rhythmic accompaniment with eighth and sixteenth notes.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major. The piece begins with a series of chords and moving lines in both hands, featuring dynamic markings of *ff* and *p*.

Musical notation for the piano introduction, continuing from the previous system with two staves (treble and bass clef) in G major.

Animato.

Musical notation for the piano introduction, featuring a dense texture with rapid sixteenth-note patterns in the right hand and a steady bass line in the left hand. The dynamic marking is *ff*.

Musical notation for the piano introduction, continuing the dense texture with rapid sixteenth-note patterns in the right hand and a steady bass line in the left hand.

BORIS. (To a group of girls.)

Vocal and piano accompaniment for the song "BORIS." The vocal line is on a single staff in G major, with lyrics: "Bright eyes glancing, 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". The piano accompaniment consists of two staves (treble and bass clef) in G major, providing harmonic support for the vocal line.

Piano accompaniment for the song "BORIS.", consisting of two staves (treble and bass clef) in G major, continuing the harmonic support for the vocal line.

Bright eyes dancing, 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 features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment is written for the right and left hands on a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Bright eyes dancing, 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,"

maids entrancing,
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 continues the vocal line and piano accompaniment. The lyrics are: "maids entrancing, 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,"

I _____

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,

8

8

8

8

love _____ I _____

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

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

8

8

8

8

accel.

accel.

love _____ thee _____ love

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of three staves. The top staff has the lyrics "love _____ thee _____ love". The middle and bottom staves have the lyrics "crowds we come this mer - ry morn, To see _____ the". The piano accompaniment is written for the right and left hands on a grand staff, with the right hand playing a melody and the left hand providing harmonic support.

thee. _____

fair. _____

fair. _____

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of three staves. The top staff has the lyrics "thee. _____". The middle and bottom staves have the lyrics "fair. _____". The piano accompaniment continues with the right and left hands on a grand staff, maintaining the harmonic and melodic structure established in the first system.

- a. Introduction and Solo: "As the agent."
- b. Song and Chorus: "Pluto's Partner I."

KATRINKA, DEMIDOFF AND MIXED CHORUS.

No. 2.

Moderato.

(Behind the scene.)

(Enter Katrinka.) a tempo.

KATRINKA.

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 the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

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

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

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

The third system concludes the musical score. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

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

CHORUS. f

Hur - rah for

Hur - rah for

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'hear his foot-falls' mu-sic com - ing near.' followed by a rest. The chorus begins with 'Hur - rah for' on a high note, repeated in a lower voice. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamic markings *f* and *ff*.

The man of

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

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

p

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'The man of' followed by 'Dem - i - doff! Mas - ta - don - ie Dem - i - doff!' repeated in two voices. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a dynamic marking *p*.

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

Hur - rah for

Hur - rah for

The first system of music features a vocal line in the upper staff with the lyrics "mys - ter - y will now ap - - pear!". Below it are two more vocal staves, each with the lyrics "Hur - rah for". The piano accompaniment is shown in the lower two staves, with dynamic markings *f* and *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!

The second system of music features a vocal line in the upper staff with the lyrics "Get your purs - es". Below it are two more vocal staves, each with the lyrics "Dem - i - doff! Un - la - con - ic Dem - i - doff!". The piano accompaniment is shown in the lower two staves, with a dynamic marking *p*.

(Enter Demidoff.)

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

The third system of music features a vocal line in the upper staff with the lyrics "read - y all, — Same price for the short as tall, I hear my". Above the staff, there is a marking "(Enter Demidoff.)". The piano accompaniment is shown in the lower two staves, with a dynamic marking *f*.

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

CHORUS.

He hears his

He hears his

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'mas-ter call, Great Dem - i - doff is here.' followed by a 'CHORUS' section with the lyrics 'He hears his' and 'He hears his'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a fortissimo (*ff*) dynamic marking.

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 second vocal line and piano accompaniment. It begins with a melodic flourish for 'DEMIDOFF.' marked 'ritard.' (ritardando) and the vocalization 'Ah'. This is followed by two vocal lines with the lyrics 'mas-ter call, Great Dem - i - doff is here!'. The piano accompaniment continues with a steady rhythmic pattern.

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-ning's fier - y flash, Thun - der's

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

KATRINKA.
dolce.

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

DEMIDOFF.

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

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

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

DEMIDOFF. *Con spirito.*

I am the sev - enth

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

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

stat - ing it quite mild!

CHORUS. ff He is the
He is the

This system contains the first vocal line with the lyrics 'stat - ing it quite mild!'. It also includes the beginning of the chorus with the lyrics 'He is the' and 'He is the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

This system contains the second vocal line with the lyrics 'sev - enth son of a sev - enth son, Like - wise a Sun - day' repeated. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

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

This system contains the third vocal line with the lyrics 'child. To say in ma - glo arts he is num - ber' repeated. The piano accompaniment features a more complex harmonic structure with some chords and a steady bass line.

one, is stat - ing it quite mild.

one, is stat - ing it quite mild.

DEM.

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

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

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

KATRINKA.

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

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

Con spirito.

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

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

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

it quite mild. _____

ff He — is the sev - enth

CHORUS. ff He — is the sev - enth

ff

Like - wise a Sun - day child.

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

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

Is

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

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

stat - ing it quite mild.

stat - ing it quite mild.

stat - ing it quite mild.

Quartette: "Social Laws"

ANNA, KATRINKA, DEMIDOFF AND JELICOFF.

No. 3.

Allegretto grazioso.

DEMIDOFF.

f *p* *A* *In*

p leggiero

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

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

odd - est kind of so - cial laws. If a - my 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 il - li - pu - tian and gro -

ANNA.

KATRINKA.

JELICOFF.

DEMIDOFF.

In - ter -
And gro -

tere?
tesque?

In - ter - fere?
And gro - tesque?

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

In - ter -
And gro -

In - ter - fere?
And gro - tesque?

In - ter -
And gro -

tere?
tesque?

Why, bless your soul! he'd slap his chest in ex - ul - ta - tion

Why, in that case the du - ty of the lov - er is to

tere?
tesque?

Why, bless your soul! he'd slap his chest in ex - ul - ta - tion

Why, in that case the du - ty of the lov - er is to

tere?
tesque?

Why, bless your soul! he'd slap his chest in ex - ul - ta - tion

Why, in that case the du - ty of the lov - er is to

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

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

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

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

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

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

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

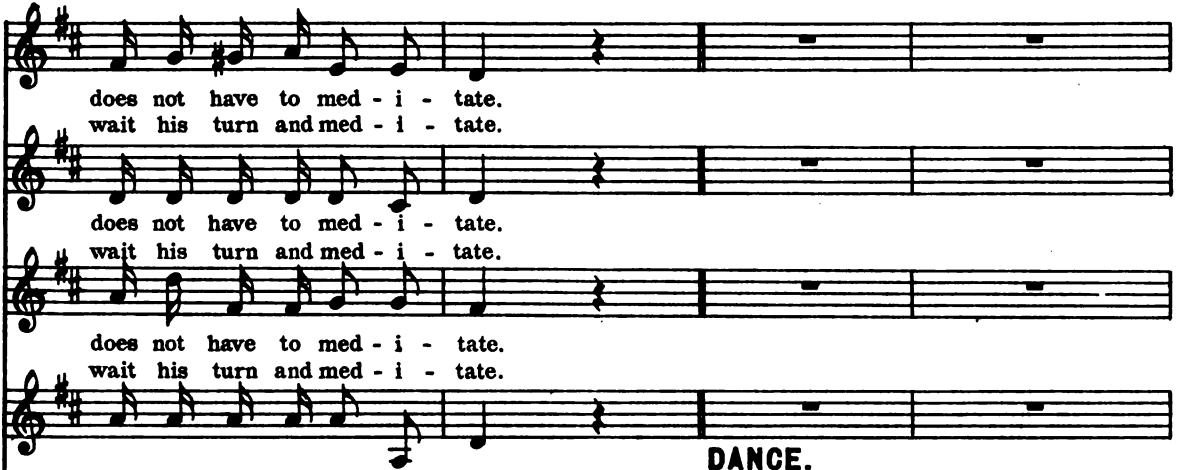
then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

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

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

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

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



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

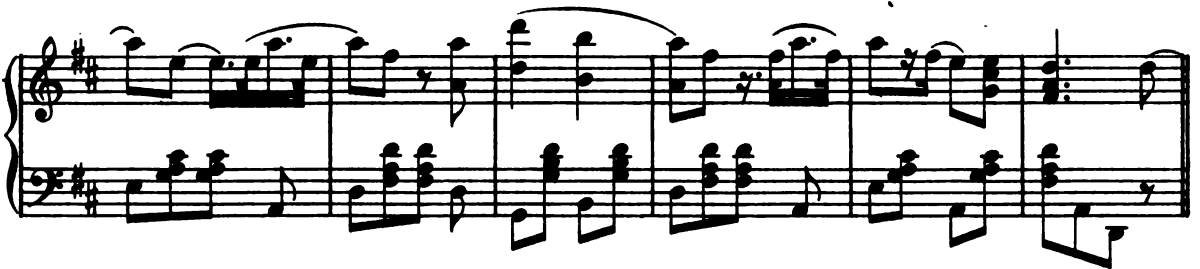
does not have to med - i - tate.
wait his turn and med - i - tate.

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

DANCE.



p



Scene: "Venus, Goddess of Love"

ANNA, KATRINKA, BORIS, DEMIDOFF AND CHORUS.

Nº 4.

Moderato misterioso.

DEM.

Cabal - - la!

pp *f* *lunga.*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a whole rest followed by a melodic phrase. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. Dynamics include *pp* and *f*. A *lunga.* marking is present above the final note of the vocal line.

Ab-dal - - la!

pp *f* *lunga*

The second system of music is similar to the first, with a vocal line and piano accompaniment. The vocal line continues the melodic phrase. Dynamics include *pp* and *f*. A *lunga* marking is present above the final note of the vocal line.

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

ff

The third system of music features a vocal line and piano accompaniment. The vocal line has two phrases: "Ha - wo - - ka!" and "Su - - lon!". The piano accompaniment includes a *ff* dynamic marking and a series of chords in the left hand. The system concludes with a double bar line.

CHORUS. Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

The chorus consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'Ha - wo - ka Su - lon!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with accents.

Con spirito.

Ca-bal - - la Ven - - us,

This section is marked 'Con spirito' and features a vocal line with lyrics 'Ca-bal - - la Ven - - us,'. The piano accompaniment is more active, with a prominent bass line and chords in the right hand. Dynamics include *f* and *p*.

God - dess of Love, opewide thy shell-like ears, And by the mem'ry

The first part of the verse has lyrics 'God - dess of Love, opewide thy shell-like ears, And by the mem'ry'. The piano accompaniment continues with a steady bass line and chords in the right hand.

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

The second part of the verse has lyrics 'of thy loves, The coo - - ing of thy snow-y doves, I, Dem - - i -'. The piano accompaniment remains consistent with the previous section.

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

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

piu rit. e forza

light of fu - ture years. *ritard.*

Oh migh - ty seer, hark! she

Oh migh - ty seer, hark! she

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 -

ANNA.

a tempo

KATRINKA.

Ah

Ah

BORIS.

piu rit.

a tempo

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

out thee, life is in com - plete.

DEMIDOFF.

CHORUS.

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

pp

SOPHIA WITH ALTOS.

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

GOGOL WITH BASSES.

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

a tempo.

rit.

pp

Ah

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

Love's the sun - shine,

Ah

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

Love's the sun - shine,

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

Love's the sun - shine,

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

Love's the sun - shine,

dim.

Love is ev - 'ry - thing, Love,

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

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

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

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

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

dim.

calando.

Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

calando.

calando.

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

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

N^o 5.

Allegretto con spirito.

*p**cresc.**poco - a -*

The first system of the musical score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The right-hand part begins with a series of eighth notes, marked *p* (piano). The left-hand part starts with a *pp* (pianissimo) dynamic, playing a steady eighth-note accompaniment. The tempo is marked *Allegretto con spirito*. The system concludes with the instruction *sempre staccato.*

The second system continues the piano accompaniment. The right-hand part features a melodic line with accents (^) and staccato markings. The left-hand part maintains the eighth-note accompaniment. The dynamic marking *poco* is present at the beginning of the system.

The third system shows the piano accompaniment with a *poco crescendo* marking. The right-hand part includes chords with accents (^) and melodic lines. The left-hand part continues with the eighth-note accompaniment.

The fourth system concludes the piano accompaniment. It features a *Con spirito.* marking and a *ff* (fortissimo) dynamic. The right-hand part has a more complex texture with chords and melodic lines, while the left-hand part continues with the accompaniment.

The first system of music features a piano accompaniment. The right hand plays a series of chords, many marked with an accent (^), while the left hand plays a steady eighth-note bass line.

The second system of music continues the piano accompaniment. It includes a section marked "accel" (accelerando) and a fermata over the final chord of the system.

ANNA.

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 third system contains the vocal line for Anna. The lyrics are: "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 is marked with a piano (*p*) dynamic.

night Is il-lum-ind by the stars that shy-ly twink-
 rill, Crack-ling o'er the ice that by our weight is bend-

The fourth system continues the vocal line. The lyrics are: "night Is il-lum-ind by the stars that shy-ly twink-rill, Crack-ling o'er the ice that by our weight is bend-". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic.

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

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

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

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

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

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

accel *poco* *a*

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

poco *cresc.* *f*

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

yo - ho, Hear us shout - ing with

de - - light On!

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

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

ANNA.

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

KATRINKA AND SOPHIA.

JELICOFF.

DEMIDOFF AND GOGOL.

Musical notation for the vocal parts. It consists of four staves. The first staff is for ANNA, with lyrics 'lead - ing, O - ver hill and dale we mad - ly go.' The second staff is for KATRINKA AND SOPHIA. The third staff is for JELICOFF. The fourth staff is for DEMIDOFF AND GOGOL. The key signature is two flats (B-flat and E-flat).

Piano accompaniment for the first section, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Musical notation for the vocal parts with lyrics. It consists of four staves. The first staff has lyrics 'Yo ho! Yo -'. The second and third staves have lyrics 'On! see the hors-es gai - ly speed - ing, On,'. The fourth staff is for the piano accompaniment. The key signature is two flats.

Musical notation for the vocal parts with lyrics. It consists of four staves. The first and second staves have lyrics 'On! see the hors-es gai - ly speed - ing, On,'. The third and fourth staves are for the piano accompaniment. The key signature is two flats.

Piano accompaniment for the second section, consisting of two staves (treble and bass clef). The music is marked *ff* (fortissimo) and features a rhythmic accompaniment with chords and eighth notes.

hol Yo - - hol

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

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

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

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

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.

2

mad - - ly go.

mad - - ly go.

mad - - ly go.

This system contains the first three vocal staves and the first piano accompaniment staff. The vocal lines are in treble clef with lyrics 'mad - - ly go.' The piano accompaniment is in bass clef. A first ending bracket with the number '2' is placed above the first vocal staff.

mad - - ly go.

mad - - ly go.

This system contains the next three vocal staves and the second piano accompaniment staff. The vocal lines continue with the lyrics 'mad - - ly go.' The piano accompaniment continues with chords and a bass line.

This system is primarily piano accompaniment, featuring a more active melodic line in the right hand and a steady bass line in the left hand. It includes a *ff* dynamic marking.

This system consists of seven empty musical staves, likely representing a section where the vocalists are silent or the piano accompaniment is not present.

This system is primarily piano accompaniment, featuring a more active melodic line in the right hand and a steady bass line in the left hand. It includes several accents (^) over notes in the right hand.

Finale I.

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

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

No. 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. Love's the rain, Love is ev - 'ry - thing.

Agitato. ANNA (aside to Dem.) He's such a nice young man, I

ritard. *f*

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

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "hate to grieve him; To lead him on would be but to de - ceive him."

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

DEMIDOFF.

My

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "Fa - ther, I can - not do it! Some day, I'll sad - ly rue it." Below the vocal line, the name "DEMIDOFF." is written. The word "My" appears at the end of the system.

ANNA. (To Dem.)

I am no Princess, but a

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

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "I am no Princess, but a child, he says you are his dream, why not be - lieve him!" The name "ANNA. (To Dem.)" is written above the vocal line.

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

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "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.

DEM.

My

The second system of music continues the vocal and piano parts. The lyrics are: "Find - ing my rank a swin - dle, Hate in his heart will kin - dle." Below the second vocal staff, the word "DEM." is written. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "My" appear at the end of the system.

BORIS. *con passion* Allegro.

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.

The third system of music begins with the vocal line for Boris, marked "BORIS." and "con passion", with the tempo "Allegro." The lyrics are "love - -". The piano accompaniment is in a grand staff. The second vocal staff continues the lyrics: "child he'd swear a bit, and then go on a bend - er." Below this, the word "CHORUS." is written. The chorus consists of two vocal staves with the lyrics "The sen - ti - men - tal" and "The sen - ti - men - tal". The tempo "Allegro." is written at the end of the system.

- - 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

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 -

Bright star of sum - - - mer -
 fraid he May her an - ger rouse, or ex - cite her
 fraid he May her an - ger rouse, or ex - cite her

L'istesso tempo.

ANNA. (To Boris.)

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

L'istesso tempo.

p

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

DEM.

Dear

BORIS (to Anna.)

Why, what a fun-ny ques-tion

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

(aside)

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

BORIS.

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

DEM.

My

ANNA.

No, No, I am, I

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

am — No, No, I am, I am — (To Anna
aside)

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

rall.

Listesso tempo.

ANNA.

Spoken (Very well.)

On, see the horses
tray me, but o-bey me.
She's a princess of the land.
She's a princess of the land.

a tempo

Listesso tempo.

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Listesso tempo'. The piano part includes the instruction 'a tempo' and a fermata over a measure.

gai - ly speed - ing On, o - ver fields be - deck'd with
snow, On, now our steeds are brave - ly lead - ing,

Detailed description: This system contains two vocal staves and two piano staves. The vocal parts continue from the previous system. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo remains 'Listesso tempo'.

gai - ly speed - ing On, o - ver fields be - deck'd with
snow, On, now our steeds are brave - ly lead - ing,

Detailed description: This system contains two vocal staves and two piano staves. The vocal parts continue from the previous system. The piano accompaniment continues with the same eighth-note accompaniment and chords. The tempo remains 'Listesso tempo'.

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

KATRINKA.

BORIS. On, see the horses

DEMIDOFF. On, see the horses

CHORUS.

On, see the hors-es

On, see the hors-es

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!

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

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a whole rest in every measure, indicating that the vocalists are silent. The seventh staff is the piano accompaniment, written in a grand staff (treble and bass clefs). It features a series of chords and melodic lines, with some notes marked with an accent (^).

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves are vocal parts with whole rests throughout. The seventh staff is the piano accompaniment, continuing the musical texture with chords and melodic fragments, including some notes with accents (^).

Act II.

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

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

No. 7.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the instruction *cresc poco a poco cresc.*. The second system includes the instruction *p leg.*. The third system includes the instruction *giero.*. The fourth system includes the instruction *p*. The score features various musical notations including slurs, accents, and dynamic markings.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a single whole rest in every measure, indicating that the vocalists are silent. The seventh staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The key signature has two flats, and the time signature is 4/4.

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves contain single whole rests, signifying that the vocalists remain silent. The seventh staff is the piano accompaniment, continuing the rhythmic and harmonic pattern from the first system. The system concludes with a double bar line.

Act II.

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

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

No. 7.

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score includes the following markings and features:

- System 1:** Treble clef has a whole rest. Bass clef has a steady eighth-note accompaniment. Dynamic marking: *cresc poco a poco cresc.*
- System 2:** Treble clef has eighth-note patterns. Bass clef continues the accompaniment. Dynamic marking: *f*.
- System 3:** Treble clef has eighth-note patterns. Bass clef continues the accompaniment. Dynamic marking: *p leg.*
- System 4:** Treble clef has quarter-note patterns. Bass clef continues the accompaniment. Dynamic marking: *giero.*
- System 5:** Treble clef has quarter-note patterns. Bass clef continues the accompaniment. Dynamic marking: *p*.

p

crescendo

poco a poco.

piu animato.

pp

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

Second system of musical notation, continuing the piece. The treble clef melody includes some beamed eighth notes and a final accented note. The bass clef accompaniment remains consistent with eighth notes.

Third system of musical notation, showing a change in the treble clef melody with more complex rhythmic patterns and accents. The bass clef accompaniment continues with eighth notes.

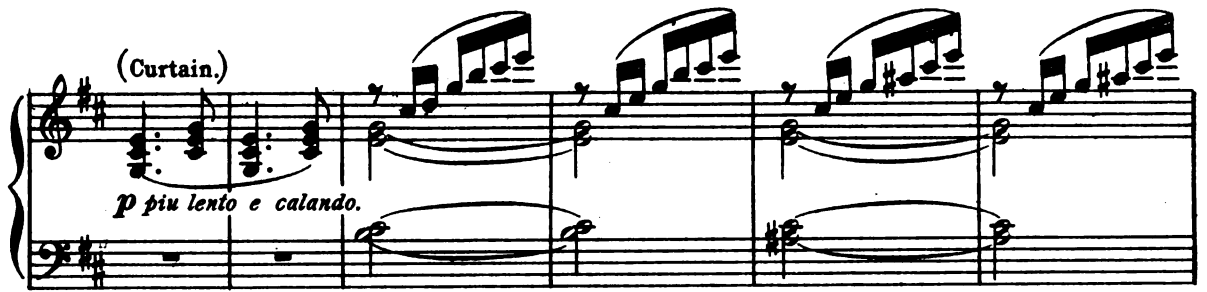
Fourth system of musical notation, featuring a treble clef melody with a series of chords and a final melodic phrase. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation, including a *pp* (pianissimo) dynamic marking in the bass clef. The treble clef melody concludes with a few notes, and the bass clef accompaniment ends with a final chord.

Sixth system of musical notation, featuring a treble clef melody with a series of chords and a final melodic phrase. The bass clef accompaniment continues with eighth notes.

(Curtain.)

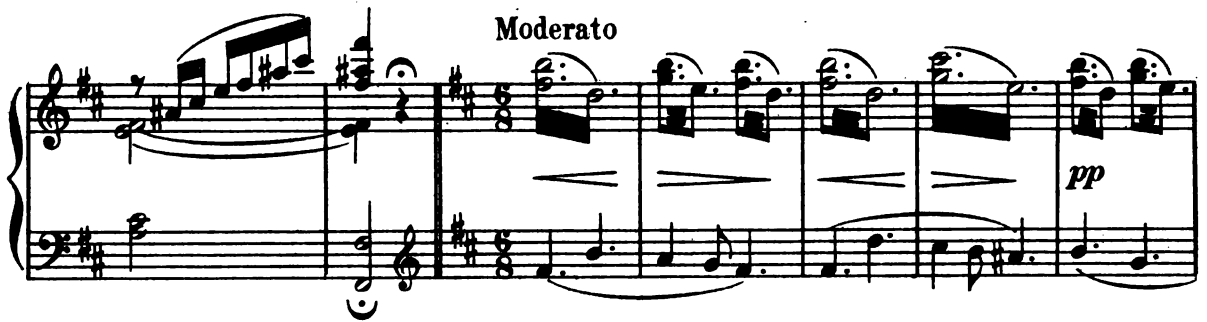
p piu lento e calando.



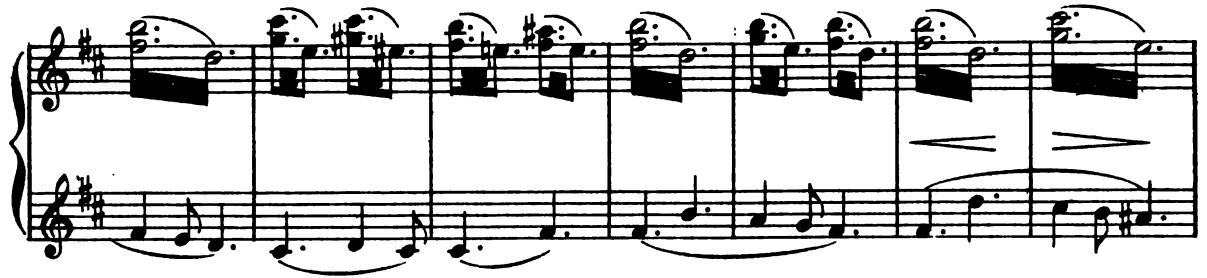
The first system of the musical score consists of two staves. The upper staff contains a melodic line with a series of eighth-note chords, each marked with a fermata. The lower staff provides a harmonic accompaniment with sustained chords. The tempo and dynamics are indicated as 'p piu lento e calando'.

Moderato

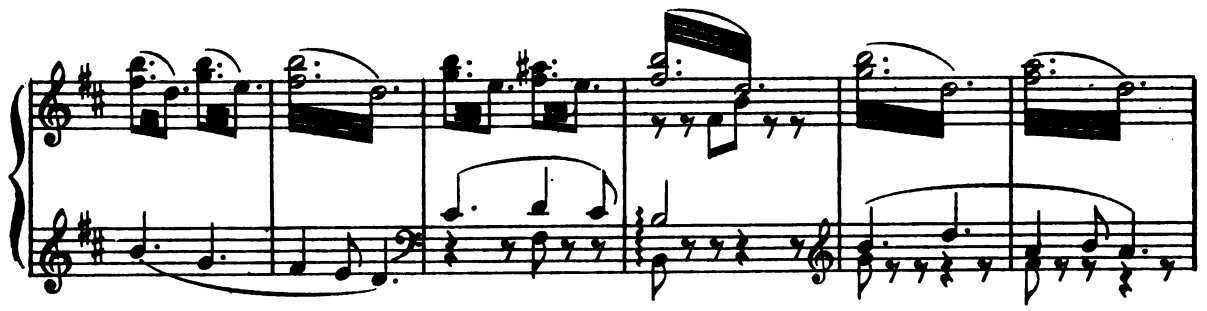
pp



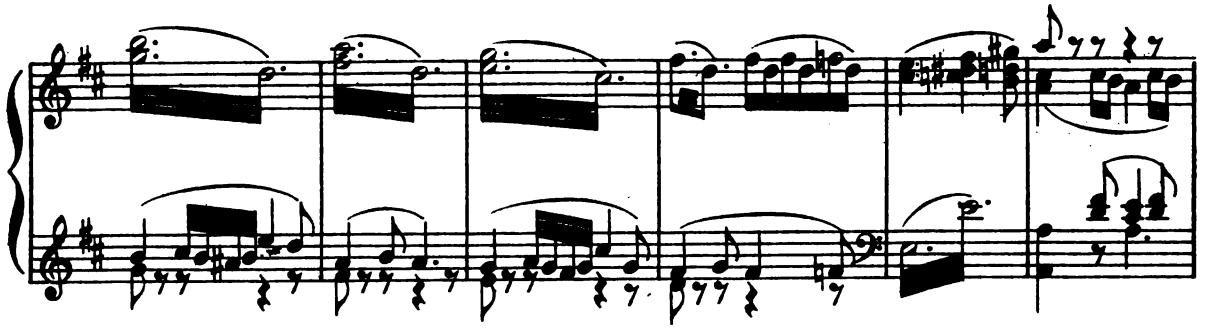
The second system continues the piece with a tempo change to 'Moderato'. The upper staff features a more active melodic line with slurs and accents. The lower staff continues with a steady accompaniment. The dynamic marking 'pp' (pianissimo) is present.



The third system shows further development of the melodic and harmonic themes. The upper staff has a series of chords with slurs, while the lower staff maintains a consistent rhythmic pattern.



The fourth system continues the musical progression. The upper staff features a melodic line with some chromatic movement, and the lower staff provides a rhythmic foundation.



The fifth system concludes the piece on this page. The upper staff has a melodic line that ends with a final chord, and the lower staff provides a concluding accompaniment.

DEMI. Tempo marziale.

I am the sev - enth

p *p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note 'I' and a half note 'am'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics markings of *p* (piano) are present in the piano part.

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

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'son of a sev - enth son,' followed by a half note 'Like - wise' and a half note 'a Sun - day'. The piano accompaniment maintains its rhythmic accompaniment with some melodic movement in the right hand.

child. To say in mag - ic

Detailed description: This system contains measures 5 and 6. The vocal line has a long note for 'child.' followed by 'To say in mag - ic'. The piano accompaniment continues with a consistent bass line and some chordal accompaniment in the right hand.

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

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'arts I am num - ber one, Is stat - ing it quite'. The piano accompaniment concludes the phrase with a final chord in the right hand and a steady bass line in the left hand.

mild.
BORIS AND TENORS.

**GOGOL, PESHOFKI
AND BASSES.**

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 two vocal staves and a piano accompaniment. The lyrics are: "Is stat - ing it quite" and "arts he is num - ber one, Is stat - ing it quite". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

(Whistle.)
mild.
mild. (Whistle.)
pp

This system contains the second and third systems of music. The second system features a whistle section with the instruction "(Whistle.)" and a dynamic marking of "mild.". The piano accompaniment continues with a right-hand melody and a left-hand bass line, including a dynamic marking of "pp".

This system contains the fourth and fifth systems of music. It is primarily piano accompaniment, featuring a right-hand melody and a left-hand bass line. The music continues with various chordal textures and melodic lines.

First system of musical notation, consisting of four staves. The top three staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. It features a melody in the upper staves and a rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of four staves. Similar to the first system, it features a melody in the upper staves and a rhythmic accompaniment in the lower staff. The music continues with various note values and rests.

Third system of musical notation, consisting of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes lyrics: "u - A - en - do." with accents (^) over the 'A' and 'do'. The notation includes various note values and rests.

Fourth system of musical notation, consisting of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes dynamic markings: *pp* (pianissimo) and *ff* (fortissimo). The notation includes various note values and rests.

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 glinting sun-beams on the waters 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

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line starts with a half note 'to' and continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

This system continues the vocal melody and piano accompaniment. The vocal line includes a long note for 'stream,' followed by a melodic phrase for 'The gold - en days, a gold - en dream, — With.' The piano accompaniment continues with similar rhythmic patterns.

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

This system continues the vocal melody and piano accompaniment. The vocal line includes a long note for 'love,' followed by a melodic phrase for 'the ev - er - con - stant theme, Till the sands of time — are'. A piano dynamic marking (*p*) is present in the piano accompaniment.

Allegretto grazioso.

run.

f (Behind the scenes.)

This system contains the final line of the vocal melody and the piano accompaniment. The vocal line consists of a single note 'run.' The piano accompaniment features a rhythmic pattern of eighth notes. A forte dynamic marking (*f*) and the instruction '(Behind the scenes.)' are present.

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

taste the meat, And bless the pair. La

taste the meat, And bless the pair. La

La La La

La La

La La

La La Or-ange flow-ers
 La La Or-ange flow-ers

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

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

ANNA. To -

BORIS.

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

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

Tempo I.

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

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

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

Tempo I.

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

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note on 'gold' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: 'gold - - en days, a gold - en dream _____ With'.

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

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

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

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note pattern. The lyrics are: 'love, the ev - er con - stant theme, Till the'.

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.

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

Duet: "The Matrimonial Guards."

No. 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

The

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

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

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

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

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

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

DEM.

The

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

p

f

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'fe' followed by quarter notes 'male', 'nag - ger,'. The piano accompaniment consists of chords and moving lines in both hands.

to the mu - sic of a cry or laugh. —

The second system continues the vocal line with quarter notes 'to', 'the mu - sic of a cry or laugh.' followed by a long dash. The piano accompaniment continues with similar rhythmic patterns.

The third system is primarily piano accompaniment. The vocal line is mostly empty, with a few notes at the beginning. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

Oh, bye - - - o, my
The col - lege man is rol-lick-ing, fro-lick-ing

The fourth system contains the final vocal lines. The vocal line has a long rest for 'bye - - - o, my' before the final line. The piano accompaniment continues with a rhythmic accompaniment.

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

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

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

babe _____ Oh, bye - - - o, ba - by

play. _____ The wid - ow laughs most mer-ri - ly, cher-ri - ly,

bunt - - - ing, Your fa - - - ther's gone a

bub - bling o'er with mirth; — No fear-ful-ly, tear-ful-ly, words she in - ter -

hunt - - - ing, He's gone to get a

lards; _____ But the frap-per-y, snap-per-y, mut-ter - y, sput-ter - y,

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

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#).

in. _____
 guards. _____

The second system consists of three staves. The top staff has a vocal line with the word "in." followed by a long horizontal line. The middle staff has a vocal line with the word "guards." followed by a long horizontal line. The bottom staff is a piano accompaniment. A dynamic marking of *mp* is present in the piano part.

The third system consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#).

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a series of eighth notes. The bass clef staff contains a steady eighth-note accompaniment. An accent mark (^) is placed above the first measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a half note. The bass clef staff continues the eighth-note accompaniment. An accent mark (^) is placed above the first measure of the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff continues the eighth-note accompaniment. An accent mark (^) is placed above the first measure of the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and a half note. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a half note. The bass clef staff continues the eighth-note accompaniment. A dynamic marking of *f* (forte) is placed below the final measure of the bass staff.

- 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.)

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

ff

CHORUS.

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

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

The chorus is set in G major, 2/4 time. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are: "Day of joy when young hearts are ma - ted, Gold - en chains are link - ing". The piano accompaniment consists of chords and eighth-note patterns.

soul with soul.

soul with soul.

This section continues the chorus with the lyrics "soul with soul." It features two vocal staves and a piano accompaniment. The piano accompaniment includes a *ff* dynamic marking and features chords and eighth-note patterns.

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

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



This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The bottom two staves are a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *pp* and *CHORUS. pp*.

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

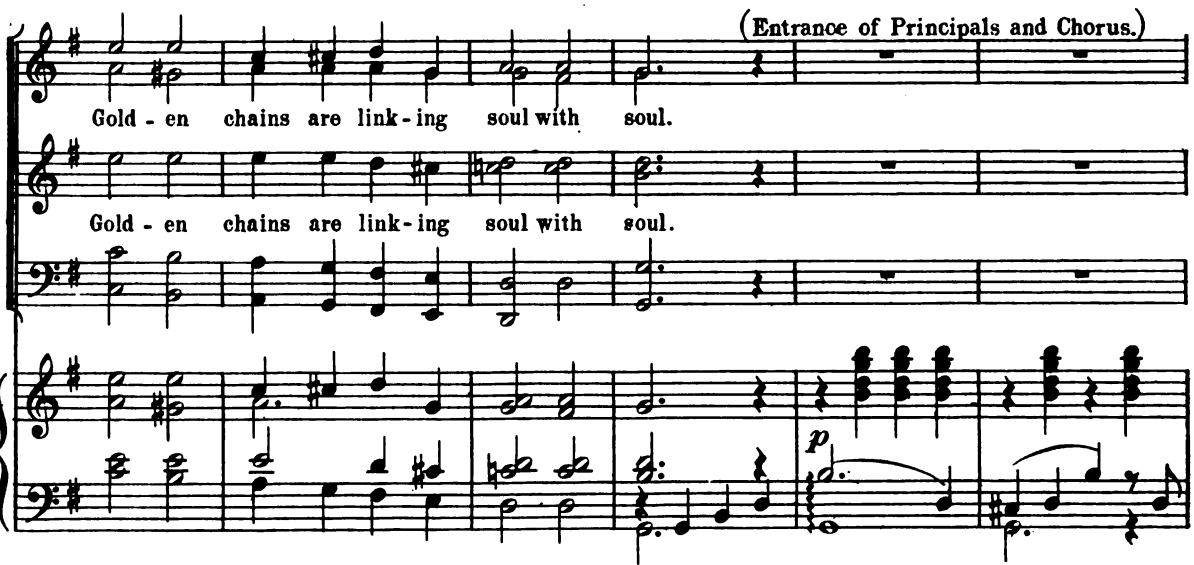
hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,



This system contains the next two staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The bottom two staves are a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *f*.

(Entrance of Principals and Chorus.)
Gold - en chains are link - ing soul with soul.

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



This system contains the final two staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The bottom two staves are a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *p*.

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

Second system of musical notation, featuring a vocal line and piano accompaniment in G major.

SOPRANOS. p dolce.

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

Third system of musical notation, featuring a vocal line and piano accompaniment in G major.

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

Fourth system of musical notation, featuring a vocal line and piano accompaniment in G major.

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

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

cide.

ff *con forza.*

Oh, day of joy, when young hearts are

CHORUS. *ff*

Oh, day of joy, when young hearts are

ff *con forza.*

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

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "ma - ted, Gold - en chains are link - ing soul with".

ANNA. **Moderato.**

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

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "The lil - ies of your love may die, The rose may lose its soul." and "soul.".

Moderato.

p

This system contains a piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Moderato." and the dynamic is marked "p".

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

p

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "bloom, To day we're hap - py, you and I, The morrow may bring gloom. Will you". The dynamic is marked "p".

Tempo di Valse.

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

p

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? ———

p

8

Tell me, will they Be as you say? Ah

p

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking. The key signature has one sharp (F#).

ah Tell me, will they Be as you say?

This system contains the second line of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Ah ah

This system contains the third line of the musical score. The vocal line features a long, sustained note with the lyric 'Ah' and a fermata. The piano accompaniment includes a trill in the right hand and a melodic line in the left hand.

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

This system contains the fourth line of the musical score. The vocal line has lyrics and a fermata. The piano accompaniment continues with sustained chords and a melodic line.

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

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

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

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

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

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

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

p

part.

ANNA. He will

BORIS. I will

He will

He will

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

love tho' the lil-ies be dead.

love tho' the lil-ies be dead.

love tho' the lil-ies be dead.

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.

This system contains the first four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are vocal lines with treble clefs and lyrics. The fourth staff is a piano accompaniment line with a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

Yes, I'll be true al - way.

Yes, he'll be true al - way.

Yes, he'll be true al - way.

This system contains the next four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are vocal lines with treble clefs and lyrics. The fourth staff is a piano accompaniment line with a bass clef. The piano part continues with a steady eighth-note bass line and chords in the right hand.

accelerando.

Yes, he will be true

Yes, I will be true

Yes, he will be true

Yes, he will be true

crescendo. *accelerando.* *ff*

al - way.

al - way.

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.

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 -

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 Ruchkowsk's pres-ence.
rope and knout.

Agitato.
p

DEMI.

(Enter Katrinka.)

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

Recit. (aside.) *3*

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

rit.

KATRINKA.

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

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

a tempo

Prin-cess.

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

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

p

(To the Grand Duchess.)

rit.

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

Allegretto brillante.

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

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

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

KATRINKA.

Am - mo - ni -

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

CHORUS.

Am - mo - ni -

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. It features a vocal line with lyrics, a piano line with chords, and a grand staff with piano accompaniment. The lyrics are 'Am - mo - ni -', 'pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -', and 'CHORUS. Am - mo - ni -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

Am - mo - ni - a.

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

Am - mo - ni - a.

a, Am - mo - ni - a.

Am - mo - ni - a.

rit. p mf

Detailed description: This system continues the vocal entries and piano accompaniment. It features a vocal line with lyrics, a piano line with chords, and a grand staff with piano accompaniment. The lyrics are 'a, BORIS. Am - mo - ni - a.', 'Am - mo - ni - a.', 'a, G. DUKE. Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -', 'Am - mo - ni - a.', 'a, Am - mo - ni - a.', and 'Am - mo - ni - a.'. The piano accompaniment includes dynamics like 'rit.', 'p', and 'mf'.

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

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

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 -

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

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

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

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

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

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

DEM.

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

p

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

DEM.

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

The musical score for the DEM. section consists of a vocal line and a 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 block chords in the left hand.

KAT.

BORIS.

G. DUKE.

CHORUS.

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

The musical score for the KAT., BORIS., G. DUKE., and CHORUS. section consists of four vocal lines and a piano accompaniment. The vocal lines are written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Am - mo - ni -", "tend - ing to at once cor - rect, A shat - ter'd nerv - ous frame, Am - mo - ni -". 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 block chords 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.

Grazioso.

rit. *mf*

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

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

KAT.

ah!
BORIS.

ah!
DEM.

ah!
G.D.

CHORUS.

ah!

ah!

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

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

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

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

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

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

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

mo - ni - er,"

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

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

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

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

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

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

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

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

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

This page of a musical score, numbered 137, features a piano accompaniment and a string quartet. The piano part is written in a grand staff with treble and bass clefs, showing a complex texture of chords and moving lines. The string quartet consists of four staves (two violins, two violas) with treble clefs, each containing a single note per measure, likely serving as a harmonic support for the piano. The score is organized into three systems, each containing a piano grand staff and a string quartet section. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

Nº 11.

Moderato.

DEM. *grazioso*

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

p

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Af - ter due con - sid - er - a - tion I have". The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

This system continues the vocal line with the lyrics "hit up - on this plan, We'll de - ly the al - le - ga - tion, Say - ing". The piano accompaniment continues with similar rhythmic patterns.

ANNA.

The o - pin - ion of your daughter As the

he's the guilt - y man.

p

This system features the vocal line for Anna, starting with the lyrics "The o - pin - ion of your daughter As the" and "he's the guilt - y man." The piano accompaniment includes a piano (*p*) dynamic marking and continues with the established musical style.

ANNA.

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

gols the guil - ty man.

JELICOFF.

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

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.

KAT.

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

ANNA.

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

pp

leggiero

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

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

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

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

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

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

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

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

Allegro. *GOGOL.*

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

he's the guilt-y man.

he's the guilt-y man.

Allegro.

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

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line is in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "not your highness here, This fel-low I would thrash, I'd put an end to his ca-reer of". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Agitato.

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

The second system begins with the tempo marking "Agitato." centered above the vocal line. The lyrics are: "ly-ing, with the lash. My neph-ew heed-less of all consequenc-es". The piano accompaniment includes a dynamic marking "p" (piano) in the left hand. The music is more rhythmically active than the first system, with some triplet figures in the piano accompaniment.

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

The third system continues the musical score with the lyrics: "Took that fe-male for his law-ful wife, This Char-la-tan with". The piano accompaniment features a consistent rhythmic pattern in the left hand and chords in the right hand, maintaining the "Agitato" tempo.

DEM.

How

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

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

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

Detailed description: This system contains measures 4-6. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment maintains the rhythmic pattern from the first system.

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

Detailed description: This system contains measures 7-9. The vocal line continues with a half note B4, a quarter note C5, a quarter note D5, a half note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment concludes with a final chord in the right hand.

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

G. DUKE.

Your conduct and your words are

animato.

DEM.

The

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

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

BORIS.

DEM. An - na tell me true.

sad and o - ver - cast. *Moderato.* Now

pp

An - na who are

Bor - ry don't get an - gry and for - sake her.

mf

ANNA. lento. The daugh - ter of a trav'ling fak - ir,

you? *rit.*

GOGOL. The

CHORUS. The

The

rit.

Allegro brillante.
GOGOL.

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

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

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

The first system consists of four vocal staves (bass, tenor, and two soprano parts) and a piano accompaniment. The vocal lines are in 2/4 time and feature a rhythmic pattern of eighth notes. The piano accompaniment is in 2/4 time and features a steady eighth-note bass line and chords in the right hand.

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 continues the vocal and piano parts. The vocal lines are in 2/4 time and feature a rhythmic pattern of eighth notes. The piano accompaniment is in 2/4 time and features a steady eighth-note bass line and chords in the right hand.

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.

p

GRAND DUKE (reads.)

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

Andante.

pp

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

cal canto.

ANNA.

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

KATH.

Bos - - he zar - - ia chra - ni

BORIS.

In my arms let me fold thee for -

DEM.

Bos - - he zar - - ia chra - ni

G. DUKE.

Bos - - he zar - - ia chra - ni

SOPHIE WITH ALTOS.

Bos - - he zar - - ia chra - ni

JEL. WITH TENORS.

Bos - - he zar - - ia chra - ni

GOGOL WITH BASSES.

Bos - - he zar - - ia chra - ni

f

That my life _____ would entail up-on thine;

Ssill ny - e - der - - - shan

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

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

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

nu - e Zarst win

love thee with a pas-sion di - vine.

Slaw - - - yi - - - na

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

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

The musical score consists of eight staves. The first seven staves are vocal parts, each with a treble clef and a key signature of two flats. The lyrics are: "love thee with a pas-sion di - vine." (Staff 1), "Slaw - - - yi - - - na" (Staff 2), "sev - er. I love with a pas-sion di-vine. In my" (Staff 3), "Slaw - - - yi - - - na" (Staff 4), "Slaw - - - yi - - - na" (Staff 5), "Slaw - - - yi - - - na" (Staff 6), and "Slaw - - - yi - - - na" (Staff 7). The eighth staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a series of chords in the right hand and a melodic line in the left hand.

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
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

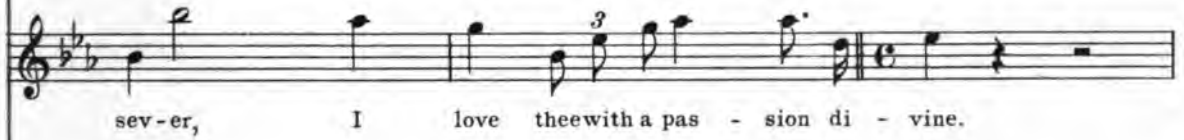
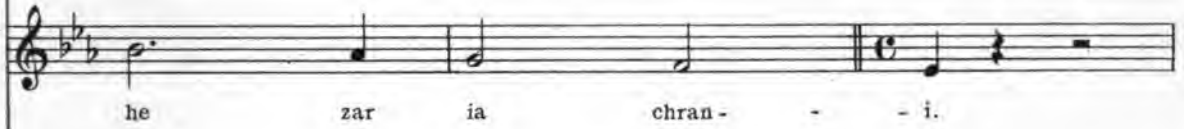
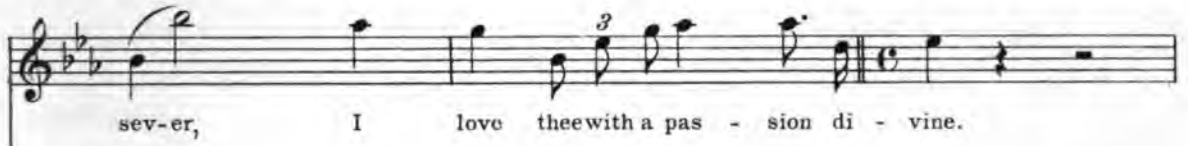
una - gam za pra wa sslaw - ny - - - e Bosh -

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 -



Più animato.

f

DEM.

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

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

Moderato L'estesso tempo.

Anna! Ca-bal - - la.

Ob-dal - - la.

Ha - wo - - ka! Su - lon!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Ha - wo - - ka! Su - lon!". The piano accompaniment features a complex texture with a dense, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. There are dynamic markings like *p* and *f* in the piano part.

Ha - wo - - ka! Su - lon!

CHORUS.

Ha - wo - - ka! Su - lon!

The second system continues the vocal line and piano accompaniment. It includes a section labeled "CHORUS." with the same lyrics "Ha - wo - - ka! Su - lon!". The piano accompaniment continues with similar textures and dynamics.

Ca-bal - la

The third system shows the vocal line and piano accompaniment. The lyrics are "Ca-bal - la". The piano accompaniment includes dynamic markings *p* and *sf* (sforzando).

Con spirito.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note 'Ve' followed by a dotted half note '- nus'. The piano accompaniment starts with a forte 'f' dynamic and a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

The second system continues the vocal line with a half note 'ears,' followed by a dotted half note 'And'. The piano accompaniment features a piano 'p' dynamic and continues with similar rhythmic patterns, including some chords in the right hand.

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

The third system shows the vocal line with a half note 'coo' followed by a dotted half note '- ing'. The piano accompaniment includes a forte 'f' dynamic and continues with eighth-note patterns in the right hand.

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

The fourth system concludes the vocal line with a half note 'mum-bo,' followed by a dotted half note 'jum-bo'. The piano accompaniment features a piano 'p' dynamic and ends with sustained chords in the right hand.

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

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

pears.
pears.

dim. *ritard.* *ritard.*

Andante. ANNA. *con espressione.*

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

con espressione.

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

Agitato.

thing.

BORIS.

Re - turn, Oh, wife!

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.

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. _____

The musical score consists of nine staves. The first seven staves are vocal lines, each with lyrics underneath. The eighth staff is a bass line, and the ninth staff is a piano accompaniment. The key signature is B-flat major (two flats). The melody is simple and repetitive, with a focus on the lyrics. The piano accompaniment features chords and arpeggiated figures.

Moderato.

Musical score for vocal and piano parts, measures 1-10. The score is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Moderato.' The vocal line begins with a long note on the first measure, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

G. DUKE.

That is witch-craft, Or trick most

Musical score for piano accompaniment, measures 11-14. The tempo is marked 'Moderato.' The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with quarter notes and some chords.

Moderato.

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

Musical score for vocal and piano parts, measures 15-18. The vocal line continues with the lyrics 'mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al.' The piano accompaniment features a series of chords and eighth notes in the right hand, and a bass line with quarter notes in the left hand.

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!

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

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

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

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.

cresc.

KAT.

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

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

DEM.
p 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.

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

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

ANNA. 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

Fill his soul with woe. Tho' he will

Fill his soul with woe. Tho' he will

The musical score consists of ten vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics 'Fill his soul with woe. Tho' he will', except for the fourth staff which says 'Fill my soul with woe. Tho' I will'. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The music is in a minor key and features a steady, rhythmic accompaniment.

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

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

BORIS AND SOPHIE.

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

G. DUKE.

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

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

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

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

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

to the cring-ing Char-la-tan.

p

they work out their plan.

Yes, death — and deg-ra-da-tion,

they work out their plan.

Yes, death — and deg-ra-da-tion,

Yes, death — and deg-ra-da-tion,

Yes, death — and deg-ra-da-tion,

mf *cresc.*

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
Thoughts of dun - geons

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

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

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

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

To Si - be - ri - a hell go. Thoughts of

To Si - be - ri - a hell go. Thoughts of

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

To Si - be - ri - a hell go. Thoughts of

To Si - be - ri - a hell go. Thoughts of

To Si - be - ri - a hell go. Thoughts of

ff Thoughts of

Grandioso.

ff

Musical score for a song, featuring ten vocal staves and a piano accompaniment. The lyrics are: "dun - geons deep and clam - my, Fill — his soul with". The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts are arranged in a choir-like fashion, with each staff representing a different voice part. The piano accompaniment is shown at the bottom of the page.

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
 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

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-

piu meno poco a poco.

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

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

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

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

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

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

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

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

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

lief, 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

Act III.

- a. Entre Acte.
b. Mazurka.

Nº 12.

Allegretto moderato e grazioso.
leggiere.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in the treble and bass staves.

Third system of musical notation, showing further progression of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal textures.

Fifth system of musical notation, concluding the page with a final melodic phrase and harmonic support.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various accidentals. The bass staff contains a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs as the first system.

Third system of musical notation, including dynamic markings *mf* and *pp*. The treble staff shows a melodic line with some rests, while the bass staff continues with a steady accompaniment.

Tempo di Mazurka. Mazurka.

Fourth system of musical notation, marked *Tempo di Mazurka.* and *Mazurka.* It includes dynamic markings *ff* and *f con forza.* The treble staff features a rhythmic pattern of eighth notes, and the bass staff has a simple accompaniment.

Fifth system of musical notation, starting with a piano *p* dynamic. The bass staff features several triplet markings over eighth notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and dynamic markings such as accents (^) and slurs.

Second system of musical notation, continuing the piece with similar rhythmic and dynamic elements as the first system.

Third system of musical notation, marked with a piano (*p*) dynamic. It features a prominent triplet in the bass line and a melodic line in the treble.

Fourth system of musical notation, showing a continuation of the musical themes with various rhythmic figures.

Fifth system of musical notation, marked with a fortissimo (*ff*) dynamic. It includes a triplet in the bass line and a melodic line in the treble.

Sixth system of musical notation, concluding the piece with complex rhythmic patterns and dynamic markings.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music begins with a dynamic marking of *f* and the instruction *con forza.*. A first ending bracket labeled 'A' spans the first two measures. A piano dynamic marking *p* appears in the third measure. The piece concludes with a triplet of eighth notes in the final measure.

Second system of musical notation. It continues the grand staff from the first system. The music features a first ending bracket labeled 'A' over the final two measures of the system.

Third system of musical notation. It continues the grand staff. The system includes a triplet of eighth notes in the first measure and a first ending bracket labeled 'A' over the final two measures.

Fourth system of musical notation. It continues the grand staff. A piano dynamic marking *p* is present in the first measure. The system ends with a fermata over the final two measures.

Fifth system of musical notation. It continues the grand staff. The system features a triplet of eighth notes in the first measure and a first ending bracket labeled 'A' over the final two measures.

Sixth system of musical notation. It continues the grand staff. The system includes a first ending bracket labeled 'A' over the first two measures and a triplet of eighth notes in the final measure.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a similar rapid melodic line, and the bass staff continues with its accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some rests and accents. The bass staff has chords with accents and some melodic movement.

Fourth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with its accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a triplet. The bass staff has chords. Dynamic markings *f con forza* and *p* are present.

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, maintaining the melodic and harmonic patterns established in the first system. It features similar rhythmic structures and triplet markings.

The third system includes the performance instruction *leggiero.* above the treble staff and *pp* (pianissimo) below the bass staff. The music continues with melodic lines and accompaniment, including triplet markings.

The fourth system shows more complex rhythmic patterns in the treble staff, including slurs and triplets. The bass staff continues with a steady accompaniment.

The fifth system continues the development of the piece, with the treble staff featuring more intricate melodic lines and the bass staff providing a consistent accompaniment.

The sixth system concludes the piece, ending with a final cadence in both staves. The treble staff has a final melodic flourish, and the bass staff ends with a chord.

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

ANNA.

No. 13.

Andante sostenuto. ANNA.

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

heart, my weep-ing eyes, Are dreaming

of your Para - dise, My wea - ry

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

Par - a - dise.

pp

Oh, E - den - land,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting on a G4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

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

The second system continues the musical score. The vocal line has a melodic phrase starting on a G4, followed by a whole note. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

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

The third system of the musical score. The vocal line features a melodic phrase starting on a G4, followed by a whole note. The piano accompaniment maintains the established harmonic and rhythmic structure.

— my weeping eyes, — Are dreaming of —

The fourth and final system on the page. The vocal line has a melodic phrase starting on a G4, followed by a whole note. The piano accompaniment concludes with sustained chords in the right hand.

— 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

pp

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

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

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

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

I would glad - ly sleep. *rit.*

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

DEMIDOFF AND CHORUS.

No 13. bis.

Allegro.

p cresc poco a poco. *mf*

DEM.

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

Sun - day child To say in ma - gic

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

DEM.

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

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

CHORUS.

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

wise a Sun - day child _____ To say in ma - gic

wise a Sun - day child _____ To say in ma - gic

wise a Sun - day child _____ To say in ma - gic

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.

No. 14.

Allegretto con brio.

Piano introduction in G major, 2/4 time. The piece begins with a forte (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line. An accent (^) is placed over the final chord of the introduction.

DEMIDOFF.

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a *pp* (pianissimo) dynamic marking. The lyrics are: "When moth-er earth was in her teens, The sent a log to be their head, Who".

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 - thy 'tis said, A -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "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 - thy 'tis said, A -".

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 line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "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".

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

Croak croak
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,
pp

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

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

croak, croak.

DEM.

2 Jove
3 Jove—

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

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

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

rit.
frogs 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 - duce 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.

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.

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.

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

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

p

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

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

rit.

Listesso tempo.

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

pp

Listesso 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. *ANNA.*

KAT. AND SOPHIA. The

Marziale.

f

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

p

summery, gummary girl is full of joy. — The

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

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

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

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

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

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

DEM.

I

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

wise a Sun - day child, To

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

stat - ing it quite mild.

ANNA.


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

KATR.


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

BORIS.


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

DEM. AND GOGOL.


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

G. DUKE.


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

SOPHIA WITH SOP.


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

JEL. WITH TEN.


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

CAPT. PESH. WITH BASS.


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



ff

A musical score for a song, consisting of nine staves. The first eight staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Each of these staves has the lyrics "woe, Tho' he will sor - row, On the mor - row" written below it. The melody is consistent across all staves. The ninth staff is a piano accompaniment in bass clef, also with a key signature of one sharp (F#) and a 4/4 time signature. It features a steady bass line with chords in the right hand.

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 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 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,



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!—

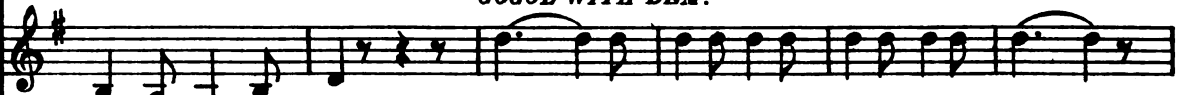


Death— and deg-ra-da-tion to this wicked man!—



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!—



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
my }

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}_I _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's our be-lief, His stay is
 To Si-be-ri-a he'll go. It's ^{his} be-lief, His stay is
 To Si-be-ri-a he'll go. It's ^{my} be-lief, My 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

To Si-be-ri-a he'll go. It's ^{his} be-lief, His stay is
 To Si-be-ri-a he'll go. It's ^{my} be-lief, My stay is

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

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!
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! _____

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, with only the clefs and key signatures visible.

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

The image displays a musical score for the end of an opera. It consists of eight staves of music. The top seven staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The eighth staff is a grand staff for piano accompaniment, featuring both a treble and a bass clef with a key signature of one sharp. The piano part includes various musical notations such as chords, arpeggios, and melodic lines. The score concludes with a double bar line and a fermata over the final notes.

END OF OPERA.