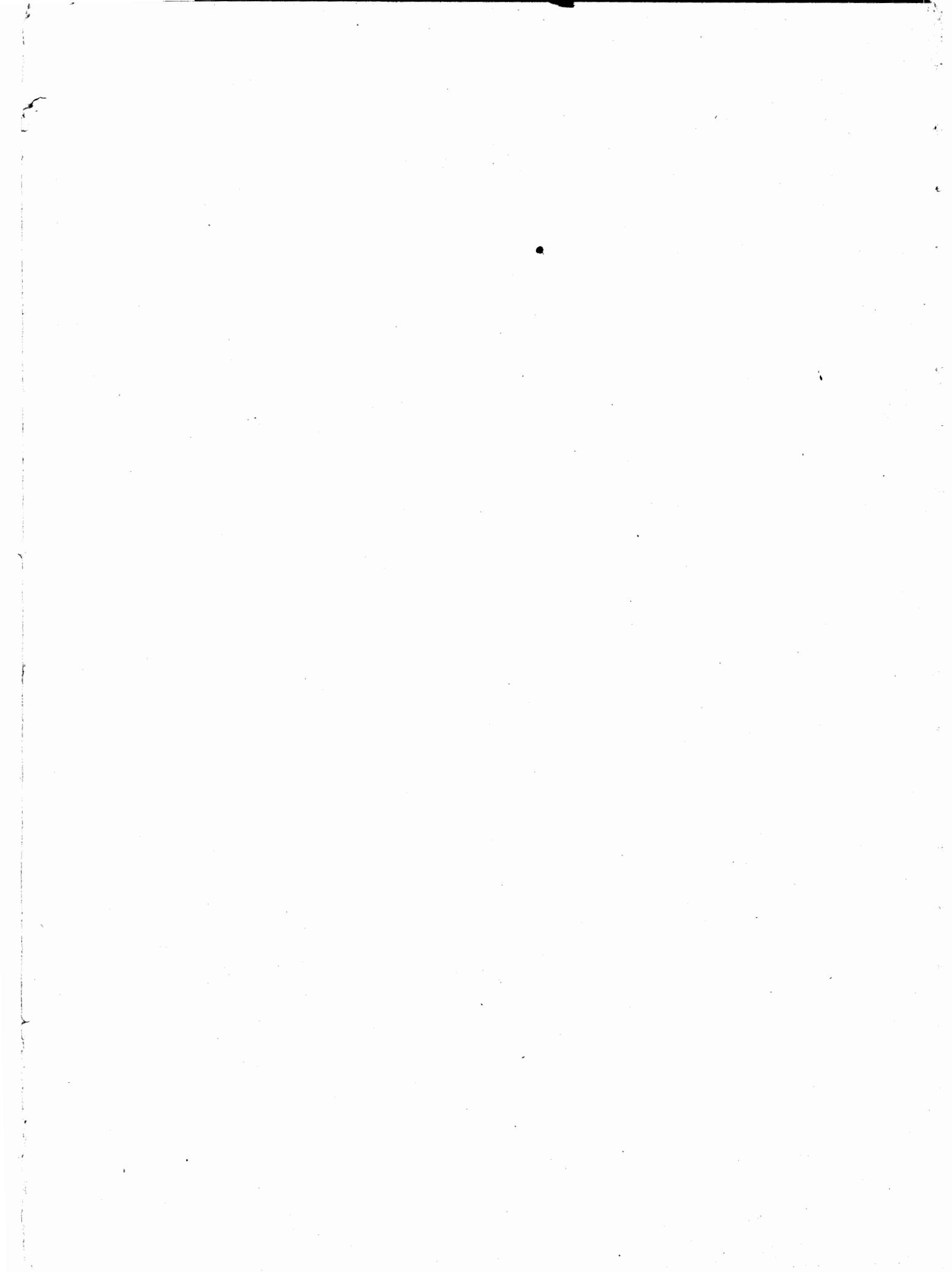


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PETER THE SHIPWRIGHT.

Comic Opera

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PETER THE SHIPWRIGHT.

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PETER THE SHIPWRIGHT.

OVERTURE.

LÖRTZING.

Andante.

The musical score is written for piano and violin. It begins with a tempo marking of *Andante.* and a key signature of one sharp (D major). The time signature is 3/4. The piano part starts with a dynamic marking of *p* and features a bass line with several triplet figures. The violin part has a melodic line with triplets and slurs. The score is divided into six systems. The first system includes dynamic markings of *p* and *ff*. The second system includes *p* and *ff*. The third system includes *p*. The fourth system includes *p*. The fifth system includes *p*. The sixth system includes *ff*. The score concludes with a 2/4 time signature change.

Allegro.

un poco *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

p *sfp*

ff *p*

p *ff* *p*

mf *sfp* *sfp* *cres:* *ff*

First system of a piano score. It consists of two staves (treble and bass clef) with a grand staff brace. The music is in G major and common time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamic markings include *dim:* and *p*. The system concludes with a double bar line and a C-clef time signature change.

Listesso tempo.

Second system of the piano score. It consists of two staves with a grand staff brace. The music continues in G major and common time. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking *dolce.* is present. The system ends with a double bar line.

Molto sostenuto.

Third system of the piano score. It consists of two staves with a grand staff brace. The music continues in G major and common time. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a double bar line.

Fourth system of the piano score. It consists of two staves with a grand staff brace. The music continues in G major and common time. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a double bar line.

Fifth system of the piano score. It consists of two staves with a grand staff brace. The music continues in G major and common time. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a double bar line.

Sixth system of the piano score. It consists of two staves with a grand staff brace. The music continues in G major and common time. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and a 2/4 time signature change.

Leggiero.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The second staff (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* and *sf*. Hairpins (*hr*) are present above the first staff.

Second system of musical notation, measures 5-8. The melodic line continues with slurs and accents. Dynamics include *sf* and *p*. Hairpins (*hr*) are present above the first staff. A *gea* marking is visible above the first staff.

Third system of musical notation, measures 9-12. The key signature changes to one flat (F). Dynamics include *sf* and *mf*. A *loco* marking is present above the first staff. Hairpins (*hr*) are present above the first staff.

Fourth system of musical notation, measures 13-16. The key signature changes to two flats (Bb). Dynamics include *sf*. A *un poco ritard.* marking is present above the first staff. Hairpins (*hr*) are present above the first staff.

Fifth system of musical notation, measures 17-20. The key signature changes to two sharps (D). Dynamics include *p*. A *cresc.* marking is present above the first staff. Hairpins (*hr*) are present above the first staff.

Sixth system of musical notation, measures 21-24. The key signature changes to one flat (F). Dynamics include *f* and *sf*. Hairpins (*hr*) are present above the first staff.

Seventh system of musical notation, measures 25-28. The key signature changes to one sharp (F#). Dynamics include *ff* and *mf*. Hairpins (*hr*) are present above the first staff.

The first system of music consists of two staves. The upper staff contains a complex melodic line with many beamed sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with sustained notes and some moving lines. Dynamics are marked as *p* (piano) and *f* (forte) throughout the system.

The second system continues the musical piece. The upper staff features more intricate melodic patterns. The lower staff has a more active accompaniment. Dynamics include *ff* (fortissimo) and *sfp* (sforzando), indicating moments of increased intensity.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a series of slurred notes, while the lower staff provides a steady accompaniment. The *sfp* (sforzando) dynamic is used to highlight specific notes.

The fourth system concludes the first section. The upper staff has a melodic line that tapers off. The lower staff has a few final notes. A *dimin.* (diminuendo) marking is present, indicating a gradual decrease in volume.

Lo stesso tempo.

The fifth system begins a new section. The upper staff has a melodic line with a *dolce e sostenuto.* (sweet and sustained) instruction. The lower staff has a rhythmic accompaniment with slurs and accents.

The sixth system continues the *dolce e sostenuto.* section. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment with slurs and accents.

cres:

Leggiero.

tr gva

sfp mf p
loco

poco ritard:

tempo.

cres.

f

ff

sf

cres.

Più mosso.

Ped

Ped

Ped

gva

Ped

INTRODUCTION.

**Allegro
vivace.**

ff sf sf sf sf

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. Dynamic markings include fortissimo (ff) and four sforzando (sf) accents.

stacc.

The second system continues the piano introduction. The right hand features a prominent melodic line with slurs and accents. A staccato (stacc.) marking is placed under the right hand in the fourth measure.

The third system of the piano introduction shows the continuation of the melodic and rhythmic themes established in the previous systems.

IVANHOFF with Tenors.

CHORUS.

TENORS
&
BASSES.

Work a . . . way! Drive the good ship's work a . .

CZAR with Basses.

The fourth system of the piano introduction concludes the piece. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand.

long boys! Bolt her timbers taut and strong boys, work a - way! work a - way!

p

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 2/4 time. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Rest we've none! — Ne - ver done!

p

This system contains the second vocal line and piano accompaniment. The vocal line has a longer note value for the first phrase. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present.

Night and day — ham - mering on! — Hard we toil for little treasure! —

mf

This system contains the third vocal line and piano accompaniment. The vocal line includes a final phrase. The piano accompaniment features a dynamic marking of *mf* and includes some chromatic movement in the bass line.

for little treasure! But in la - - - bour we find plea - - -

p

pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with the lyrics "for little treasure! But in la - - - bour we find plea - - -". The bottom staff is a piano accompaniment in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo).

- sure! But in la - - - bour we find plea - - - sure! Hamm'ring

cres:

ff

Detailed description: This system contains the second two staves of music. The vocal line continues with "- sure! But in la - - - bour we find plea - - - sure! Hamm'ring". The piano accompaniment features a more active rhythmic pattern. Dynamic markings include *cres:* (crescendo) and *ff* (fortissimo).

on! Night and day! work a - - way! work a - - way!

p

Detailed description: This system contains the final two staves of music. The vocal line concludes with "on! Night and day! work a - - way! work a - - way!". The piano accompaniment features a steady rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the end of the system.

CZAR (to himself.)

Honest labour what so no - - - ble? It is heavn's best

boon to man be - - low! There's en - - joyment in such employment kings and

un poco rit. monarchs, kings and monarchs ne'er can know! *a tempo.* IVAN. Night or

day - always gay! glorious songs too he can sing that

from his full heart seem to spring! That's all good, that's all good!

CHORUS.

IVAN:

Right!— music labour lightens!— Each good workman's heart it bright_ens! If too

great - - - ly 'twould not task you!— For a song your comrade's

CZAR.

A home - - - ly shipwright's

ask you! I'll sing with pleasure, Though 'twill be But a home-ly

mea_sure.

measure.

Moderato.

on your

1. Grip your ax - es, all your stur - dy strength on work be - stow - ing,
 2. Sar - dam shipwrights your gi - gan - tic la - - bours face you bold - ly,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes a fortissimo (*sf*) dynamic marking. The vocal line has a melodic line with some grace notes.

Ev' - ry si - newy stroke your blood will set more warmly glow - ing
 Work with heart and soul, your lus - - ty strength ex - pend not cold - - ly

The second system continues the vocal and piano parts. The piano accompaniment features a fortissimo (*sf*) dynamic marking. The vocal line continues with a similar melodic pattern.

Grasp - ing thro' the wood each well dealt blow, deep de - scend - ing,
 Think what dang'rous pe - rils Each good ship doth en - vi - ron,

The third system shows the vocal and piano parts. The piano accompaniment starts with a fortissimo (*fp*) dynamic. The key signature changes to one sharp (F#) in this system.

Joy - ous health to ev' - ry braw - - ny arm new strength lend - ing, Sar - dam
 Northern ice and Southern heat, and coasts clad in i - - ron, Sar - dam

The fourth system concludes the page. The piano accompaniment features a fortissimo (*fp*) dynamic and ends with a *dolce.* marking. The vocal line ends with a final note.

ship - wrights true, none can build like you, Hur - rah!
 ship - wrights true, none can build like you, Hur - rah!

f *p*
 Loud may roll the raging thunder, Vain - ly 'twould tear your work a - sun - der,
 Hark! the thun - der - storm is pealing, rise the foam - ing waves around her,

Blind - ing lightning round you crashes, Harm - less thro' each stout beam, it crashes.
 Mark that lightning flash, re - vealing Rocks, where without strength she'll founder.

CHORUS
 IVAN: with Tenors.
 Sar - dam shipwrights, bend not to the storm, Strong their arms, Their hearts all true and warm:
 CZAR with Basses.
 Sar - dam shipwrights, bend not to the storm, Strong their arms, Their hearts all true and warm:

ff

With good tools, good hearts, good friends, good pay! And good sweethearts, on work

ff

With good tools, good hearts, good friends, good pay! And good sweethearts, on work

gva

ff

Detailed description: This system contains two systems of music. The top system is a vocal line in treble clef with lyrics: "With good tools, good hearts, good friends, good pay! And good sweethearts, on work". The bottom system is a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The dynamic marking *ff* is present at the beginning of both systems. The tempo marking *gva* (ritardando) is placed above the piano part.

they, All blithe and gay, all blithe and gay, ever blithe and gay!

they, All blithe and gay, all blithe and gay, ever blithe and gay

loco

f *sf*

Detailed description: This system contains two systems of music. The top system is a vocal line in treble clef with lyrics: "they, All blithe and gay, all blithe and gay, ever blithe and gay!". The bottom system is a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The dynamic marking *f* is present at the beginning of the system, and *sf* (sforzando) is placed under the piano part. The tempo marking *loco* (ad libitum) is placed above the piano part.

Detailed description: This system is a piano accompaniment in bass clef. It features a steady eighth-note accompaniment in the right hand and chords in the left hand. The music concludes with a double bar line.

Allegro.

CZAR.

Musical score for the first system, featuring a vocal line and piano accompaniment in common time. The tempo is marked *Allegro*.

Quick to

Musical score for the second system, including lyrics: "work let's now be take us, Mu sic must not idlers make us! Time is". The tempo is marked *Allegro*.

Musical score for the third system, including lyrics: "e ver on the wing, At the feast a gain I'll sing!". The tempo is marked *Allegro*.

Allegro vivace.

Musical score for the fourth system, starting with a CHORUS section and lyrics: "Work a way, Drive the good ship's work along, boys, Bolt her". The tempo is marked *Allegro vivace*.

Allegro vivace.

Musical score for the fifth system, including a forte (*ff*) dynamic marking. The tempo is marked *Allegro vivace*.

tim - - bers taut and strong boys! work a - way, work a - way!

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'tim - - bers taut and strong boys! work a - way, work a - way!'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. A piano dynamic marking '*p*' is placed above the piano staff.

Rest we've none! never done! Night and

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'Rest we've none! never done! Night and'. The bottom staff is a piano accompaniment. A piano dynamic marking '*p*' is placed above the piano staff.

day Ham'm'ring on! Hard our toil for lit - tle trea - sure!

mf

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'day Ham'm'ring on! Hard our toil for lit - tle trea - sure!'. The bottom staff is a piano accompaniment. A mezzo-forte dynamic marking '*mf*' is placed above the piano staff.

for lit_tle trea_sure, But in la__hour we find plea__

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "for lit_tle trea_sure, But in la__hour we find plea__". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *p* (piano) above the vocal line and *p* below the piano accompaniment.

__sure. Yes! in la__hour we find plea__ __sure, Hamm'ring

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "__sure. Yes! in la__hour we find plea__ __sure, Hamm'ring". The vocal line has a *cres* (crescendo) marking above it. The piano accompaniment also has a *cres* marking above it. The music continues with similar rhythmic patterns and dynamics.

on night and day, work a - way, work a way!

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "on night and day, work a - way, work a way!". The vocal line has a *cres* marking above it. The piano accompaniment features a *sfz* (sforzando) marking above it. The music continues with similar rhythmic patterns and dynamics.

The fourth system of the musical score consists of the piano accompaniment. It features a *b* (basso) marking above it. The music concludes with a final chord and a double bar line.

“AH. JEALOUSY IS A BAD COMPANION.”

ARIETTA.

Andantino.

MARIA.

PIANO.

Ah! jea - lou - sy is a bad com - pan - ion, Sad pains its victims under -

- go, It caus - es ma - ny an hour of sor - row, Why

is't per - mit - ted here be - low? Ah! why? Ah! why?

I never had this ugly fe-ver, I ne'er could vic-tim to it

fall_ And if in you I had not found it, I

ne'er had dream'd it could exist at all_ And if with you I had not

poco rallentando.
found it, I ne'er had dream'd, I ne'er had dream'd it could exist at

p *poco rallentando.*

IVANHOFF. "I am jealous, and I've every reason to be jealous."

all — ^{Spoken.} (MARIA. "Oh yes.") When we have a party — and we all to dance — ing

ff *pp*

go, If a handsome man invites me, pray am I to answer

"No?" When a stop comes in the music, And we have a little chat, If he tells me I am

pretty, Must I snub him? *tell me that!* For ex-ample — ^{Spoken.} "He says" "Those ripe

f

lips, those ro - sy cheeks were formed for love, I'd give millions mine to

call them, They are by Jove! and if I might be per -

- mitted to enquire if you were free, I with bliss would pop the ques -

IVAN: "Then may I dare?"
 - tion, "Lovely angel would you deign to marry me"? You must not dare Sir, jealous, still to be, You

must not dare Sir, jealous, still to be; My heart be - longs a - lone to

thee! Canst thou not see, My heart a - lone be - longs to thee.

If when folks are tired of dancing, we a game of forfeits play, And I chance to be a

loser, Musn't I my forfeits pay; Must I with the o - ther misses, Take my turn, and tell me

gva. *loco*

pray, If the forfeits should be kisses, must I turn my lips a - way? I owe this one seven

gva. *loco.* *sf* *sf*

rall:

kisses, That one eight, and that one three, But TEN from him are due to

p

me. Ah! dear friend these youthful pastimes Are but fro - lies of ar

hour, Passing cloud - - lets soon for - got - ten - They have o'er the heart no

pow'r, Passing cloudlets soon for - got - ten, O'er the heart they have no pow'r; You

must not dare Sir, jealous, still to be, You must not dare Sir, jealous, still to be; My

heart belongs alone to thee, Canst thou not see, This heart belongs a - lone to thee.

'Tis but a pleasant oc - cu - pation, Just to pass an hour a -

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "'Tis but a pleasant oc - cu - pation, Just to pass an hour a -".

- way - Love with it hath no re - la - tion, Love from it flies far a -

gva. *loco*

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "- way - Love with it hath no re - la - tion, Love from it flies far a -". The piano accompaniment features a *gva.* (ritardando) marking over the first half and a *loco* (ad libitum) marking over the second half.

- way. All is open, fair and free, It so very wrong can't

sf *sf* *sf*

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "- way. All is open, fair and free, It so very wrong can't". The piano accompaniment features three *sf* (sforzando) markings.

be - You must not dare, Sir, jea - lous still to be, My

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics: "be - You must not dare, Sir, jea - lous still to be, My".

heart belongs to thee, a - lone to thee.

sf *f* *f*

This system contains the ninth and tenth staves of music. The vocal line concludes with the lyrics: "heart belongs to thee, a - lone to thee.". The piano accompaniment features *sf*, *f*, and *f* markings.

Più mosso.

Tell me, do you un_der_stand me?

Più mosso.

p

Is the jealous fe_ver o-ver, Let's feel your pulse, Let's see how it doth

mf

go, and if you're cured your doctor soon will know, Good! very good!

'Tis more composed, 'Tis much more slow, 'Tis much improved, Yes, yes your

blood more calm doth flow, Once more to me you are most dear, As is

stringendo poco a poco.

al - so your comrade here. Good Heav'n! your pulse goes

ad lib:

up, 'Tis getting worse and worse, My dear good friend you are not cured

Tempo 1^o

yet, Good bye, till you better get, Good bye till you

dolce.

pp

Allegro.

better get, Good bye, good bye ——— till you better get.

gva *loco*

f

RECIT.

CZAR.

Betray'd!

Allegro
risoluto.

Musical score for the first system, featuring a vocal line for the Czar and a piano accompaniment. The tempo is marked "Allegro risoluto." and the dynamic is "ff".

By them betray'd in whom I con_fided, Lov'd so

well, False and ungrateful_Betray'd! Base hearted traitors! For them

how I have labour'd_ none dream, no tongue can tell,

And now they dare re_bel, Theydare'gainst me re-bel!

Cantabile.

The

p

>

crowns' bright splen-dor, The might of the scep-tre With

mf

bitter envy they re-gard, But such is e-ver the

fate of Prin-ces, Ingrati-tude is their sole reward, their sole

f

re-ward! Still there remains one conso-la-tion, One gleam of

p

hope to gladden my heart— Tho' now in ig - no - ranee dark lies the

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and contains several triplet figures in the right hand.

na - tion, The mists may disperse, the clouds de - part, The fu - ture

The second system continues the vocal and piano parts. A dynamic marking of *poco cres.* (poco crescendo) is present in the piano accompaniment. The piano part features more triplet figures.

may their minds en - light - en, And knowledge spread both near and

The third system shows the vocal line and piano accompaniment. The piano part consists of dense chordal textures with some triplet figures.

far, My peo - ple then will do me jus - tice, And with full

The fourth system continues the vocal and piano parts. A dynamic marking of *sf* (sforzando) is present in the piano accompaniment. The piano part includes triplet figures.

hearts will thank their Czar

The fifth system concludes the vocal and piano parts. A dynamic marking of *p* (piano) is present in the piano accompaniment. The piano part features sextuplet figures in the right hand.

Yes, then their full heart will thank and bless their

gva. *loco* *gva.*

Czar!

loco

Maestoso. RECIT.

How shall I now procede? on what assistance place re-liance?

f

The trai-tors seek my life — They fain would seize my

crown! And one I thought so mild so good would strike me down —

p

True hath been my heart un - to — my dear lov'd peo - - - ple,

For their good a lone I've la - - - bour'd long by night and day,

Ah, why, Oh heav'n, must Princes be tyrants, And govern with rigour, and rule with iron sway?

With words of love and gen - tle kindness Why will their subjects not o - - - bey? —

True hath been my heart un - to — my dear lov'd na - - - - - tion,

For their good a - lone have I la - - bour'd night and

colla voce.

a tempo.

day, As it must be so - so be it! To death I'll hunt them

f

down No mer - cy for the treason that dares to touch the

ff

crown, Foul trai - tors fools su - - born - ing, By the

p

headsmans axe they die, To o - ther fools a warn - -

ing How me they dare de - fy. As

it must be, so be it! To death I'll hunt them down, No

mer - cy for the treason That dares to touch the crown! Foul

trai - tors fools su - born - ing, By the headsman's axe they die! To

o - ther fools a warn - ing If me they

dare de - fy, a warn - - ing! a warning! If me they dare de -

ff *ff* *p*

- - fy, a warn - - ing! a warning! To o - - - ther fools a

f *ff* *p*

warn - - ing, if they dare, *gva.* If me they

ff

dare - - - - - de - - fy! *loco*

loco

"OH HEAV'N, EARTH AND OCEAN."

AIR.

Allegro. *ff* *mf* *crescen:*

v BETT.

Oh Heav'n, Earth, and O_cean, I'm going ra_ving, I'm going

ra_ving; My head spins round, and round, and round, And ve_ry

short_ly it will want shav_ing, Or I shall soon stark mad be

found. Yes I shall soon stark mad be found, Yes I shall

pp

soon stark mad be found. Plerique

f *p* *fp*

ho - minum up on this earth sent, Seem but for toil and moil, from their

birth sent, From e - - ve - ry dawning of e - - ve - ry morning, My head and hands and

fp *fp* *fp*

feet and legs and brains to work must go, And until night all hurry, worry,

fp *fp* *mfp* *mfp*

scurry, No rest, they ever for one moment know. No horse, no ass, none

half so hard works As do I and my clerks, No horse, no ass, none

half so hard works As do I and my clerks.

My as - si - du - i - ty in matters Re - gal, My perspi -

pp
staccato.

- cu - i - ty in all matters le - gal, My in - ge - nu - i - ty in all things what -

e - ver, Makes all the coun - cil board pronounceme wond'rous clever,

I can per form an o - pe - ra - tion, In Vac - ci -

pp

- na - tion, In Phle - bo - to - mi - za - tion, In Am - pu -

fz

(Spoken between, rapidly) "I once chopped a man's finger off" (Spoken) I've a fine appetite.

- ta - tion, In masti - ca - tion, In strangu - la - tion, All to ad - mi -

pp *mf*

- ration! 'Tis won - derful to think how clever I am, 'Tis won - derful

sf

to think how clever I am, Old and young all sing my praises, Wit and humour from me

p *crescens*

bla - zes, I'm the glo - - - ry of Sar - dam.

Oh I'm a perfect wonder, As all the world may see, The

p *pp*

cleverest must knock un - der, None e'er can hoodwink me; I clever wise and witty

am, The pride and glory of Sar - dam, of Sardam.

Castabile.

This fine nose, these no_ble fea_tures, These dark

eyes, — of lambent flame, Un_to all cre_a_ted

crea_tures, That I'm a So_lo_mon, — proclaim, That I'm a

So_lo_mon, — proclaim; Now to these features add this

hair, You see a man, — past all com_pare, Yes, to these

ad libit:

features add this hair, You see a man, _____

gva *ad libit:*

He tries vainly to produce the lower F.

gva you see a man, A man past all com - -

f *f*

Tempo I^o

All people

f *p*

know they can't de - ceive me, The thieves, like Cerberus, I

watch; I have as many eyes as Ar - - - - - gus, I, robbers by the do - zen

f *p*

catch, Then in to gaol I fling the batch. Oh I'm a per_fect won_der, As

f *p*

all the world may see, The wisest must knock un_der, When they're op_posed to

gva. *p*

me. This fine nose, these no_ble features, And these eyes of lambent

ppp

flame, Un_to all cre_a_ted creatures,

p

That I'm a So_lo_mon, proclaim. I can perform an o_pe_

cresc.

ra - tion, In Vac-ci - na - tion; Phle-bo - to - mi - za - tion, In am - pu -

ta - tion, masti - cation, fo - men - ta - tion, strangulation, to ad - mi - ration, Vaccination, ampu -

tion, strangulation, scari - fi - cation; Look in my face, and you'll see

there, A clever man beyond com - pare, Of my race, a

spe - ci - men be - yond com - pare, This fine nose, these no - ble features,

And these eyes of lambent flame, Unto all cre_a_ted creatures,

That I'm a So_lo_mon, proclaim, I can perform an o - pe -

cresc:

- ra - tion, In Vac_ci - na - tion, phle_bo_to_mi - za - tion, In am_pu -

- tation, masti - cation, fomen - tation, strangulation, to ad - mi - ration, Vacci - nation, am_pu -

- tation, strangulation, scari - fi - cation, Look in my face, and you'll see

ff

there, A clever man past all com- pare, Of my race a spe - ci - men

past all com - pare, A no - ble spe - ci - men past all com -

- pare, A spe - ci - - men past all com - - pare, past

all com - - pare.

Allegro
vivace.

3 *p* *cres.*

Tenors. *f*
CHORUS. Now *f*
 Basses. *f*

ff *mf*

leave our labour the bell has been ring - - - ing, For dinner we're rea - - - dy, With

mirth and with jo-li-ty care a way fling - - - ing, But let us be stea - - - dy, The

feast is pre-paring, there's nothing to pay. We dance and we sing for the

The feast is pre - paring, there's no-thing to pay, The

rest of the day. Now leave we our la - - - bour, the din-ner bell is

feast is preparing Now leave &c

ff

ring - ing, We dance and we sing for the rest of this glad

day! *v* BETT.

No singing or din - ner brings ye here - 'tis state affairs -

Be quiet listen to me - and stand all in a

row So that I the Phy - si - og - nomies of all may plainly see -

mf/p *grv*

CHORUS. (to each other.)

What can be his meaning? - what wants he to see? -

grv

v BETT. (to himself.)

I shall very soon find him — He here must be — Now answer

gr..... *loco* *f*

loud and answer plain — now listen

gr..... *loco* *p*

Allegro.

all. Who is't a - - mong ye that Pe - - - ter they

The CZAR. v BETT.

My name is Pe - ter. Don't so screech and scream and

CHORUS. call? And mine, and mine,

f *sfp*

(to himself)

(to them)

bawl. Ev - ry one call'd Pe - ter? now pray at -

- ten - tion, All can't Peters be, It's past all comprehension.

CHORUS.
We've told you our names, now with us have you done, we are all of us Peters and haven't yet

din'd.
v BETT.
Oh go to the Devil, I on - ly want ONE, and by Jove here be - fore me a do - zen I

CHORUS. What e-ver he means, it is ca - pi - tal fun, And to have a good

find.

ff

laugh I'm great - ly in - clined. *v*BETT. (aside.)

I must try a craftier way to get at it, I'll.

p

CHORUS } In Sardam. *v* BETT.

catch 'em now if they dont mind. Where re - side ye? Is that the

sfp

CHORUS

Yes! yes! All live in Sardam!

truth? Yes! yes! All live in Sardam! I'm satisfied with that re -

gva loco

f

v BETT.

IVAN:

A foreigner am CZAR.

-ply, But one of you is a foreigner, Say which. A foreigner am

fp

I.

v BETT.

I. A - ha, A - ha, I'm now on the track - I ques - tion a - -

cute ly, I rea-son as-tute-ly, A-gainst e-ven So-lo-mon's my brains I'd

back, Oh! I'm a per-fect won-der, as all the world may

see, The clev'rest must knock un-der, None e'er can hoodwink

CHORUS. **IVAN:** **CHORUS.**

The thing's getting lively, I'm surely lost. He'll now take 'em
me. The thing's getting lively, He'll now take 'em

f *p* *f*

both: *v* BETT. To Czar. CZAR.

both. Bestill, and don't laugh; Now tell me man where were you born? In Smolensko

Detailed description: This system contains the first vocal entry. The vocal line starts with a rest for both characters, then enters with the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamic markings of *f* and *p*.

CHORUS.

v BETT. Ha!ha! That's very clever in deed, that's very clever in .

Just as I thought, I must take heed. Ha!ha! That's very clever in deed, that's very clever, Be

Detailed description: This system begins the chorus. The vocal line continues with the lyrics. The piano accompaniment consists of a steady eighth-note accompaniment in the bass and chords in the treble. Dynamic markings include *f* and *p*.

- deed.

v BETT. (to one of the Chorus.) qui_et. You most e_nor_mous calf,

Detailed description: This system continues the chorus. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass and chords in the treble. Dynamic markings include *mf* and *p*.

to Ivan:

IVAN:

v BETT.

And where were you born? In Moscow. Stop - your name?

Spoken.

(IVAN: answering)

PETER IVANBOFF. (to CZAR)

Spoken.

And yours?

Spoken.

(CZAR) PETER MICHAELOFF.

Hm, hm, hm, hm, hm, hm,

hm, It's getting ve-ry tick-lish,

I'm in a fog;

Here I've got *two* insted of one,

But they shall see that I'm not to be done, Still

I am in a reg-u-lar thick fog;

Let me think;

They have both got a con-

CHORUS. IVAN: with CHO:

May we a ques - _ tion ask we pray, Why of our
 spi_rators phiz.og. May we a ques - _ tion ask we pray, Why of our

CZAR. with CHO:

time, rob us to day, Why rob us of our time to
 time, rob us to day, Why rob us of our time to

day?
 v BETT.

day? A most im - port. ant state af - fair, but that is nei - ther here nor

Tempo I^o

there. Go back to your la - bour; You have well answer'd,

cresc:

I've heard e - nough, suf - fi - cient, I've heard enough, Sirs, for to day.

ff *p* *gva* *loco*

CHORUS.

Return we to labour, the bell has been ring -

Yes! I've heard enough, Sirs, for to day.

mf

- - ing, For dinner we're rea - dy, With mirth and with jollity, care away fling - ing; But let us be

stea_dy, The feast is preparing, there's nothing to pay, We dance and we sing for the

stea_dy, The feast is preparing, there's no_thing to pay, The

rest of the day, Re.turn we to la...bour, the bell, the bell is

feast is preparing, Re.turn we to la...bour, the bell, the bell is

ff

ring_ing; We dance and we sing for the rest of this glad

ring_ing; We dance and we sing for the rest of this glad

3

Presto.

IVAN:

Without e'en one spark of wisdom,

CZAR.

Without e'en one spark of

v BETT.

day! Oh! I'm a perfect wonder, As

unisono.

day! Without e'en one spark of wisdom, Still he

Presto.

Still he tries all things to see, His queer faces, His gri-

wisdom, Still he tries all things to see,

all the world may see, By Jove! they must knock

tries all things to see; His queer faces, his gri-

IV: maces. Form a glo-ri-ous farce to

CZ: His queer faces, His gri-maces, They all can

VB: un-der, If they would hood-wink me; As all may

CH: ma-ces, Form a glo-ri-ous farce to me, A farce to

IV: me, As all may see, They form a glorious farce to me.

CZ: see, They all can see, They form a 'glorious farce to me.

VB: see, As all may see, As all, as all the world may see.

CH: me, a farce to me, They form a glorious farce to me.

The first system of the piano accompaniment consists of three staves. The top staff is the right hand, and the bottom two staves are the left hand. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff begins with a series of chords and a melodic line. The second staff features a more active melodic line with dynamic markings of *mf*, *sf*, and *ff*. The third staff continues the accompaniment with chords and a melodic line.

"CAN I, DARE I NOW BELIEVE HIM?"
DUET.

IVANHOFF
&
VAN BETH.

Allegro
moderato.

The second system of the duet consists of two systems of staves. The first system has a vocal line on the top staff and a piano accompaniment on the bottom two staves. The vocal line is in common time and begins with a melodic phrase. The piano accompaniment features a bass line with triplets and chords. The second system continues the vocal and piano parts, with the piano accompaniment ending with a final chord.

Can I, dare I now be - - lieve him, can I, dare I now be - - -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'Can I, dare I now be - - lieve him, can I, dare I now be - - -'. The piano accompaniment starts with a piano (*p*) dynamic and consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand. A fermata is placed over the final note of the vocal line.

- lieve him, It were ea - sy to de - - ceive him. To this town I fain would

The second system continues the vocal line with the lyrics '- lieve him, It were ea - sy to de - - ceive him. To this town I fain would'. The piano accompaniment continues with similar rhythmic patterns, ending with a fermata over the final note of the vocal line.

cling. Which way now shall I de - ter - - - - mine, How ar - rive at a de -

The third system features the lyrics 'cling. Which way now shall I de - ter - - - - mine, How ar - rive at a de -'. The piano accompaniment includes a forte (*f*) dynamic marking. The system concludes with a fermata over the final note of the vocal line.

- eision, That my life or death may bring? Which way now shall I de - termine, How arrive at a de -

The fourth system contains the lyrics '- eision, That my life or death may bring? Which way now shall I de - termine, How arrive at a de -'. The piano accompaniment begins with a piano (*p*) dynamic. The system ends with a fermata over the final note of the vocal line.

- cision, That to me life or death, yes,

death may bring, Which way now shall I de- termine, How arrive at a de-

- cision that my life or death may bring? *h*

V BETT.

He dont much seem to be - - lieve me, he dont much seem to be - -

- lieve me, P'rhaps he's try- ing to de- - ceive me, And would fain from hence take

wing! Very cautiously I'll sound him, About the myst'ry that sur -

rounds him. It to us some hints may bring. Very cautiously I'll sound him, About the myst'ry that sur -

- rounds him, And to us both some good hints .

it may bring. Very cautiously I'll sound him, About the myst'ry that sur -

- roundshim, It some hints may to us bring.

IVAN:

Ex - cuse me if I do not speak more plainly, In my po - sition in a fo - reign

land, I'm sure I would not willingly of - fend you, But what I mean you un - - der -

V BETT.

- stand! I cannot blame you for not speaking plain - ly, For your confidence I make no de -

- mand, But still 'twere far much better that you told me! I only ask to give you a helping

IVANHOFF.

hand, It is your good alone I seek — My thanks ac - cept then I will

Con moto, quasi presto.

speak — yes I will speak — yes I will speak.

V BETT.

I'm not a bit nearer, I'm not a bit nearer his con - fi - dence win - - ning,

Still all is in darkness, in darkness, this man is a terrible bore! —

But — it is time, it is time, it is time that I made a be - gin - - ning,

For up to this moment I think I'm no wiser than I was be - fore.

IVAN:

I'm not a bit nearer, I'm not a bit nearer his confidence win - - - ning —

Still all is in darkness, in darkness, this man is a ter - ri - ble bore —

But if I once tell him, once tell him, yes if I once make a be - gin - - - ning,

Then . from him, then from him my con - fidence I can recal never - more. Now I

V BETT: (aside)

have him, I have him, I shall have him soon. I

shall have him soon, I shall have him soon, I shall have him soon!

IVAN:
What is your plan with re - gard to France? — My

V BETT.
plan? Of course, your plan, I mean the plan! IVAN
What

V BETT.
means this stupid old man? Good heav'n, of course you know France?

IVAN: V BETT. IVAN:
No! No? — I'm told they make de - li - cious wine —

V BETT.
(He gets out of it ve - ry fine, He gets out of it ve - ry fine!)

But Eng - land, do you not know it well? Well

V BETT. IVAN: V BETT.
I - A - ha! What mean you? I ask you - Do you not know

IVAN: V BETT.
Eng - - land well? I really - (That means, had rather not

tell) - There's nothing more I can get out of him now, He has

got some com - mis - sion in hand - He shrugg'd his

shoulders — He made a nice bow, He's a fine di —

pp

— plo - matist, I vow, He's a first rate di - plo - matist, I

cresc.

f

IVAN:

To tell him the whole I feel half inclin'd now, To tell him the whole I feel half inclin'd

vow; He shrugg'd up his shoulders, he made a nice bow, He shrugg'd up his shoulders, he made a nice

now. Yes, I do, I do, I

how. He's a great man, I see

gva

vow; To tell him the whole I feel half inclin'd now, To tell him the whole I feel half inclin'd

bow; He shrugg'd up his shoulders, he made a nice bow, He shrugg'd up his shoulders, he made a nice

now. Yes, I do, I do, I vow, Yes — I

bow. He's a great man, I see now, He's — a

grca

loco

do, I do, I vow, I do, I vow I do, I vow.

great man, I see now a great di - plomatist I vow.

ff

V BETT.

RECIT: (to himself)

Ah! that's a bril- liant thought, my niece I'll prof-fer, To in-tro-

-duce him to Maria, I'll of-fer, He'll surely then speak out; I'll do it without de-

-lay. Now he is thinking of new questions I've no doubt, The de-vil

take me if I know what he's a- - - bout, You

Tempo 1^o

love my niece Ma-ri- - a! What d'ye say? He's stagger'd! You

IVAN: V BETT.

IVAN:
 don't love her then? am I right? What can he mean by talk - ing

V BETT. IVAN:
 thus about Ma - ri - a? (A - gain he's stagger'd.) Don't you love my niece? (To tell him

RECIT: *p*

V BETT. RECIT.:
 all, wrong should I be.) *gva* That's a staggerer number three.

RECIT:

a tempo.
 Hark ye, my friend, hear what I'm going to say,

f a tempo.

If the com - man - ders' plan succeeds to day, And if his

pro - - ject don't mis - car - - ry, I'm will - ing you - - my

niece should marry. **IVAN:** What hear I? (He's caught.) **V BETT.** Oh! what de -

sfp

- light, Oh! bliss - - ful thought, Oh! bliss - - ful thought.

ritard: *Allegro assai.*

cresc. *ritard:* *f*

I am willing, nought concealing, All to tell, the whole re -

V BETT: - vealing. He is willing, nought concealing, all to tell the whole revealing. **IVAN:** To the Colonel's heart ap -

pealing, He will not my suit deny. Thro' his feeling I am stealing, I shall pump him by and

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are: "pealing, He will not my suit deny. Thro' his feeling I am stealing, I shall pump him by and". The piano accompaniment features a steady bass line and chords in the right hand.

IV. Gentle hope is hov'ring o'er me,
 V.B. by, I a master stroke have made, and shortly I shall pump him

The second system of music includes a vocal line (IV.) and a piano accompaniment (V.B.). The vocal line has a treble clef and contains the lyrics: "Gentle hope is hov'ring o'er me,". The piano accompaniment has a bass clef and contains the lyrics: "by, I a master stroke have made, and shortly I shall pump him". The piano part includes a dynamic marking of *mf* and a triplet of eighth notes.

IV: With de-light my heart beats high!
 V.B. dry.

The third system of music features a vocal line (IV:) and a piano accompaniment (V.B.). The vocal line has a treble clef and the lyrics: "With de-light my heart beats high!". The piano accompaniment has a bass clef and the lyrics: "dry.". The piano part includes a dynamic marking of *f* and a triplet of eighth notes.

IV: When our marriage bells have_sounded,
 V.B. All the world will be as_tound.ed.

The fourth system of music consists of a vocal line (IV:) and a piano accompaniment (V.B.). The vocal line has a treble clef and the lyrics: "When our marriage bells have_sounded,". The piano accompaniment has a bass clef and the lyrics: "All the world will be as_tound.ed.". The piano part includes a dynamic marking of *dolce.* and triplet markings over the eighth notes.

IV:  Though by lov - ing friends sur - round - ed,

V.B.  My suc - cess has been un - bound - ed,

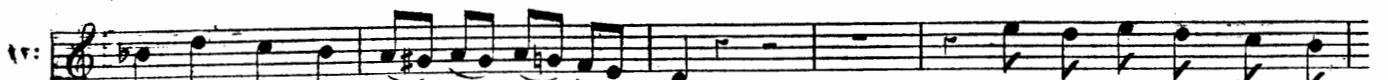



IV:  Hence I'll bear her far a - - way, To my dear na - tive land re -

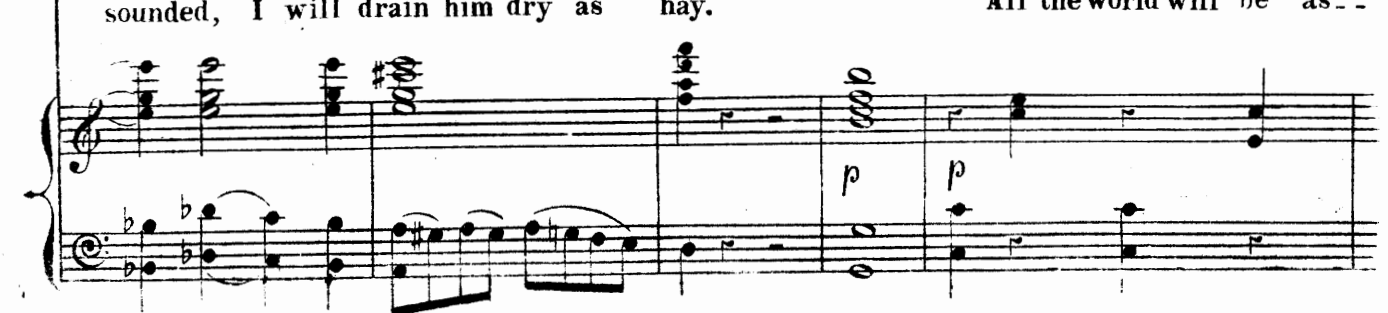
V.B.  I'm a he - ro from this day, Trumpets for me ought to be



cres: *f*

IV:  turning, Here I will no long - er stay. When our marriage bells have

V. II.  sounded, I will drain him dry as hay. All the world will be as -



p *p*

IV: sound_ed, Tho' by lov_ing friends sur_round_ed, To my na_tive land re_

v.B. _tound_ed, My suc_ess has been un_bound_ed, For me Trumpets should be

IV: _turn_ing, I will bear her hence a__way. When our marriage bells have

v.B. sound_ed, I'm a he__ro from this day. All the world will be as_

IV: sound_ed, Tho' by lov_ing friends sur_round_ed, To my na_tive land re_

v.B. _tound_ed, My suc_ess has been un_bound_ed, For me trum_pets should be

IV: turning, Here I will no long-er stay, I will bear her hence a -
 v. B. sounded, I'm a he-ro from this day, I will drain him dry as

sf sf sf sf

IV: way, Here I will no long-er stay, no longer stay, no longer stay,
 v. B. hay, I will drain him dry as hay, I'll drain him dry, as dry as

sf sf sf sf

IV: No, here I will no long-er stay, no long- - er stay.
 v. B. hay, Yes, I will drain him dry as hay, as dry as hay.

FINALE.

Allegro moderato.

The musical score is written in G major and common time (C). It features a piano accompaniment and two vocal parts. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are for CZAR and MARIA. The score is divided into five systems. The first system is the piano introduction. The second system begins with the CZAR's entrance. The third system continues the CZAR's part. The fourth system continues the CZAR's part. The fifth system begins with the MARIA's entrance. The score includes various musical notations such as dynamics (f, p, sf), articulation (>), and phrasing slurs. The lyrics are written below the vocal lines.

f *p* *sf* *p*

CZAR .

The feasts be - ginning, are you all dress'd and rea - - dy ? The loud

shouts of re - - joi - - cing I hear! They on - ly

wait the Bride and the Bridegroom. The wed - ding guests should short - - ly ap -

MARIA .

- - pear! The wedding guests should short - ly now ap - pear! I am glad you have come, you're exactly the

man. to set to - ther man's head right, do try if you can! What now's the

CZAR.

mat - ter? He's a - gain been dis - pu - ting, because the young Frenchman, me here was sa -

MARIA.

f

- lu - ting, I can't help it! why make such a stir! Tho' she's handsome, the Frenchman's no business with

IVAHOFF

her! That is tru - ly a far different man, That is tru - ly a far different

MARQUIS.

pp

man! A no - ble pre - sence, a proud, fie - ry

glance! **IVANHOFF** You're in a
 A lit - tle more, and I'll make you dance! **CZAR**

'Tis a French - man!

pas - sion, Sir! a - - gain, that is quite clear. **IVANHOFF**
MARQUIS A no - - ble pre - - sence! I'd like to
 where - fore comes he here?

MARQUIS A fie - - ry glance! That is, I
 send him to the devil for com - - ing here!
 Where - - fore comes he here?

MARIA

MARQUIS

IVANHOFF

CZAR

My good friend, my friend, you
 swear now, a most un...common Let me see, per...haps the
 This strange man! I'd just as
 This strange man! What can, what

real... ly mad must be My friend, you
 man whom I seek is he! Let's see, let's see, per...haps, per...
 soon..... the de...vil see, I'd just as soon the de...vil
 can..... his busi...ness be? What

real... ly quite stark mad must be! My friend, you
 ...haps the man I seek is he! Let's see, Let's see! per...haps, per...
 see, as soon the de...vil see! I'd just as soon the de...vil
 can his busi.....ness be? What

real...ly quite stark mad must be!

...haps the man I seek is he! Per...haps, per...haps!

see, as soon the de...vil see!

can his busi...ness be.

Andantino

MARQUSS

I to cause quarrels hi...ther came not! My words are true, you must be...

--leave! Per-mit me then good friend to ask you, Why with such

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "--leave! Per-mit me then good friend to ask you, Why with such".

fu...rious looks you me re...ceive Let all this an.....ger

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "fu...rious looks you me re...ceive Let all this an.....ger".

van...ish, And now in token give me your hand! Is it a sin to admire a

The third system of music includes a dynamic marking of *g^{ra}* and a tempo marking of *loco*. The lyrics are: "van...ish, And now in token give me your hand! Is it a sin to admire a".

sweet girl, A beauteous wo...man, in your beau-ti--ful land?.....

The fourth system concludes the page. The lyrics are: "sweet girl, A beauteous wo...man, in your beau-ti--ful land?.....".

MARIA,
He al-ways treat-ed me po-lite-ly!

MARQUIS
When-er I see a pret-ty girl, I must ad-

NYANHOFF
He al-ways treat-ed me po-lite-ly,

CZAR,
Wo-men, all French-men treat po-lite-ly,

He me bad names did ne-ver call! He should be

ad-mire her! that is

But I dont like the men at all, I touchd is

But he comes not for them at all! A ve-ry

pun-ishd ve-ry slight-ly, Or

all, I must ad-mire her! Now

hand but ve-ry slight-ly, For

dif-ferent plan and pur-pose in-

to my think ... ing not at all! Or
say, can this for an ... ger call? Now
he my breast has fill'd with gall, Yes
-- to this Ci ... ty him doth call, un .

p *Cres.*

to my think ... ing not at all! Or
say, can this for an ... ger call? now
he my breast has fill'd with gall, Yes
-- to this Ci ... ty him doth call, un .

to my think ... ing not at all .
say, can this for an ... ger call?
he my heart has fill'd with gall!
to this Ci ... ty him doth call.

pp

(to Marquis) CZAR .

MARQUIS 89

From whence you come, may I be pardon'd for enquiring? From Ryswick

In a few days I re--turn At least the Embassy have so ar--

...rang'd it! The rea--son why I fain would learn!

MARQUIS .
The rea--son is, that I have just re--ceiv'd Some strange in--telligence from sources well

known. The Czar, 'tis said, is lost com--plete--ly, the Russian force defeated, ut--ter--ly, o--ver--

CZAR MARQUIS. *to himself* CZAR MARQUIS

thrown! Impos - - si - ble! It is the Czar him - self, I swear! Who says this? It is

true! The Russians are bea - - ten back by the Grand vizier, a to - tal rout it doth ap -

-pear! In short they say That the Turks are in moscow to day! A lie! A shameless

CZAR.

lie! The Turks both far and near are trem - - - - - bling when the Rus - - - - - sion hosts ap -

-pear! The vic - tor, of Pro - - cop, That fact will make quite clear!

MARQUIS. *Spoken*

CZAR

MARIE & IWANOW.

CZAR.

91

You have betrayed yourself,
you are the Czar!

What am I? What's the mat. ter?

Nothing at all, my friend!

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a dynamic marking of *ff* and a sharp sign (#) in the bass line.

IVANHOEF

MARIA

Nothing! Nothing! My part you're taking, that is plain. Tis most kind. No one has

Musical score for the second system, including vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

said one word to you a gain! You poor dear, poor dear, poor dear.

Swain!

(Music behind)

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a change in key signature to three sharps.

Hark there's the mu. sic - now we're all right! We're going to dance!

Musical score for the fourth system, including vocal lines and piano accompaniment. The piano part continues in the key of three sharps.

IVANHOEF

We're going to dance! I don't feel at all in dan - - - - - cing plight!

Musical score for the fifth system, including vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and ends with a double bar line and a sharp sign (#).

MARQUIS.

CZAR

MARQUIS

Sire I've seen thro' your dis -- guise! Who are you? The Marquis of Chateau --

Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes a triplet in the bass line.

--neuf, Am -- bas -- sa -- dor from the King of France. Will you

Musical score for the second system, featuring a vocal line and a piano accompaniment. The piano part includes a triplet in the bass line.

con -- des -- cend to grant me a hear -- ing at your

Musical score for the third system, featuring a vocal line and a piano accompaniment. The piano part includes a *sf* dynamic marking.

lei -- sure?

CZAR

Peo - ple come, sometimes in - cog - ni - to they meet! Some o - ther time --

Musical score for the fourth system, featuring a vocal line and a piano accompaniment. The piano part includes a *sf* dynamic marking.

enough just now! Suf - fice it tis not with dis - ple - - - - - sure you I

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "enough just now! Suf - fice it tis not with dis - ple - - - - - sure you I". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

greet! Perhaps, per - - - - - haps it things to the point will bring.

ff *p* **Allegretto.**

The second system continues the musical score. The vocal line has the lyrics "greet! Perhaps, per - - - - - haps it things to the point will bring." The piano accompaniment includes dynamic markings *ff* (fortissimo) and *p* (piano). The tempo marking **Allegretto.** is placed at the end of the system. The piano accompaniment features a more rhythmic pattern with some chords and moving lines.

sf sf sf sf sf

The third system shows the piano accompaniment for the third system of the score. It features a series of chords and moving lines in both hands. Dynamic markings *sf* (sforzando) are placed above several measures, indicating a strong accent. The piano part is written in a style typical of 19th-century music.

sf sf sf sf sf

The fourth system continues the piano accompaniment. It features a series of chords and moving lines in both hands. Dynamic markings *sf* (sforzando) are placed above several measures, indicating a strong accent. The piano part is written in a style typical of 19th-century music.

p

The fifth system shows the piano accompaniment for the fifth system of the score. It features a series of chords and moving lines in both hands. A dynamic marking *p* (piano) is placed above the first measure, indicating a soft dynamic. The piano part is written in a style typical of 19th-century music.

CHORUS

Sopri

Conti

Gai - - ly with danc - - ing, feast - - ing, sing - - ing, Eat - - ing and drink - - ing,

Glasses clink - - ing Gai - - ly with danc - - ing, feasting, sing - - ing,

Tenor,

Bass,

Gai - - ly with danc - - ing, feasting, sing - - ing

Eat - - ing and drinking, glass - - es, clink - - ing, With flow - - ers and

Eat - - ing and drinking, glass - - es, clink - - ing, Flow - - ers and gar - - lands,

garlands, Sa-lute we the bride, The bride-groom and
with flows and garlands, Sa-lute we the bride, The bride-groom and

g^{va}

bride! May bounteous
bride! *loco* May bounteous Hea-ven

g^{va}

Hea-ven Ever watch oer them, Thro' life with all
E- - ver watch oer them, Still with all

p

hon -- our their foot -- steps to • guide ; While side by

hon -- our their foot -- steps to guide ; While side by

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "hon -- our their foot -- steps to • guide ; While side by". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and chords in the left hand. A dynamic marking of *pp* is present in the piano part.

side, Prosp' rous and hap -- py they a --

side, Prosp'rous and hap -- py, hap -- py they a --

The second system continues the musical score. The vocal staves have lyrics "side, Prosp' rous and hap -- py they a --" and "side, Prosp'rous and hap -- py, hap -- py they a --". The piano accompaniment includes a *Cres.* (crescendo) marking and dynamic markings of *ff* and *p*.

--bide. Prosp' rous, hap -- py, they a -- bide! Say, are you

--bide, prosp'rous, hap -- py, hap -- py they a -- bide!

W BROWN

The third system concludes the musical score. The vocal staves have lyrics "--bide. Prosp' rous, hap -- py, they a -- bide! Say, are you" and "--bide, prosp'rous, hap -- py, hap -- py they a -- bide!". The piano accompaniment features dynamic markings of *ff*, *p*, *ff*, and *pp*. The name "W BROWN" is written in the upper right corner of the system.

rea ... dy, dear Miss Ma ... ri ... a, Now the pro ... ces ... sion to join with

poco rit. MARIA.
me! Yes with much plea ... sure, Dear Ma ... dame Browe, ... and I shall

a Tempo W. BROWN,
high ... ly honord be! Then let us go and get some re ...

IVANHOFF
... fresh ... ment, ev' ... ry things rea ... dy in my al ... cove I say, Ma ...

... ri ... a, Ive just been think ... ing we should be travelling that same road! Then

dont look pee...vish and mo...rose, but live...ly, plea...sant

and jo...cose. Dont give way, Sir, to

care..... and sor.....row! Their turn to

day, and our turn to mor...row! If you are good, good luck 'twill

p

bring, And then for us they will mer...ri...ly sing! And then for

Rit: *a Tempo*

us they will al...so sing..... Gai-ly, with dancing, feasting, sin...ing,

Rit: *a Tempo*

Eat...ing and drinking, glasses clink...ing, **Chorus.** Gai...ly, with dan...cing,

Gai...ly, with dan...cing,

f

feasting, singing, Eat...ing and drink...ing, glasses clinking!

feasting, singing, Eat...ing and drink...ing, glasses clinking!

fp

M. BROWE.

Who is that stran - ger, say, do you know

Chorus.

Who now with Pe - ter is whisp'ring low? Who is that stran - ger? who is that
Who is that stran - ger? who is that

I WANOW.

stran - ger? I do not know! A new a - ri - val, whose graceful wheedling All hearts have
stran ger? I do not know!

charm'd. Its on -- ly a French -- man, don't be a -- larm'd! But all the

MARIA. IVAN.
 girls are with him in love! That is not true! I know of
 Chorus Sop^s
 All the girls?

W. BROWN.
 one! I one know! I know of one! He is an
 Is it so? Is it so!

old friend of Peter's I see! I'll ask him of our wedding party to

IVAN.

A

be! Those I have trusted, loved so well, Titles, nice idea?

CZAR

sf

honors to them given! Me, me, me they prove

sf

false to! Oh great Heaven, for just revenge on thee I call!

sf

Death! Death! Death to the traitors one and all!

f *Con forza.*

Death, death, death, death to the

sf *f*

traitors one and all Be careful Sire every body is looking at us.

MARQUIS

MARQUIS.

CZAR.

Eat ... ing and drink ... ing —

Gai ... ly with dancing, feast ... ing, sing ... ing, My blood with

p

Chorus

wine cups clink - ing! Gai - ly with danc - ing, feast - ing, sing - ing,
 rage is boil - - - - - ing! Gai - ly with danc - ing, feast - ing, sing - ing,

Eat - ing and drink - ing, wine cups clink - - - - ing!
 Eat - ing and drink - ing, wine cups clink - - - - ing!

CZAR.
 Here all can hear each word we ut - - - - ter, At the hour and

place I've nam'd I'll for..... you wait. There we can speak with - - - out a

fear that there are spies or traitors near! Time quick doth

pass, Time quick doth pass! Chorus Time quick doth pass!

MARIA with Soprano.
MARQUIS & IVAN with Tenor, CZAR with Bass.
Time quick doth pass!

cres. *poco*

The feast be-gins, To plea-sure we de-vote the

The feast be-gins, To plea-sure we de-vote the

a *poco*

day! Let us en-joy it while we may.....

day! Let us en-joy it while we may.....

ff

MARIA.
His stu - - pid doubts op - - press me , His pee - - vish ears dis

MARQUIS.
May kind Heav'n its suc - - - - - cour

IVAN:
My stu - - pid doubts op - - press me , My fool - - - ish ears dis

CZAR.
May great Heav'n its suc - - - - - cour

Chorus.

Come be gay, and now to

Come be gay, and now to

-tress me, No man can dare ad- dress me But fill'd with rage is
 lend ing Set him from these trai- tors
 -tress me, But neer can I dis- card them. Till she has mar- ried
 iend ing Set me from these trai- tors

plea sure Let all hearts de vo ted
 plea sure Let all hearts de vo ted

he! I've tried all means to cure him, I at the pros- pect
 free, Or their base un grate ful
 me! I've tried all means to cure me! But at the pros- pect
 free, Or their base un grate ful

be, Cease your bicker ings, end your
 be, Cease your bicker ings, end your

fal...ter, For e...ven at the al...tar, I'm sure he'd jea...lous
 trea...son Soon in blood a...tond will
 fal...ter, For e...ven at the al...tar I still might jea...lous
 trea...son Soon in blood a...tond shall

quar...rels, Eat and drink with mirth and
 quar...rels, Eat and drink with mirth and

8va

be, He'd jea...lous
 be! soon... in... blood
 be! I... e...ven then might jea...lous
 be! In blood it soon a ton'd shall

W. BROWN.

glee! Your quar...rels
 glee! *8va loco*

be! E'vn at. . . . the al-
 a ton'd . . . will be! a ton'd . . .
 be I. . . e-ven then might jea-lous be
 be! In blood it soon a ton'd, a ton'd
 end, dont jea-lous be

Rit.

Colla parte.

a Tempo
 tar! His stu-pid doubts op-
 May kind
 My wretch-ed doubts op-
 May great

a Tempo
 Chorus
 End your

a Tempo
 End your

press me, His pee_vish fears dis_tress me, No man can dare ad_

Heav'n its suc_cour lend_ing Set him

press me, My fool_ish fears dis_tress me, But ne'er can I dis_

Heav'n its suc_cour lend_ing From these

quar_rels, cease your bick'_rings, Eat and

quar_rels, cease your bick'_rings, Eat and

8va

dress me But with fu_ry fill'd is he!

from these trai_tors free!

card them Un_til she has mar_ried me!

trai_tors set me free

drink with mirth and glee. On this glad

drink with mirth and glee. On this glad

8va

Un . . . grate . . . ful ones!

day Let ev . . . ry heart u . . . ni . . . ted be, On this glad

day Let ev . . . ry heart u . . . ni . . . ted be, On this glad

8va loco

No truce with ye!

day let ev . . . ry heart u . . . ni . . . ted be! On this glad

day let ev . . . ry heart u . . . ni . . . ted be! On this glad

MARIA.

IVAN:

Now don't give way, Now don't give
I won't give way, I won't give

day Let ev'ry heart u-ni-ted be! And don't give

day Let ev'ry heart u-ni-ted be! And don't give

way to care and sor-row, Our turn may ar-rive to mor-

way to care and sor-row, Our turn may ar-rive to mor-

way to care and sor-row, Your turn may ar-rive to mor-

way to care and sor-row, Your turn may ar-rive to mor-

row, yes to mor-row!

row, yes to mor-row!

row, yes to mor-row!

row, yes to mor-row!

Dim:

p

MARIE. Ah! why not in my true faith be more con- fi- ding? why not?

MARQUIS.

IVAN. His peo- ple

CZAR. Yes I swear I will con-

Un-grate-ful peo-ple!

Come be gay and now to plea- sure be all hearts de-vo- ted

Come be gay and now to plea- sure be all hearts de-vo- ted

sf

With fond love and mu- tual trust our foot- steps gui- ding? Ah our

un- thank- ful!

...fide in thee!

And well mar- ried be! Our

un-grate-ful peo-ple!

Come be gay, and now to plea- sure be all hearts de-vo- ted!

Come be gay, and now to plea- sure be all hearts de-vo- ted!

fz

sa ... cred vows thus light ... ed In Hy ... mons bonds u ...
 Where in ... gra ... ti ... tude ex ...
 sa ... cred vows thus pligh ... ted In Hy ... mons' bonds u ...

Trai ... tors!

Cease your bicker ... ings, end your
 Cease your bicker ... ings, end your

... ni ... ted, Our chil ... dren smi ... ling round us, Oh how hap ... py we should
 ... ist ... eth, There no peace ... ful Throne can
 ... ni ... ted, Our chil ... dren smi ... ling round us Oh how hap ... py we shall

no truce ... with ye! no truce with
 quar ... rels, Eat and drink with mirth and
 quar ... rels, Eat and drink with mirth and

Più mosso

be! *f* Our sa cred vows, our vows thus plight ed, *p* In
 be! Where black in gra ti tude ex ist eth
 be! Our sa cred vows, our vows thus plight ed, *p* In
 ye! Trai -----
 glee. *f* Come, cease your bicker ings, end your quar rels,
 glee. *gva loco* Come, cease your bicker ings, end your quar rels,
Più mosso f *p*

Hy mens bonds u ni ted, Oh how hap py we should be, *f* In Hy mens
 There no peace ful Throne can be! Where black in
 Hy mens bonds u ni ted, Oh how hap py we shall be, *f* In Hy mens
 ----- tors, I'll no truce with ye *f*
 Eat and drink with mirth and glee, now cease your
 Eat and drink with mirth and glee, now cease your
f

bonds when thus u-ni-ted, Our chil-dren smi-ling round us, Oh how
 gra-ti-tude ex-ist-eth There no peace-ful
 bonds when thus u-ni-ted, Our chil-dren smi-ling round us, Oh how

Trai-tors, I'll no
 bicker-ings end your quar-rels Eat and drink with
 bicker-ings end your quar-rels Eat and drink with

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include piano (p) and mezzo-forte (mf). The lyrics are: 'bonds when thus u-ni-ted, Our chil-dren smi-ling round us, Oh how gra-ti-tude ex-ist-eth There no peace-ful bonds when thus u-ni-ted, Our chil-dren smi-ling round us, Oh how'. The second system continues with lyrics: 'Trai-tors, I'll no bicker-ings end your quar-rels Eat and drink with bicker-ings end your quar-rels Eat and drink with'.

hap-py we should be! How hap-py we should be! how hap-py we should
 Throne can be His peo-ple's wel-fare still..... seeks
 hap-py we shall be! How hap-py we shall be! how hap-py we shall
 truce with ye no truce with ye! no truce with
 mirth and glee! All hap-py we must be! all hap-py we must
 mirth and glee! All hap-py we must be! all hap-py we must

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with eighth and sixteenth notes. Dynamics include piano (p) and mezzo-forte (mf). The lyrics are: 'hap-py we should be! How hap-py we should be! how hap-py we should Throne can be His peo-ple's wel-fare still..... seeks hap-py we shall be! How hap-py we shall be! how hap-py we shall truce with ye no truce with ye! no truce with mirth and glee! All hap-py we must be! all hap-py we must mirth and glee! All hap-py we must be! all hap-py we must'.

be! How hap -- py How hap -- py!

be! How hap -- py How hap -- py!

tra_i____tors! with tra_i____tors! No

pp
be! All quar_rels o'er and bicker_ings end_ed, We shall now all hap_py

pp
be! All quar_rels o'er and bicker_ings end_ed, We shall now all hap_py

pp

Sheer good still seeks How hap_py we should

truce with ye, no truce with

be! We shall now all hap -- py py

be! We shall now all hap -- py py

ff *ff* *ff* *ff* *ff* *ff*

ova

The musical score is arranged in three systems. The first system contains four vocal staves and a piano accompaniment. The vocal parts have the following lyrics: the top staff says "be!", the second staff says "he!", the third staff says "be!", and the bottom staff says "ye!". The piano accompaniment consists of a treble and bass clef with chords and melodic lines. The second system contains two vocal staves and a piano accompaniment. The top vocal staff has the lyric "be!". The piano accompaniment continues with more complex textures. The third system contains two piano staves. The top staff has the lyric "gva" and features a melodic line with trills and slurs. The bottom staff continues the piano accompaniment. The word "loco" is written above the final measures of the piano part in the third system.

2ND ACT.

INTRODUCTION & CHORUS.

Allegro
jubiloso.

mf *f* *mf* *f* *fp* *p*

mf *p*

f *p* *mf*

p

First system of musical notation. The right hand features a melodic line with a slur over the first two measures and a fermata over the third measure. The left hand provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand has a continuous eighth-note pattern with slurs. The left hand has a steady accompaniment. The word *Cresc.* is written in the first measure, and a dynamic marking *f* appears in the fourth measure.

Third system of musical notation. The right hand continues with eighth-note patterns and slurs. The left hand has a consistent accompaniment. A dynamic marking *sf* is present in the third measure.

Fourth system of musical notation. The right hand features eighth-note patterns with slurs. The left hand has a consistent accompaniment. Dynamic markings *sf* are placed in the first, third, and fourth measures.

Fifth system of musical notation. The right hand has eighth-note patterns with slurs. The left hand has a consistent accompaniment. A fermata is placed over the final note of the right hand in the fourth measure.

CHORUS,

Sopranos.
Altos. Long live bride and bride groom, Long live bride and
Tenors.
Basses.

bride groom! Hail! May no sor...row as...

...sail them, and friends ne...ver fail them! Thro' this wide

world may they jog jo-und, gay, and heal...thy, May good suc...

...cess in bus...iness short...ly make them weal...thy, May good luck in

bus...iness, May good suc...cess in bus...iness make them weal...

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. Dynamics include *sf* (sforzando) and *hr* (hairpins).

- thy!

This system shows the vocal line and piano accompaniment for the first part of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics "- thy!" are written below the vocal line.

This system contains the piano accompaniment for the second part of the piece. It features a melody in the right hand and a bass line in the left hand. Dynamic markings *sf* (sforzando) are present in the first and third measures.

Basses.

I drink to the

This system is for the Basses. It includes a vocal line in bass clef and piano accompaniment. The lyrics "I drink to the" are written below the vocal line. A dynamic marking *mp* (mezzo-piano) is present in the second measure.

Tenors.

Altos.

wine press! I..... to the lass...es! I..... to the

This system is for the Tenors and Altos. It includes two vocal lines (Tenors in bass clef, Altos in treble clef) and piano accompaniment. The lyrics "wine press! I..... to the lass...es! I..... to the" are written below the vocal lines.

Sopranos

lov...ers! Thanks! fill your glass.es! A health to all our

This system is for the Sopranos. It includes a vocal line in treble clef and piano accompaniment. The lyrics "lov...ers! Thanks! fill your glass.es! A health to all our" are written below the vocal line.

This system contains the piano accompaniment for the final part of the piece. It features a melody in the right hand and a bass line in the left hand. A dynamic marking *p* (piano) is present in the second measure.

friends both far and near! — Would that they were

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line contains the lyrics "friends both far and near! — Would that they were". The piano accompaniment consists of chords and moving lines in both hands.

with us here! Would they were here! —

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "with us here! Would they were here! —". The piano accompaniment includes dynamic markings such as *f* and *sf* (sforzando).

They'd meet a hear...ty wel.....come, A hear...ty

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "They'd meet a hear...ty wel.....come, A hear...ty". The piano accompaniment includes dynamic markings such as *sf* and *pp* (pianissimo).

wel...come and good cheer! —

Here's a health to mai...dens

This system contains the first two systems of music. The top system features a vocal line with the lyrics "wel...come and good cheer! —" and a piano accompaniment. The second system continues the vocal line with "Here's a health to mai...dens" and the piano accompaniment. The piano part includes various musical notations such as slurs and dynamic markings.

Oh! good sirs our thanks re.....ceive!

pret.....ty,

And heres' a

This system contains the third and fourth systems of music. The vocal line begins with "Oh! good sirs our thanks re.....ceive!" and continues with "pret.....ty," and "And heres' a". The piano accompaniment continues with similar musical notations.

You do us hon....or! You do us

health to mai...dens wit....ty,

This system contains the fifth and sixth systems of music. The vocal line continues with "You do us hon....or! You do us" and "health to mai...dens wit....ty,". The piano accompaniment concludes the piece with various musical notations.

hon...or! In our gra...ti...tude be...lieve! Tho' ev'...ry
Pret-ty and wit - ty we per - ceive!

glass to frag...ments may fall, Let's clink - e'en

tho we break them all! - Hur...rah! Hur...

---rah! Hur...rah! Tho' they to

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a fermata over a whole note, followed by the lyrics "rah!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

The piano accompaniment for the first system continues with the eighth-note pattern in the right hand and a supporting bass line in the left hand. The music is in a major key with one sharp.

frag...ments fall! Hur...rah! Hur...rah!

The second system of the score features a vocal line and a piano accompaniment. The vocal line has a fermata over "frag...ments" and then sings "fall! Hur...rah! Hur...rah!". The piano accompaniment continues with the eighth-note pattern.

The piano accompaniment for the second system continues with the eighth-note pattern in the right hand and a supporting bass line in the left hand.

Tho' ev'ry glass, tho' ev'ry glass to frag...ments fall,

The third system of the score features a vocal line and a piano accompaniment. The vocal line begins with a fermata over "Tho'", followed by the lyrics "ev'ry glass, tho' ev'ry glass to frag...ments fall,". The piano accompaniment continues with the eighth-note pattern.

The piano accompaniment for the third system continues with the eighth-note pattern in the right hand and a supporting bass line in the left hand.

Well clink them tho' we break them, tho' we break them all! Hur...rah!

Hur...rah! Tho' ev'...ry glass may

in...to frag_ments fall, — Well clink them e...ven

if we break them all! With a clink— lets drink! With a clink— lets

drink! With a clink lets drink! With a clink lets drink! With a clink — With a clink!—

p *f* *p* *f* *sf* *tr*

This musical score is for a song in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "if we break them all! With a clink— lets drink! With a clink— lets drink! With a clink lets drink! With a clink lets drink! With a clink — With a clink!—". The piano accompaniment consists of two staves (treble and bass clef). The score is divided into six systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the second two staves of the piano accompaniment. The third system contains the vocal line and the third two staves of the piano accompaniment. The fourth system contains the fourth two staves of the piano accompaniment. The fifth system contains the fifth two staves of the piano accompaniment. The sixth system contains the sixth two staves of the piano accompaniment. Dynamic markings include *p* (piano), *f* (forte), *sf* (sforzando), and *tr* (trill). The score concludes with a double bar line.

"FARE THEE WELL SWEET FLEMISH MAIDEN"

SONG with CHORUS.

Con
Dolcezza.

p

tr *s.*

s. CHATEAUNEUF.

1. Fare thee well, sweet Flemish maiden, Against my will I must de --
2. Give me one soft silk - en tress, love, From thy bright and gol - den

pp *8va* *bassa*

1. part! But re - mem - ber, oh re - - member, Here with thee I leave my
2. hair, On my breast for life 'twill rest love, At my death thou'lt find it

1. heart. Dear-er far than all things, dearest, On this earth art thou to
 2. there. In the bat-tle by foes sur- rounded, My last thought would still be

loco mf *pp*

1. me! All's light and sunshine wher-e'er thou ap-pear-est, All's cloud and
 2. thine. If for my death thou one tear would'st be- stow, love, Oh then, how

un poco rallent.

1. darkness when absent from thee!— If thy dear heart I had hope of ob-
 2. cheerful-ly life I'd re- sign!— Look on my love then with ten-der com-

un poco rallent.

a tempo.

-tain - - ing, To thee for e - ver, love, true I would be; I would be
 - pas - - sion, And tell me when I re - turn thou'lt be mine. Look on my

mf

1. true, love, e - ver to thee,
 2. love with ten der com - pas - - -

1. E - ver true un - to thee, e - ver true un - to thee I would
 2. sion, Tell me when I re - turn, Tell me when I re - turn thou'lt be

MARIA.

I would be true, love, e - ver to thee,
 When thou re - turn - - - - est I will be thine,

1. be, I would be true, love, e - ver to thee,
 2. mine! When I re - turn, love, Thou wilt be mine,

CHORUS.

Altos. He will be true e - ver to
 Tenors. & She will be thine, She will be
 Basses.

1. — E-ver true un-to thee, e-ver true to thee will I be!
 2. — Yes, yes when thou re - turn-est I will be thine, I'll be thine!

1. — E-ver true un-to thee, e-ver true to thee will I be!
 2. — Yes, yes when I re - turn, love, thou wilt be mine, thou'lt be mine!

thee, True un - - to thee!

thine, She will be thine!

1. True to thee e-ver I'll be!

2. Thou'lt be mine thou wilt be mine!

1. True — to thee e-ver he'll be, — true un-to thee!

2. She'll be thine when thou re - turnest she will be thine!

"THE WORK THAT WE ARE BEGINNING." SESTETT.

Maestoso

musical notation for piano introduction

sotto voce e legato. *ff* *p*

MARQUIS. *p* *f*

IVANHOFF.

The work that we're be - - ginning Cau - tion and care re - - quires, We

CZAR. *p* *f*

LEFORT.

The work that we're be - - ginning Cau - tion and care re - - quires, We

V. BETT. *p* *f*

LORDS.

The work that we're be - - ginning Cau - tion and care re - - quires, We

mf *p*

certain are of winning If zeal our hearts inspires! In our just cause con - fiding No

mf *p*

certain are of winning If zeal our hearts inspires! In our just cause con - fiding No

mf *p*

certain are of winning If zeal our hearts inspires! In our just cause con - fiding No

MARQUIS.

p

fears our hearts as - sail, Kind heav'n our footsteps guiding, We scarcely now can fail,

IVAN:

p

fears our hearts as - sail, Kind heav'n our footsteps guiding, We scarcely now can fail,

CZAR.

p

fears our hearts as - sail, Kind heav'n our footsteps guiding, We scarcely now can fail,

LEFORT.

p

fears our hearts as - sail, Kind heav'n our footsteps guiding, We scarcely now can fail, Kind heav'n

V. BETT.

p

LORDS.

fears our hearts as - sail Kind heav'n our footsteps guiding, We scarcely now can fail, Kind

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in G major and 2/4 time, featuring a steady accompaniment for the vocal lines.

We scarcely now can fail! Kind heav'n our footsteps

Kind heav'n our footsteps guiding, can we fail? Kind heav'n — our footsteps

Kind heav'n our footsteps guiding, can we fail? Kind heav'n our footsteps

— our footsteps guiding, can we fail? Kind

heav'n our footsteps gui - - ding, We scarcely now can fail! Kind

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The music continues from the first system, providing accompaniment for the vocal lines.

gui - - ding, we scarce-ly now can fail! No fears as-

gui - - ding, we scarcely now can fail! In our just cause con-fi - - -

gui - - ding, we scarcely now can fail! In our just cause con-fi - - -

heav'n our foot steps gui - ding can we fail? scarcely now can we

heav'n our foot steps gui - ding, can we fail? In our just cause con-fi - - -

heav'n our foot steps gui - ding, can we fail? scarcely now can we

- sail, we scarce can fail. To work! to work!

- ding, kind heav'n our footsteps gui - - ding can we fail? To work! to work!

- ding, kind heav'n our footsteps gui - - ding can we fail? To work! to work!

fail, scarcely now can we fail. To work! to work!

- - ding, kind heav'n our footsteps gui - - ding, can we fail? To work to work!

fail; scarcely now can we fail. To work to work!

The Czar, the Marquis and Lefort, sit at table R.H. Ivanhoff, Lord Syndham and Burgomaster, sit at table L.H.

p

Id SYNDHAM (to Burgomaster)

VAN BETT.

But are you sure that no one us can hear? Of that I'm

LORD S.

certain; There's no one, there's no one, have no fear! But those folks who at younder

V. BETT.

table sit? They're on-ly merry birds, They wont hear one bit! But may I

beg that we proceed to business di-rect-ly, And speak our minds out o-pen, fair and

IVAN:

V. BETT.

free. That I should like. Speak out then, don't be frighten'd, Here between friends no danger there can

MARQUIS.

be, With ho_nor_a_ble trus_ty friends, what dan_ger can there be? But are you

CZAR.

sure that no one us can hear? Of that I'm certain All's

MARQUIS.

quiet, we're un_ _ disturb'd, don't fear! But yonder

CZAR.

guzzlers who at that ta_ _ ble sit? They're on_ly lively birds, they're

LORD S. (to IVAN:)

chattering, and drinking, They will not hear one bit, May't please your gracious Ma_jes_ty to

IVANHOFF.

By this ti_tle, Sir, what mean you?

hear me? Gracious Majesty! V. BETT.

LORD S. V. BETT. Your pardon, I for_got. (He is a

IVAN: (to LORD S.)

Frankly speak out, speak out, Sir,

LORD Majesty!) Aha! Be cautious Burgomaster, pray!

freely to me; I hop'd and thought that all at once would be settled, That I, in

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'freely to me; I hop'd and thought that all at once would be settled, That I, in'. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

quiet, left might be. LORDS. V. BETT.
Sire! That all depends on you a lone. He is a

The second system of music continues the vocal line with the lyrics 'quiet, left might be. LORDS. V. BETT. Sire! That all depends on you a lone. He is a'. The piano accompaniment includes a dynamic marking of *sf* (sforzando) and continues with a similar melodic and harmonic structure.

MARQUIS.
Will you allow me, Sire, to ask one question? What are your
Sire, I shall be Uncle to the Throne! Proceed!

The third system of music features a vocal line with the lyrics 'MARQUIS. Will you allow me, Sire, to ask one question? What are your Sire, I shall be Uncle to the Throne! Proceed!'. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with a similar melodic and harmonic structure.

thoughts about the treaty?

The fourth system of music concludes the vocal line with the lyrics 'thoughts about the treaty?'. The piano accompaniment continues with a similar melodic and harmonic structure, ending with a double bar line.

CZAR.

In one word, I consent, I've no objection to sign it,

dolce.

MARQUIS.

If you with full powers are furnished, This most important contract to complete. I with this

LORDS.

V. BETT.

proof, Sire, your requirements meet. I'm getting well nigh to the point! So soon? Why

Ld.S.

V. BETT.

that's quick work indeed. 'Tis quick, enormous quick. But tell me in one word, and tell me

LORD S.

v BETT. > >

truly, Why you this man his "Majesty" did call? He is one. But what kind? what

LORD S. v BETT.

(to himself.)

sort of a Ma-jes-ty? Hush! Hush! I am all ears. All's not

right I think it's a gigantic crammer! It to me most sus_pi_cious ap - -

IVANOFF.

MARQUIS.

IVAN:

Cautious care our councils guiding, Cautious care our councils guiding, Let no word our plans be -

pp v BETT.

v BETT.

LORD

CZAR and LEFORT.

LORD.

- pears. Cautious care our councils guiding, Cautious care our councils guiding, Let no word our plans be -

pp

MARQUIS. IVAN. MARQUIS.

tray, Let no word our plans betray, In good fortune while con.fiding, In good fortune while con.

CZAR. v BETT. CZAR.

LEFORT. LORDS. LEFORT.

tray, Let no word our plans betray, In good fortune while con.fiding, In good fortune while con.

IVAN: MAR: IVAN:

..fiding, Skilful work will win the day, Skilful work will win the day. So with cou - - -

v BETT. CZAR. v BETT:

LORDS. LEFORT. LORDS.

..fiding, Skilful work will win the day, Skilful work will win the day. and with

MARQUIS. MAR:and IVAN: IVAN: MAR:

..rage, So with cou - - - rage, Wary, cool and watchful be, With foresight, with

LEFORT. CZAR:and LEFORT. With

foresight, and with foresight, Wary, cool and watchful be, With

foresight, and with foresight, v BETT:and LORDS. Wary, cool and watchful be, With foresight,

MAR:and IVAN.

foresight, And this day our ef_forts while crowning, our vict'ry shall

foresight, And this day our ef_forts while crowning, our vict'ry shall

And this day our ef_forts while crowning, our vict'ry shall

MAR:

IVAN:

MAR:and IV:

see. Be wary, Be watchful, And this day our ef_forts while

see. Be wary, And this day our ef_forts while

see. Be watchful, And this day our ef_forts while

Tempo I^o

crowning, our vict'ry shall see.

crowning, our vict'ry shall see. v BETT:
One might as well go to the devil,

crowning, our vict'ry shall see.

Tempo I^o

CZAR: (to MAR:)

If one's thus kept in the dark. Be't for good or be't for e_vil, We must

IVAN: (to LORD S.)

bite be fore we bark, We must bite before we bark. Concerning one thing I'm by

no means clear; Stand I in future in peril, in real

LORDS.

danger? You told me some people were looking for me here. And more than that, Sire, I have

heard within this hour, That the Ambassadors — mark me, 'tis certain, are trying, To

v BETT: (to himself)

get our Royal person in their pow'r! To get him in their power! Oh! the

de_vil! He a demagogue must be, that I plainly see, A low bred man is

he, that's ve_ry clear to me; For Prin_ces and demagogues ne_ver can a_

IVAN: (to LORD S.)

- gree. But it's humbug, it's all nonsense, it's all foggy, it's all ly-ing! Hear me my

Lord! In my sit - u - a - tion to have aught more to do with you, I have no in - cli -

LORD S.

- nation. Ha! now I see. You choose neu - tra - li - ty; you your - self wont

IVAN:

v BETT:

CZAR.

fet - ter? Neutrali - ty! Neutral - i - ty's a great deal better! Here is my

LORD. to v BETT.

plan; Please, Marquis, read it through. I'm at the point, I, one request make

v BETT.

you! That you'll assist me still With right good hearty will. Much honor 'twill to me

LORD

be. You'll watch each one who for him seeks, And careful be that no one with him

v BETT.

speaks, I mean no foreign stran-ger. Do you un-derstand? I see, I see,

dolce.

LORD S.

I'll claphim under lock and key! Sir, are you mad? You with the most profound respect must

v BETT.

CZAR.

treat him. I think *all* mad are we. Now, Marquis, say, are you sat - is - fied?

MAR:

I feel most happy and most hon_ored, In that my

Sov' _ reign on this mis _ sion me hath sent. Our o _ pin_ions? Are the

CZAR. MAR:

IVAN: v BETT: (to himself.)

same, Sire. Your o _ pin_ion, Sir, is mine. Your o _ pin_ion, Sir, is mine. It's all

foggy, it's all nonsense, it's all humbug, It conceals some dark de _

Più mosso.

IVAN: MAR: IVAN:

CAUTIOUS CARE OUR COUNCILS GUIDING, CAUTIOUS CARE OUR COUNCILS GUIDING. LET NO WORD OUR PLANS BE

V. BETT. CZAR. V. BETT.

LORD S. LEFORT.

sign! CAUTIOUS CARE OUR COUNCILS GUIDING, CAUTIOUS CARE OUR COUNCILS GUIDING. LET NO WORD OUR PLANS BE

Più mosso.

MAR: IVAN:

tray, Let no word our plans be-tray, In good fortune while con-fiding, In good fortune while con-

CZAR. V. BETT. CZAR.

LEFORT. LORD S. LEFORT.

tray, Let no word our plans be-tray, In good fortune while con-fiding, In good fortune while con-

IVAN: MAR: IVAN: MAR:

fiding. Skillful work will win the day, Skillful work will win the day, So with cour- rage, So with cour-

V. BETT. CZAR.

LORD S. LEFORT.

fiding, Skillful work will win the day, Skillful work will win the day. and with foresight, & with

MAR: *f* rage, *pp* Wa-ry, cool, and watchful be, with foresight,

IVAN: *f* Wa-ry cool and watchful be, with foresight,

CZAR: *f* foresight, *pp* Wa-ry, cool, and watchful be, with foresight,
LEFORT
BETT.

LEF.: *f* foresight, *pp* Wa-ry, cool, and watchful be, with foresight,
LORDS.

MAR: *pp* And this day ——— our ef-forts while crowning, our vict'ry will see, *1st*

IVAN: *pp* And this day ——— our ef-forts while crowning, our vict'ry will see,

CZAR: *pp* And this day ——— our ef-forts while crowning, our vict'ry will see,

LEF.: *pp* And this day ——— our ef-forts while crowning, our vict'ry will see,

BETT: *pp* And this day ——— our ef-forts while crowning, our vict'ry will see,

LORDS.

2nd

MAR: *sf*
 see, with courage, with foresight, Still wary, cool, and watchful be, watch-ful

IVAN: *sf*
 see, with courage, with foresight, Still watchful we'll be, we'll

CZAR: *sf*
 see, with courage, with foresight, Still wary, cool, and watchful be, we'll

BETT
 LORD: *sf*
 see, with courage, with foresight, Still watchful we'll be, we'll

ff

pp
 be. Still cool and watchful be, with courage, with foresight, still watchful we'll

pp
 be. We'll cool and watchful be, with courage and foresight Still wary, cool, and watchful

pp
 be. Still cool and watchful be, with courage and foresight, still watchful we'll

pp
 be. Still cool and watchful be, with courage and foresight, Still wary, cool, and watchful

pp

be, watchful be, And we shall vict'ry see! Yes we shall
be, cool be, And we shall vict'ry see! with fore-sight we shall
be, cool be, And we shall vict'ry see! Yes we shall
be, cool be, And we shall vict'ry see! with fore-sight we shall

fz *pp* *cres:*

fz *pp* *cres:*

fz *pp* *cres:*

fz *pp* *cres:*

fz *pp*

vic - t'ry see _____
vic - t'ry see _____
vic - t'ry see _____
vic - t'ry see _____
vic - t'ry see _____

pp *ff*

"CHARMING MAIDEN, WHY DO BLUSHES" SONG.

Allegretto.

g. *f* *p* *f* *p*

The first system of the piano introduction consists of two staves. The right hand begins with a series of chords and eighth notes, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and eighth notes. The system concludes with a piano (*p*) dynamic marking.

dolce.

The second system continues the piano introduction. The right hand features a melodic line with slurs and grace notes, marked with a dolce (*dolce.*) dynamic. The left hand continues with a steady accompaniment.

sf *f*

The third system concludes the piano introduction. It features a forte (*f*) dynamic in the right hand and a sforzando (*sf*) dynamic in the left hand. The system ends with a final chord.

MARIA.

1. Charming maiden, why do blushes Paint thy cheeks with roscate hue, Now the
 2. Sometimes at your feet you find him Low-ly bend-ing, fair to view, But his

p

The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in the left hand, starting with a piano (*p*) dynamic. The lyrics are written below the vocal staff.

blood im-pa-tient rush-es O'er thy face, indeed 'tis true! Ah! be--
 vows and oaths ne'er bind him, However fond-ly he may sue! But be--

dolce.

The final system of the song. The vocal line concludes with a long note on "be--". The piano accompaniment ends with a dolce (*dolce.*) dynamic marking. The system concludes with a final chord.

--ware, play not — with Cupid, You ne'er should play with Cupid — For

though he looks so stupid, Tho' he'll not on you frown, He is sure to strike you
You'll surely be laid low, By an arrow from his

poco rall:

down. Tho' he'll not up - on you frown, He is sure to strike you down. And
bow. He will sure - ly lay you low By an ar - row from his bow.

poco rall: *mf*

when in his chains long you've tarried, You perchance will not get mar - ried!
Tho' full long you may have tarried, Look out well be...fore you're mar - ried!

When in his chains long you've tar-ried, You perhaps will *not* get mar-ried!
 Tho' full long you may have tar-ried, Look out well *be--fore* you're mar-ried!

CHORUS.

SOPRANOS.
 ALTOS.
 TENORS.
 BASSES.

1. When in his chains long you've tar-ried, You perhaps may *not* get mar-ried,
 2. Tho' full long you may have tar-ried, Look out well *be...fore* you're mar-ried,
gva.

You per- chance, you perchance may *not* get married!
 Look out well, yes — look out well *be...fore* you're married!
loco

CODA.

FINALE.

V. BETT.

ALLEGRO.

For some time past I've of-ten noticed foreign fa-ces,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*.

That unknown were to me, But I shall ve-ry short-ly be up-on their

The second system continues the vocal and piano parts. The vocal line has a rest followed by eighth notes. The piano accompaniment features a more active right-hand melody. A *p* dynamic marking is present.

tra-ces, of their de-signs I've got the key! If you will trust to my dis-

The third system shows the vocal line with a rest and eighth notes. The piano accompaniment continues with a steady bass line and a melodic right hand. A *p* dynamic marking is used.

- - cre-tion I'll soon bring them to con-fes-sion! Meantime let no one speak a word without my per-

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a rest and eighth notes. The piano accompaniment features a melodic right hand and a bass line. A *p* dynamic marking is present.

..._mission! Let all the peo...ple si...lent be! Oh I'm a per...fect won...der as

mf *p* *sf*

all the world may see, The clever'st must knock un...der when they would hum...bug

MARIA.
W. BROWN.
MARQUIS. What does he want? what's this con...fes...sion! The stupid man has no dis...
IVANHOFF.
CZAR. What does he want? what's this con...fes...sion! The stupid man has no dis...
LEFORT.
me.
SOPRANOS. What does he want? what's this con...fes...sion! The stupid man has no dis...
ALTOS.
CHORUS. What does he want? what's this con...fes...sion! The stupid man has no dis...
TENORS.
BASSES. What does he want? what's this con...fes...sion! The stupid man has no dis...

-- cre_ tion! Really 'he has no dis_ cre_ tion, none! What a fool is he!
 -- cre_ tion! Really 'he has no dis_ cre_ tion, none! What a fool is he! V. BETT.
 -- cre_ tion! Really 'he has no dis_ cre_ tion, none! What a fool is he! Out of
 -- cre_ tion! Really 'he has no dis_ cre_ tion, none! What a fool is he!
 -- cre_ tion! Really 'he has no dis_ cre_ tion, none! What a fool is he!

The first system of music features four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. The music is in a minor key and 2/4 time. Dynamics include *f* (forte) and *p* (piano).

these two dan_ dy whipper snappers I have now my eye on one!

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a soprano register. The piano accompaniment is in the right and left hands. The music is in a minor key and 2/4 time. Dynamics include *f* (forte) and *p* (piano).

Tell me man, what here doth bring you? Who you are, and what you've done, I'm am_

MARQUIS.

The third system of music features a vocal line and a piano accompaniment. The vocal line is in a soprano register. The piano accompaniment is in the right and left hands. The music is in a minor key and 2/4 time. Dynamics include *f* (forte) and *p* (piano).

...bass_a_dor from the king of France and Na_varre..... The

p

Marquis of Cha_teau_neuf... That's my name! Oh Lord!

V. BETT.

b *f* *p*

oh Lord, what_e_ver have I done! Oh dear, I'm in a mess with num.ber

CHORUS.

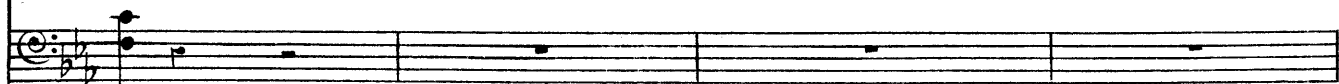
An ambassador, an am_bass_a_dor, from France come! An ambassador, an am_bass_a_dor, from France

one! An ambassador, an am_bass_a_dor, from France come! An ambassador, an am_bass_a_dor, from France

mf *f* *mf* *f*



come! From France, from England, from Spain, from Scotland— It's just the same! It's all the



come!



same! Pay re_spect to me and my au_ _tho_ri_ ty! Your par_ _don! I a_ _



_ _pologise as the mistake de_ _mands, I meant a_ _no_ _ther



per_ _son, he who next you stands! Now an_ _swer me_ _



LEFORT.

Who are you? speak! Am_bass_a_dor from the Em_p_e_ror of Rus_

---sia! Ad_miral Le_fort, that's my

V. BETT.

name! Oh thunder and lightning! How will this end? I leave some-body else to compre-

CHORUS.

Two ambassadors! why hither come they! Two together in a tavern, Tis wondrous strange!

...hend! Two ambassadors! why hither come they! Two together in a tavern, Tis wondrous strange!

V. BETT.

Your par-don, kind Ad-mi-ral, I pray! It

Musical score for V. Bett. featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line is on a single staff, and the piano accompaniment is on two staves.

seems as if some de-mon was dance-ing in my brains to

Cres. *p*

Musical score for V. Bett. featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *Cres.* and *p*.

MARIA.
W. BROWN.
MARQUIS.
IVANHOFF.
CZAAR.
LEFORT.
day.
CHORUS.

The fun goes on, 'Tis quite a-musing, Let us hear what next he'll

The fun goes on, 'Tis quite a-musing, Let us hear what next he'll

The fun goes on, 'Tis quite a-musing, Let us hear what next he'll

The fun goes on, 'Tis quite a-musing, Let us hear what next he'll

The fun goes on, 'Tis quite a-musing, Let us hear what next he'll

The fun goes on, 'Tis quite a-musing, Let us hear what next he'll

Musical score for a chorus featuring multiple vocal parts and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts are on five staves, and the piano accompaniment is on two staves.

Piano accompaniment for the chorus, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

say! will he push th'ex-am-i-na-tion on, or will he now stay?

say! will he push th'ex-am-i-na-tion on, or will he now stay?

say! will he push th'ex-am-i-na-tion on, or will he now stay?

say! will he push th'ex-am-i-na-tion on, or will he now stay?

say! will he push th'ex-am-i-na-tion on, or will he now stay?

V. BETT. *♩*

Stop, I've got it! It must be

he who that two thousand pounds promis'd me, But who has

not one far_ thing brought! He to wheedle me has sought, yes, he has all this mischief

wrought, But I my man at last have caught! Speak out, speak out plain_ ly! Who are

you? and by your head now answer me true! LORD. L.
Am_ bass_ a_ dor

from the King of En_ _ _ _ _ gland, Lord Lynd_ _ _ _ _ ham!

V. BETT.

That's my ti - tle and name! I can't stand this, ye - ry

soon I mad shall be! In all this crowd of peo - ple wher - er I turn me I nothing but Am.

Gres.

MARIA, W. BROWN, with SOPRANOS.

CHOR. Oh he's a perfect won - der as all the world can

- - bassadors and Royal Princes see!

MARQUIS, IVANHOFF with Tenors.
CZAR, LEFORT, with Basses.

Oh he's a perfect won - der as all the world can

see! The clever'st must knock un - - der when they would humbug me. V. BETT.

see! The clever'st must knock un - - der when they would humbug me. Silence 3

Pay respect un_ to my per_ son! Dare you thus at me to jeer?

Where did I stop? ah I re_ member! Just so, I've three tried!

You peo_ ple out of whom I nought can get, now all my sen_ tence hear! my sentence

hear, my sentence hear!

ALLEGRO VIVACE.

Pack those two men in prison fast!

p

MARIA AND BROWN.

Oh don't begin again I pray!

IVANHOFF.

Who? I? What is't you say?

V. BETT.

CZAR.

Who? I? What is't you say? I've got the right one here at

CHORUS.

Oh don't begin again I pray!

Oh don't begin again I pray!

W. BROWN. V. BETT. MARIA. V. BETT.

last! But Bur-go-mas-ter! Dont make a ri-ot! Dearest un-cle! Let me be

CZAR. V. BETT. IVANHOFF. V. BETT.

qui - et! What is't you say, sir? Take him a - way, sirs! What is't you say, sir? Take both a -

MARIA.

- way, sirs! What has poor I - van - hoff said or done, That thus my

V. BETT.

fond - est hopes you blight? Fool - ish Stu - pid Girl, get out of my sight! get

out of my sight! You no - thing know of state af - fairs!

MARIE.

BROWE.
MARQUIS.

IWANOW.
CZAR.

LEFORT.
V. BETT.

CHORUS.

'Tis true,.....
'Tis true,.....
'Tis true,.....
'Tis true,.....
'Tis true,.....

He's getting mad, look how he stares! He's getting mad, look how he stares! See his

He's getting mad, look how he stares! He's getting mad, look how he stares! See his

..... he's sure - - ly mad, look how he stares!

..... he's sure - - ly mad, look how he stares!

..... he's sure - - ly mad, look how he stares!

..... he's sure - - ly mad, look how he stares!

face, how it reddens, his eye, how it glares. He's getting mad, look how he stares! He's getting

face, how it reddens, his eye, how it glares. He's getting mad, look how he stares! He's getting

'Tis true..... he's get-ting mad, Look how he

'Tis true..... he's get-ting mad, Look how he

'Tis true..... he's get-ting mad, Look how he

mad, look how he stares! See his face, how it red-dens, His eye how it glares, how it

mad, look how he stares! See his face, how it red-dens, His eye how it glares, how it

grava

stares! He dont know who to take, Tho' he seems wide a_wake! 2 Mark how he stares!

stares! He dont know who to take, Tho' he seems wide a_wake! 2 Mark how he stares!

stares! He dont know who to take, Tho' he seems wide a_wake! 2 Mark how he stares!

glares! He dont know who to take, Tho' he seems wide a_wake 2 Mark how he stares!

glares! He dont know who to take, Tho' he seems wide a_wake 2 Mark how he stares!

glares! He dont know who to take, Tho' he seems wide a_wake Mark how he stares!

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

p He dont know who to take, *f* Tho' he seems wide a wake *p* 2 *f* Mark how he

stares!

stares!

stares!

V. BETT.

You all will here no longer stay!

stares!

stares!

stares!

LORD L.

And you these two will take a way! Sir, you know not the risk you're running, that is the

The musical score for Lord L. consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment uses a grand staff with treble and bass clefs. The lyrics are: "And you these two will take a way! Sir, you know not the risk you're running, that is the".

V. BETT.

MARQUIS

Czar! Im_pos_sible! But take the other! Good Bargo_master, think of the risk you're

The musical score for V. Bett and Marquis features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on a grand staff. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "Czar! Im_pos_sible! But take the other! Good Bargo_master, think of the risk you're".

V. BETT.

3

running, that is the Czar! Ah! What you tell me is ve_ry cle_ver, ve_ry a

The musical score for V. Bett features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on a grand staff. The lyrics are: "running, that is the Czar! Ah! What you tell me is ve_ry cle_ver, ve_ry a". A triplet of eighth notes is marked with a '3' above it.

mus-ing! Ve_ry fun_ny dogs you are! Of course now ev_ry_bo_dy'll be the

The musical score for V. Bett features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on a grand staff. The lyrics are: "mus-ing! Ve_ry fun_ny dogs you are! Of course now ev_ry_bo_dy'll be the".

Czar! I can see! You'd make a fool of me! But I am not so to be

The musical score for V. Bett features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is on a grand staff. The lyrics are: "Czar! I can see! You'd make a fool of me! But I am not so to be".

done! For I'll ar rest you ev ry one! Am bas sa dors! Czars! Inn keepers!

Work men! All to goal go! All to goal go! That way I must catch

ALLEGRO ASSAI.

CZAR. Ha!
one, I know! Near me come who dares!

Come ye all who dare to die!

Ha! Come near me who da - reth, come ye

ff *ff* *Gres.*

MARIA.

MARQUIS.

Hold! Or none around can save, your blood will flow and you will

IVANHOFF.

Hold! Or none around can save, your blood will flow and you will

CZAR.

Hold! Or none around can save, your blood will flow and you will

all who dare to die!

LEFORT

LORD L.

V. BETT.

Hold! Or none around can save, your blood will flow and you will

Hold! Or none around can save, your blood will flow and you will

CHORUS.

Hold! Or none around can save, your blood will flow and you will

Hold! Or none around can save, your blood will flow and you will

ff

die! Why their vengeance vainly

die! Why their vengeance vainly

die! Why their vengeance vainly

Ha! my patience is exhausted and my wild blood mounteth high!

die! Why their vengeance vainly

die! Why their vengeance vainly

die! Why their vengeance vainly

die! Why their vengeance vainly

fp



brave you? Why their pow_ er thus de_ _fy? Why thus blindly, mad_ly, rave you? They will



brave you? Why their pow_ er thus de_ _fy? Why thus blindly, mad_ly, rave you? They will



brave you? Why their pow_ er thus de_ _fy? Why thus blindly, mad_ly, rave you They will



Nought from instant death shall save you! All your



brave you? Why their pow_ er thus de_ _fy? Why thus blindly, mad_ly, rave you? They will



brave you? Why their pow_ er thus de_ _fy? Why thus blindly, mad_ly, rave you? They will

BROWE.



brave you? Why their pow_ er thus de_ _fy? Why thus blindly, mad_ly, rave you? They will



brave you? Why their pow_ er thus de_ _fy?



seize you! From them fly! May Heaven guard you! Hea - ven save you! Hea - ven

seize you! From them fly! May Heaven guard you! Hea - ven save you! Hea - ven

seize you! From them fly! May Heaven guard you! Hea - ven save you! Hea - ven

pow - er I de - fy! I do de - fy you! Scorn you! Brave you! I de -

seize you! From them fly! May Heaven guard you! Hea - ven save you! Hea - ven

seize you! From them fly! May Heaven guard you! Hea - ven save you! Hea - ven

W. BROWN with Cont.

seize you! From them fly! May Heaven guard you! Hea - ven save you! Hea - ven
CHORUS.

Hea - ven save you! Hea - ven

save you! Why their pow...er thus de...fy? Why their

save you! Why their pow...er thus de...fy? Why their

save you! Why their pow...er thus de...fy? Why their

...fy you! Come ye all who wish to die! My wild

save you! Why their pow...er thus de...fy? Why their

save you! Why their pow...er thus de...fy? Why their

save you! Why their pow...er thus de...fy? Why de-

save you! Why their pow...er thus de...fy? Why de-

sf *p* *f* *sf*

MARIA.

pow...er thus de...fy? Why thus blind.ly, mad . ly

W. BROWN.

pow...er thus de...fy? Why thus blind.ly, mad . ly

pow...er thus de...fy? Why thus blind.ly, mad . ly

blood is mount_ing high! I de..fy you! Scorn you!

pow...er thus de...fy? Why their pow'r thus de_fy?

pow...er thus de...fy? Why their pow'r thus de_fy?

W. BROWN.

pow...er thus de...fy? Why their pow'r thus de_fy?

CHOR.

...fy? Why their pow'r thus de_fy?

p

brave you? They will seize you! From them fly!.....

brave you? They will seize you! From them fly!.....

brave you? They will seize you! From them fly!.....

brave you! Scorn you brave you! Who dares die!.....

If blood flows you will die! From them fly!.....

If blood flows you will die! You will die!.....

If blood flows you will die! You will die!.....

If blood flows you will die! You will die!.....

Piano accompaniment musical staff with treble and bass clefs.

MARIA.



Why thus blind_ly madly rave you? They will seize you! From them fly! May Heaven



Why thus blind_ly madly rave you? They will seize you! From them fly! May Heaven



Why thus blind_ly madly rave you? They will seize you! From them fly! May Heaven



Nought from instant death shall save you! All your pow_er I de_fy! I do de_



Why thus blind_ly madly rave you? They will seize you! From them fly! May Heaven

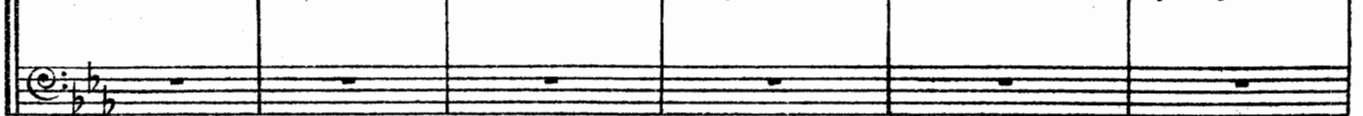


Why thus blind_ly madly rave you? They will seize you! From them fly! May Heaven

W. BROWN.



Why thus blind_ly madly rave you? They will seize you! From them fly! May Heaven



guard you! Hea-ven save you! Hea-ven save you! Why their pow-er

guard you! Hea-ven save you! Hea-ven save you! Why their pow-er

guard you! Hea-ven save you! Hea-ven save you! Why their pow-er

fy you! Scorn you! Brave you! I de-fy you! Come on, all who

guard you! Hea-ven save you! Hea-ven save you! Why their pow-er

guard you! Hea-ven save you! Hea-ven save you! Why their pow-er

W. BROWN with Cont.

guard you! Hea-ven save you! Hea-ven save you! Why their pow-er

CHORUS.

Hea-ven save you! Hea-ven save you! Why their pow-er

thus de...fy? Why their pow...er thus de...

thus de...fy? Why their pow...er thus de...

thus de...fy? Why their pow...er thus de...

dare to die! All come on who dare to?

thus de...fy? Why their pow...er thus de...

thus de...fy? Why their pow...er thus de...

W. BROWN.

thus de...fy? Why their pow...er thus de...

CHORUS.

thus de...fy? Why their pow'r

PIU MOTO.

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

die! I de--fy you! I scorn you! I brave you! Come on then, one and

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

W. BROWN with Cont.

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

----fy? Why thus blind-ly, thus mad-ly now rave you? If blood flows you will

PIU MOTO.



die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If



die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If



die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If



all who dare to die! I de - - fy you! I scorn you! I brave you! Come



die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If



die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If



die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If

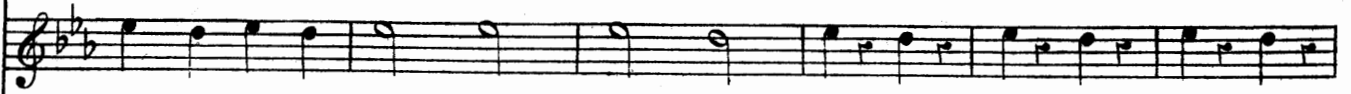


die! You'll sure - - ly die! Why thus blindly, thus mad - ly now rave you? If

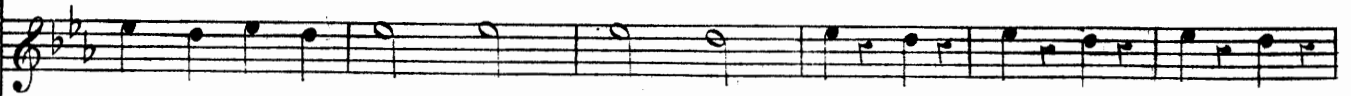




blood flows you will die! You'll sure - - ly die! If blood flows you will



blood flows you will die! You'll sure - - ly die! If blood flows you will



blood flows you will die! You'll sure - - ly die! If blood flows you will



on then, one and all who dare to die! Come one and all who



blood flows you will die! You'll sure - - ly die! If blood flows you will



blood flows you will die! You'll sure - - ly die! If blood flows you will



blood flows you will die! You'll sure - - ly die! If blood flows you will



blood flows you will die! You'll sure - - ly die! If blood flows you will

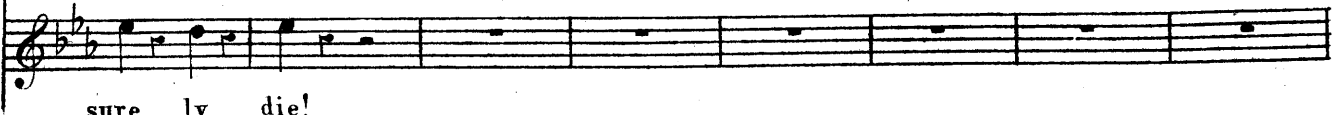




sure_ly die!



sure_ly die!



sure_ly die!



dare to die!



sure_ly die!



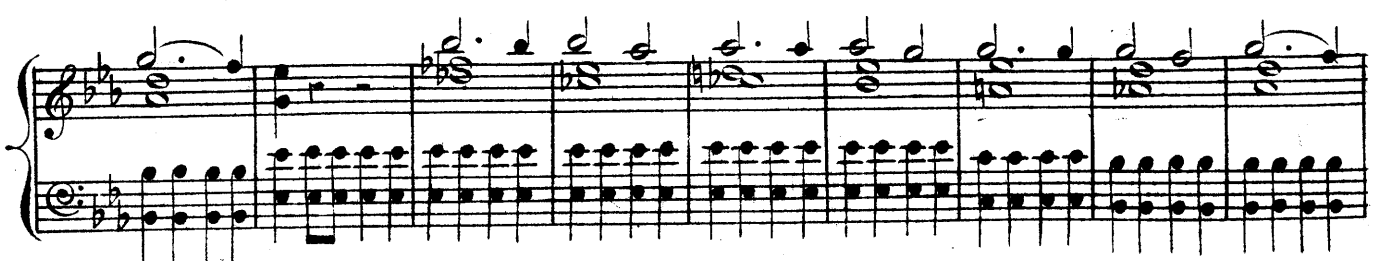
sure_ly die!



sure_ly die!



sure_ly die!



INTRODUCTION.

Allegro vivace.

ff *tr.* *tr.* *tr.* *tr.*

p *p*

tr.

ff *p*

pp *un poco rall:*

a Tempo.

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and melodic lines.

Piano accompaniment for the second system, including dynamic markings *ff* and *pp*.

v BEIT:

Musical system with vocal line and piano accompaniment. The vocal line includes the lyrics: "A mighty monarch shortly will come". Dynamic markings *p* are present.

Musical system with vocal line and piano accompaniment. The vocal line includes the lyrics: "hither, I've call'd you all together, This sov'reign to receive."

Musical system with vocal line and piano accompaniment. The vocal line includes the lyrics: "With honied phrases of congratulation, Fitting to his high".

sta - - - tion, We'll greet him 'ere he leave. Words of hu - mi - - li - ty

un poco ritard:

from all lips shall flow, Words full of soft soap, which on Princes all be -

a Tempo.

a Tempo.

CHORUS.

SOPRANO.
ALTO.
TENORS.
BASSES.

Tell us further, tell us further; Really 'twill be quite a treat; A - ny monarch, we with - stow

pleasure, Ev - er ve - ry proud to greet; Tell us, pray you whence he came, And who he is, and what's his

name? Who is he, and what's his name? Say, who is he, who is he, and what's his name? Say, who

is he? **v BETT:** Sopranos.
 He's a Czar! He's the Czar of all the Russians. All the

Altos. Tenors. Basses. **v BETT:**
 Russians! All the Russians! All the Russians! All the Russians! Or of Russia, it's all the same.

As Pe-ter I_vanhoff He has been known, But to him belongs the Russian throne.

Pe...ter Ivan.hoff the shipwright.

V. BETT.

Yes, he that disguise assumed For

cres: *f* *p*

high secret purposes of state, For high secret purposes of state; But to the point 'tis getting

late. We'll give our song a first rehearsal, 'Twas intended for another King, But 'twill

CHORUS.

{ Give us the notes, give us the notes.

V. BETT.

do, to this King to sing. Now have patience, have patience! These

Andante.

words by me all written were, Sirs, in one sin - gle hour - But tho' I'm a great Poet, to write

music I've no power, So I got my friend the parish clerk who doth our psalms compose, To

RECIT.
set my words, and beautifully fine the music goes. The solos I myself will sing, And my best style dis-

tempo. Ino
-play, The chorus you'll *pump* out as best you may! As you in church, you in

church from written notes all sing and read, 'Tis natural to think, indeed 'tis certain That in this

cho - rus you'll succeed. Give the mu - sic, give the mu - sic and you ve - ry soon shall

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "cho - rus you'll succeed. Give the mu - sic, give the mu - sic and you ve - ry soon shall". The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics include *f* and *sf*.

V. BETT.
see, That chorussingers fine are we. Here's the music, now quiet be — here's the

TENORS. BASSES. SOPRANOS ALTOS.

Give me — Give me —

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "see, That chorussingers fine are we. Here's the music, now quiet be — here's the". The bottom staff is a piano accompaniment. The key signature changes to two flats (Bb, Eb). Dynamics include *f*. There are markings for "TENORS. BASSES." and "SOPRANOS ALTOS." with corresponding musical notation.

music, pray quiet be. Now my so - lo I be - gin — And I

TENORS & BASSI. SOP. & ALTOS.

Give me — me, me!

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "music, pray quiet be. Now my so - lo I be - gin — And I". The bottom staff is a piano accompaniment. The key signature has two flats (Bb, Eb). Dynamics include *p* and *pp*. There are markings for "TENORS & BASSI." and "SOP. & ALTOS." with corresponding musical notation.

think all hearts — 'twill win!

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics: "think all hearts — 'twill win!". The bottom staff is a piano accompaniment. The key signature has two flats (Bb, Eb). Dynamics include *pp*. The system ends with a double bar line and a key signature change to three flats (Bb, Eb, Ab).

Hail to the hap - py day on which you came a - mong us! deedle

- dum, deedle - dum, (That is the or - chestra) - Tho' it was long a - - go, tho'

it was long a - - go, So long, that when it was, none of us can re -

member! deedle - dum, deedledum, deedle - dum, - But we should like to know, but

we should like to know? With full hearts we your prai - - ses sing. All

hail! the no - ble Czar We flowers at your great feet fling, Hur -

mf

- rah, Hal - le - lu - - jah! Oh how nice my words run, They're

pp

fram'd with wond'rous cun - ning, And all thro' them the music wanders Like a river gently

running, When o'er meadows it me - - an - ders.

Then the rhythm is so cor - - rect - It will make a great ef -

- - fect! Now look

CHORUS { Yes when we all in it are perfect It will make a great ef - fect!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics '- - fect!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has two sharps (F# and C#).

Detailed description: This system shows the piano accompaniment for the first system. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with chords. Dynamics markings include 'f' (forte) and 'p' (piano).

out! o - pen ev - ry ear and eye - Now the chorus will to sing it with me

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has the lyrics 'out! o - pen ev - ry ear and eye -' followed by a rest. The piano accompaniment continues with the same rhythmic pattern as the first system.

staccato.

Detailed description: This system shows the piano accompaniment for the second system. The right hand plays a staccato melodic line. The left hand continues with chords. The 'staccato' marking is placed above the first few notes of the right hand.

CHORUS.

try! { Now look out, open evry ear and eye, Now the chorus will to sing it with you.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line starts with 'try!' followed by the lyrics 'Now look out, open evry ear and eye, Now the chorus will to sing it with you.' The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

Detailed description: This system shows the piano accompaniment for the third system. The right hand plays a melodic line with sixteenth notes. The left hand provides harmonic support with chords. A 'cres:' (crescendo) marking is placed above the piano part.

Si_lence! now the Cho_rus lead, Of the

try, Now the cho_rus, Now the Cho_rus will to

sf

or_ches_tra take heed.

sing it with you try.

p

CHORUS.

Hail! to the happy day on which you came a_mong us, Deedle dum, deedle dum. Deedle

f

p

(mocking them)

dum, deedle dum, deedle dum, deedle dum, Is not the song, It doth to the Orchestra be-

CHORUS.

- long, It doth to Instruments be long. A-ha! Aha! 'tis written here then

v BETT.

wrong. Lis-ten to me; it is not hard: Don't so bawl, and me re-

- gard; If you o-pen your mouthssowide, You men will ne-ver get them closed a gain.

Hail! to the hap-py day on which — That is too high, stop! that is too

CHO: Hail! to the hap-py day on which

Hail! to the

cres:

low, stop, stop! Stop, stop! Don't kill me quite!

— you came a - - mong us! 'Twas you, were

hap - py day on which you came a - - mong us!

ff *pp* *loco*

Leave off yoursqualling!

wrong, 'Twas you, were wrong and I was right, I sing at sight, I sing at sight, I sing at

leave off your bawling, cease your bawling, cease your bawling, it's most ap - -
sight - - Now you'll see who sung it wrong, - - and who sings

sf sf fz fz fz fz

- palling! (Very loudly, almost shrieking.) You neither
right. Hail! to the happy day, in which you came a - - mongst us!

ff ff p

sing in time, nor measure, To the Czar 'twill give no pleasure; I should

p

Sopranos & Altos.

We shall get on vastly
think that ev'ry hair out of his head with hor_ror he'll tear.

better, if you will not interfere, For while you're screaming and directing, We our voices scarce can

v BETT.

hear. If you can - not hear, of course You can't at_tend to what I

say, But if you bawl so you'll be hoarse, And sing your voi_ces all a_way.

CHORUS.

v BETT:

Hail! to the hap-py day, in which you came a - - mong us! Pi - a - no, now, I

CHORUS.

v BETT: CHORUS.

pray. Tho' it was long a - - go, Tho' it was long a - - go. Bravo! So long, that

v BETT:

CHO: p

when it was, none of us can re - - mem - ber. Hush! But

mf

we should like to know, but we should like to know; With full hearts we your prai - ses

mf

p

v BERT:

Hail! to the Czar! Fine! fine!

sing, All hail un-to the Czar! We, flow-ers at your great feet

Più mosso.

v B. Hal-le-lu-jah! Oh! how nice my

fling. Hur-rah! Hal-le-lu - - jah! It a good rehearsal need-ed,

p

Più mosso. Now speak,

v.B. words are run - - ning, Fram'd with

But at last we have suc - ceed - ed, At last we have suc - - ceed - - ed, We have sung it all cor -

now speak, Have we not suc - - ceed - - ed?

gva

v.B. cun - - ning, As a stream - - let gen - - - - tly wan - - - ders,

- rect; It a re - hear - sal need - ed, At last we have suc - ceed - ed,

Now speak, now speak,

v.B. It - - - - - me - - - an - ders, As a

At last we have suc - - ceed - - ed, It will make a great ef - - - - - fect.

Have we not suc - - ceed - - ed?

gva

v.B. streamlet beau.ti.ful.ly wanders, Thro'the mu.sic gen.tly it me.an.ders.

Well, *p*

Detailed description: This system contains the first line of music. The vocal line (v.B.) is on a single staff with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *p* (piano) is placed at the end of the system. The word 'Well,' is written in a separate line with a bracket pointing to the piano accompaniment.

v.B. Yes, you know, sung it all cor.rect.

have we sung it all correct? And it will make a great ef.

Detailed description: This system contains the second line of music. The vocal line (v.B.) continues with the lyrics. The piano accompaniment provides harmonic support. The lyrics are split across the vocal line and the piano accompaniment staff.

v.B. Yes, it will make a great ef. fect.

- fect.

f *pp* 3

Detailed description: This system contains the third line of music. The vocal line (v.B.) concludes with the lyrics. The piano accompaniment features a triplet of notes marked with a '3' above them. Dynamic markings of *f* (forte) and *pp* (pianissimo) are present. A final triplet of notes is marked with a '3' below them.

v BETT.

Oh how nice my

We've sang it all correct, we've sang it all correct, we've sang it

We've sang it all correct, we've sang it

pp

words are go - - ing, All so smooth - - ly

all correct, 'Twill make a great effect, 'twill make a great effect, 'twill make a

all correct, 'Twill make a great effect,

flow - - ing, Then the rhythm is so cor-rect That it will make a great ef-

great effect. It will make a most fine

- fect. 'Twill make a most e - - nor - mous ef - - fect. Yes the
 ef - fect, Yes it will make a most fine ef - - fect.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamics like *p* (piano) and *f* (forte) are indicated. There are also accents and slurs used throughout the piece.

rhythm is so correct. That it will make a great ef - fect, 'Twill make a
 It will make a fine ef - - fect, Yes it

The second system of the musical score continues the composition. It features the same three-staff layout: vocal line, piano treble, and piano bass. The lyrics continue across the staves. The musical notation includes various rhythmic patterns and dynamic markings such as *p* and *f*. The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal line.

most e - - normous ef - - fect, Yes it will make an e - -
 will make a most fine ef - - fect, Yes it will make an e - -

The third and final system of the musical score on this page. It maintains the three-staff structure. The vocal line concludes with the lyrics. The piano accompaniment in both hands features flowing sixteenth-note patterns and chordal textures. Dynamics like *f* are used to emphasize certain parts of the music. The system ends with a final cadence.

-nor-mous ef-fect. Yes it will make a great effect, yes it will make a ve-ry
-nor-mous ef-fect. Yes it will make a great effect, yes it will make a ve-ry

pp *f* *pp* *f* *pp* *f*

fine ef-fect! Twill make a most e-normous ef-fect!
fine e-fect! Twill make a most e-normous ef-fect!

pp *f* *pp* *f*

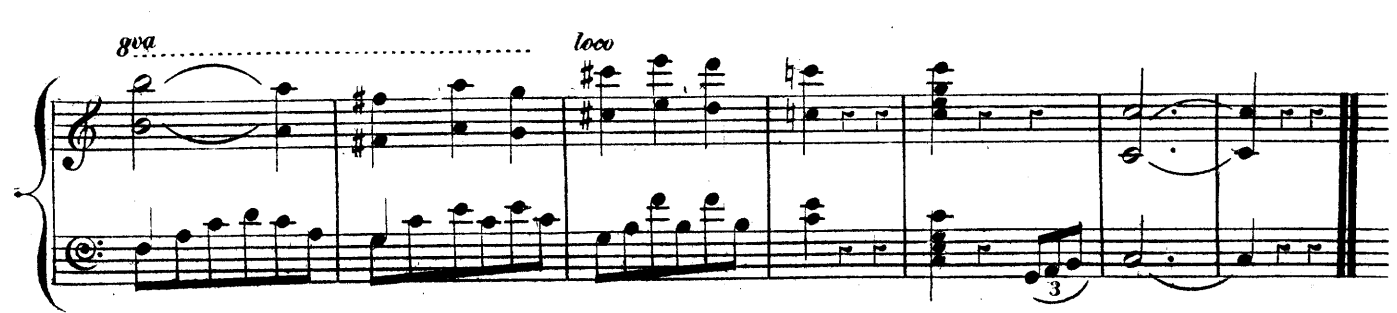
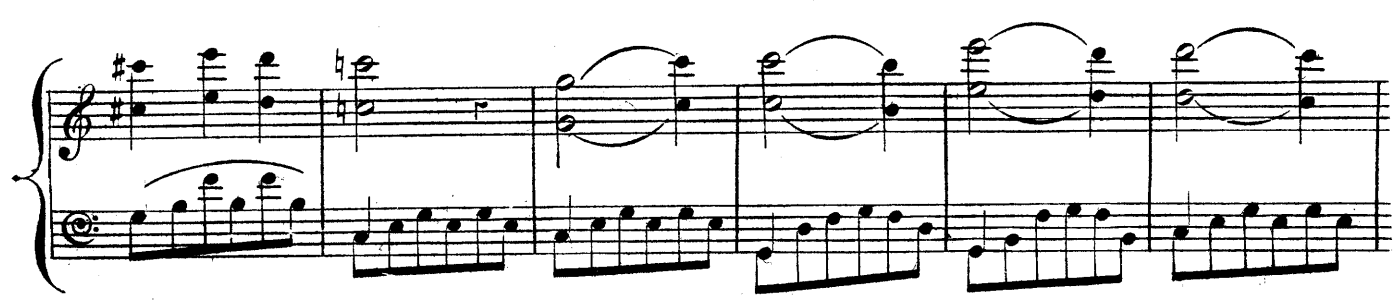

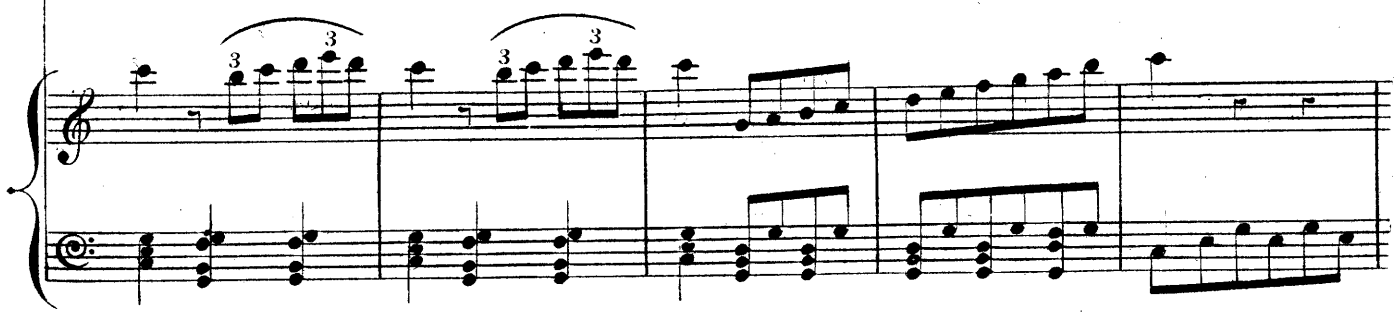
Yes it will make a great ef-fect, yes it will make a ve-ry fine ef-
Yes it will make a great ef-fect, yes it will make a ve-ry fine ef-

p *f* *p* *f* *pp* *f*



_fect, an e - normous, as - toun - ing ef - - fect!

fect, an e - normous, as - toun - ing ef - - fect!



gva *loco*

"IN CHILDHOOD, WITH CROWN AND WITH SCEPTRE" SONG.

Andante.

Piano introduction in B-flat major, 3/4 time, marked Andante. The piece begins with a piano (*p*) dynamic and features a melody in the right hand with grace notes (*tr*) and a bass line in the left hand. The dynamics shift to forte (*f*) in the second measure.

CZAR.

1. In childhood, with crown and with sceptre I play'd, I
 2. The sword I now wield, and the crown I now wear; My
 3. When life's sun has set in death's dull icy gloom, My

Piano accompaniment for the first line of the song, corresponding to the first three lines of the lyrics. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

lov'd—ah! how dearly! the swords flashing blade; Retainers and
 peo—ple—my Russians a lone form my care; I fain would con—
 name in stone gra—ven may live on 'my tomb, Yet not in the

Piano accompaniment for the second line of the song, corresponding to the lyrics. It includes a piano (*p*) dynamic marking and continues the eighth-note accompaniment.

playmates I aw'd by a look, All, all for my fathers I
 - duct them to grandeur and might! No ardour—no thanks my de—
 hearts of the subjects I love. Oh! when thou shalt take me, Great

Piano accompaniment for the third line of the song, corresponding to the lyrics. It features a piano (*pp*) dynamic marking and a *dim:* (diminuendo) instruction.

glad - ly for - - sook; Thòu'rt mine hé would whisper, as fond - ly he
 - vo - tion re - - quite! I hate the vain pomp which my heart once be -
 Fa - ther a - - bove, Grànt, grànt that once more with a soul un - - de - -

smiled - Oh! naught could e'er e - qual my bliss as a child! Oh!
 - guiled - I yearn, how I yearn for my bliss when a child! I
 filed - Near thee, I may feel like a pure hap - py child! Near

nought could e'er e - - qual my bliss as a child.
 yearn, how I yearn for my bliss when a child.
 thee I may feel like a pure hap - py child!

1. 2. 3.

dim: *p*

“MAY YOUR POOR SERVANT DARE.”

DUET.

MARIA.

May your poor ser - vant

Moderato *mf* *mf p* *p*

dare to say that your majesty long here has been,

And she re -

p

IVANHOFF.

- spectful - ly would ask, sire, If Peter Michaeloff you've seen? Leave off Ma - ria - leave your

mf

fooling, No ma - jes - ty or sire am I,

And it has ve : ry much an -

noy'd me That people thus to me re- - ply. Your majes- ty's far too

modest and bash- ful — I've heard from all, 'tis surely so. Tis you who are too

IVAN:

mf p *dim*

modest, What am I Prithee let me know? You are a great thief — I! Ma -

MARIA (forgetting herself) IVAN:

- ri - - - a, What said I! Would it were true, Would that your heart I had but stol'n from

MARIA (aside.) IVAN.

mf p *fp*

you Good heaven I too soon have spo - ken, Mi - chaelhoff told me nought to

MARIA.

p

IVAN: ³
 say. With me you are jo_king, but tell me, pray, now who are the

MARIA. ³
 friends that for us in_ter_cede? I must be dumb, and until one hour's past, I

IVAN: ³ ³ ³ MARIA.
 really can't tell you, I can't in_deed. Oh this is too bad. He'd like to catch me.

IVAN. ³ MARIA. ³
 With me she is joking. Hes ve_ry vex'd, a ter_ri_ble rage he's in. Your

Ma_jes_ty, pray you ex_cuse me; If your Ma_jes_ty wishes, I'm rea_dy to

IVAN: MARIA. IVAN: MARIA.

go. Well go then, I'm go - ing. In Heaven's name go. I'm go - ing.

IVAN: MARIA.

Go then! You're a gal - lant beau, And your Ma - jes - ty many la - dies no

sotto voce.

IVAN: IVAN: MARIA.

doubt doth know. Yes, ma - ny ladies, I no doubt do know, What? Well

MARIA. *ritard:*

what? I real - ly could al - - - most hit him a

ritard:

Più moto. IVAN: MARIA.

blow. Wait now! Wait now! He with me would fain now

Più moto.

sem... ble, But ve... ry short... ly I'll make him trem... ble! He shall not

She with me would fain dis sem... ble I'll make her trem... ble! She shall not

f

tri... fle with me so much lon... ger. Wait now!_ Wait now!_

tri... fle with me so much lon... ger. Wait now!_

pp *sf*

With-in this hour I'll him re... pay! Wait now!

With-in this hour I'll her re... pay! Wait now!_ Wait now!_

With - in this hour I'll him re---pay, He shall find who is the
 With - in this hour I'll her re---pay,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "With - in this hour I'll him re---pay, He shall find who is the" on the first staff, and "With - in this hour I'll her re---pay," on the second staff. The piano part features a melody in the right hand and chords in the left hand, with a dynamic marking of *p* (piano) in the final measure.

stron - ger, I will set...tle him this ve...ry day! For
 He shall find who is the stronger, I will set - tle her this ve...ry

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "stron - ger, I will set...tle him this ve...ry day! For" on the first staff, and "He shall find who is the stronger, I will set - tle her this ve...ry" on the second staff. The piano accompaniment features a long, sweeping melodic line in the right hand, with a dynamic marking of *Cresc.* (Crescendo) in the middle of the system.

all my most un...mer...i...ted and hor...rid suf...fring He short -
 day! My most un...mer...i...ted and hor...rid suf...fring She short

The third system of the musical score concludes the vocal and piano parts. The vocal staves have the lyrics: "all my most un...mer...i...ted and hor...rid suf...fring He short -" on the first staff, and "day! My most un...mer...i...ted and hor...rid suf...fring She short" on the second staff. The piano accompaniment features a melody in the right hand and chords in the left hand, with dynamic markings of *sf* (sforzando) at the beginning, *f* (forte) in the middle, and *Dim* (diminuendo) towards the end.

---ly shall me re...pay! He short.....ly shall me..... re...

---ly shall me re...pay! She short.....ly shall me..... re...

mf p

---pay! For all my hor_rid suf_fer_ings he me shall pay! And I will sure_ly

---pay! For all my hor_rid suf_fer_ings she me shall pay! And I will sure_ly

set_tle him this ve_ry day! Yes I will sure_ly set_tle him this ve_ry day!

set_tle her this ve_ry day! Yes I will sure_ly set_tle her this ve_ry day!

grd.....

ff

The first two systems of music are piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The melody in the treble clef features a series of eighth notes and quarter notes, with a triplet of eighth notes at the end of the first system. The bass clef provides a harmonic accompaniment with chords and moving lines.

Moderato.

Ivanhoff.

As she com.

This system shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and two sharps key signature. The piano accompaniment is on two staves (treble and bass clef). Dynamic markings include *p* (piano) and *f* (forte). The piano part features a rhythmic accompaniment with chords and moving lines.

This system continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and two sharps key signature. The piano accompaniment is on two staves (treble and bass clef). Dynamic markings include *sf* (sforzando). The piano part features a rhythmic accompaniment with chords and moving lines.

This system concludes the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and two sharps key signature. The piano accompaniment is on two staves (treble and bass clef). Dynamic markings include *sf* (sforzando). The piano part features a rhythmic accompaniment with chords and moving lines.

Tempo 1^o

Maria .

Ivanhoff.

show her how a king I play! — Now, you young woman! How he alters! Get out, go a-

Maria .

Ivanhoff.

Maria .

- way! — What can this mean? — Now, you Ma-ri-a! — How he al-ter-ers!

Ivanhoff.

Maria

Ivanhoff.

Maria .

Still here? The ruffian! — Young girl Ma-ri-a! That my name is, and what are

Ivanhoff

Maria

Ivanhoff

your commands with me I pray! — I m the Em-peror! Eh-yes! I know it! — An

Em-per-or of heav'n knows where! An Emp'rors or-ders must o--

grac *loco*
p

---bey'd he! Give me a kiss, young girl, dy'e hear! The young French

Maria.

gen-tle man gave me one with plea-sure, and he's a fine fel-low as all do

sotto voce *mf p*

Ivanhoff. Maria. Ivanhoff.

know! He!— Your Ma-jes-ty!— I real-ly could al-most hit her a

ritard

Piu moto.

blow. Wait now!— Wait now!— He with me would fain dis—

sem—ble, But ve—ry short—ly I'll make him trem—ble, He shall not
 She with me would fain dis—sem—ble, But ve—ry short—ly I'll make her

tri—fle with me so much lon—ger. Wait now! Wait now!
 trem—ble I will make her trem—ble. Wait now!

With—in this hour I'll him re—pay!— Wait now!
 With—in this hour I'll her re—pay!— Wait now! Wait now!

With - in this hour I'll him re...pay! He shall find who is the

With - in this hour I'll her re...pay!

The first system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "With - in this hour I'll him re...pay! He shall find who is the" on the top staff, and "With - in this hour I'll her re...pay!" on the bottom staff. The piano part consists of chords and a single note in the bass line.

stronger! I will set...tle him this ve...ry day! — For

She shall know who is the stronger! — I will set...tle her this ve...ry

The second system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are: "stronger! I will set...tle him this ve...ry day! — For" on the top staff, and "She shall know who is the stronger! — I will set...tle her this ve...ry" on the bottom staff. The piano accompaniment features a long, sweeping melodic line in the right hand and a steady bass line in the left hand. A dynamic marking "Cres" (Crescendo) is placed below the piano part.

all my most un...mer...ri...ted and hor...rid suf...

day. For my un...mer...ri...ted and hor...rid suf...

The third system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are: "all my most un...mer...ri...ted and hor...rid suf..." on the top staff, and "day. For my un...mer...ri...ted and hor...rid suf..." on the bottom staff. The piano accompaniment features a strong, rhythmic accompaniment with a dynamic marking "sf" (sforzando) and "f" (forte) in the piano part.

---frings He short...ly shall me.... re...pay! He short...

---frings She short...ly shall me.... re...pay! She short...

Dim *Dolce*

---ly.... shall me..... re...pay! For all my hor...rid

---ly.... shall me..... re...pay! For all my hor...rid

mf p

suf...fer...ings he me shall pay! For all my hor...rid

suf...fer...ings she me shall pay! For all my hor...rid

suf...fer...ings he me shall pay, For all my hor...rid
suf...fer...ings she me shall pay, For all my hor...rid

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 two sharps (F# and C#). The lyrics are: "suf...fer...ings he me shall pay, For all my hor...rid" for the first voice and "suf...fer...ings she me shall pay, For all my hor...rid" for the second voice. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

suf...fer...ings he shall me pay!
suf...fer...ings she shall me pay!

ff

The second system continues the vocal and piano parts. The vocal staves have the lyrics: "suf...fer...ings he shall me pay!" and "suf...fer...ings she shall me pay!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes in the right hand.

The third system shows the piano accompaniment for the second system, featuring a triplet of eighth notes in the right hand.

The fourth system shows the piano accompaniment for the third system, continuing the musical texture.

FRIENDS AT LENGTH I'VE FOUND THE MEANS.
FINALE.

ALLEGRO MODERATO.

p *Gres.*

CZAR.

Friends, at length I've found the means of leav_ ing, of which

f

we so greatly stand in need! Behold this pass! a few short hours will take us Far hence a_

MARQUIS.

I hope you will suc_ ceed, But the peo_ _ _ _ _ ple here in crowds are

LEFORT.

_ _ way! I hope we shall suc_ ceed, But the peo_ _ _ _ _ ple here in crowds are

pp stac.

com - ing, The Czar they fain would see and know!

com - ing, The Czar they fain would see and know!

f

CZAR.

That's just the thing, for thro' their numbers we un - no - tie'd hence can go!

p

IVANHOFF.

Of all this what can be the mean - ing?

f *p* *f*

These three men well each o - ther know! Would they de - prive me of my

f

free-dom! That were in-deed a mor-tal blow, yes a mor-tal

MARQUIS. IVANHOFF.
 CZAR. blow! When_e'er your ma_jes - ty com - mands it, we're rea_dy! What means this,
 LEFORT. When_e'er your ma_jes - ty com - mands it, we're rea_dy!

MARQUIS. IVANHOFF.
 say? Some o_ther time we will ex - plain it! What o_ther time? Give me my pass I
 Some o_ther time we will ex - plain it!

pray!
 CZAR. The pass will be re - turn'd too cer - tain when_e'er ex - pires thap - point - ed

hour! Confound the hours! The de_vil take 'em, I'm com_plete_ly in their pow'r!

Gres.

MARQUIS.

The poor fel_... low, full of fear, doth trem_ ble At the

IVANHOFF.

No, by Heav'n, at them I will not trem_ ble! By Heav'n,.....

CZAR.

The poor fel_... low, full of fear, doth trem_ ble At the

LEFORT.

The poor fel_... low, full of fear, doth trem_ ble At the

plots which safety brings to all, But with him for a short time still we must dis_

..... at them I will not trem_ ble! But I'll try to cir_cum_vent them

plots which safety brings to all, But with him for a short time still we must dis_

plots which safety brings to all, But with him for a short time still we must dis_

_ _ sem _ ble! Oh, kind Heav'n, for aid on thee we call! When to
 all! For a time, a short time I'll dis _ sem _ ble! Oh, great Hea _ ven,
 _ _ sem _ ble. Kind Heaven, for aid on thee we call! When to
 _ _ sem _ ble! Kind Heaven, kind Heav'n, for aid on thee we call! When to
 night the moon is brightly gli _ _ ding Thro' the dark blue star _ ry vault on
 for thy aid, I call! Oh, great Hea _ ven, for thy aid, I
 night the moon is gli _ _ ding Thro' the star _ _ ry vault on
 night the moon is gli _ _ ding Thro' the star _ _ ry vault on

high, O'er the waves in safe-ty ri- ding, To our

call! While the moon is bright-ly gli- ding Thro' the dark

high, O'er the waves in safe-ty ri- ding, To our

high, O'er the waves in safe-ty ri- ding, To our

home, To our land To our own dear land we fly! To our

blue star-ry vault on high, O'er the waves in safe-ty gli- ding, To our

home, To our land, To our own dear land we fly! To our na- ding,

home, To our land, To our own dear land we fly! To our

home

To our home

Our dear na

home

To our home

Our dear na

tive land we fly!

O'er the

gling, O'er the calm waves gently riding, Why with her, with her can I not fly? O'er the

tive land we fly! O'er the

tive land we fly! O'er the

tive land we fly! O'er the

tive land we fly! O'er the

cresc. *f* *p*

waves in peace and safe ty gli ding, To our own dear na tive land we

waves in peace and safe ty gli ding, With Ma ri a why can I not

waves in peace and safe ty gli ding, To our own dear na tive land we

waves in peace and safe ty gli ding, To our own dear na tive land we

sfp

sfp

sfp

sfp

gva

fly! To our own dear na tive land we fly! To our

fly? With Ma ri a why can I not fly? With Ma

fly! To our own dear na tive land we fly! To our

fly! To our own dear na tive land we fly! To our

sfp

sf

sf

sf

gva

f

sfz

p

f

PIU MOTO.

own dear na_tive land we fly!

---ri--- a why can I not fly?

own dear na_tive land we fly!

own dear na_tive land we fly!

f

p

PIU MOTO.

The first time without Chorus

Gres.

f

p

SOPRANOS.

CHORUS.

Hi_ther now bring we our gar_lands and flow'rs, Hi_ther bring we our gar_lands and

TENORS.

Hi_ther now bring we our gar_lands and flow'rs, Hi_ther bring we our gar_lands and

p

flow_ers, Sing we our songs to the most mighty Czar! Sing our songs to this migh_ty

flow_ers, Sing we our songs to the most mighty Czar! Sing our songs to this migh_ty

Czar! Hail to the monarch, all hail to the Hero, Hail, all hail to the mon_ arch and

Czar! Hail to the monarch, all hail to the Hero, Hail, all hail to the mon_ arch and

he_ _ro, Whose glorious deeds are proclaim'd near and far! They're pro_claim'd both near and

he_ _ro, Whose glorious deeds are proclaim'd near and far! They're pro_claim'd both near and

far! May great Hea - ven still shed bless - ings

pp

far! May great Hea - ven still shed bless - ings

pp

gva

o'er him! May his star still beam bright be - -

o'er him! May his star still beam bright be - -

gva

- - fore him! Hail to the Czar whose name near and

- - fore him! Hail to the Czar whose name near and

far!..... Is lov'd in peace as 'tis dread ed in

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a long note on 'far!' followed by a dotted line. The piano accompaniment consists of chords and moving lines. Dynamics include *p* (piano) and *ff* (fortissimo).

far!..... Is lov'd in peace as 'tis dread ed in

The second system continues the vocal and piano parts. The piano accompaniment features a prominent *ff* dynamic in the right hand and *p* in the left hand. The vocal line remains mostly static with some rhythmic movement.

war! All hail, all hail to the Czar,..... he's lov'd in

The third system introduces the lyrics 'war! All hail, all hail to the Czar,..... he's lov'd in'. The piano accompaniment has a *ff* dynamic in the right hand and *p* in the left hand. The vocal line has a long note on 'he's lov'd in'.

war! All hail, all hail to the Czar,..... he's lov'd in

The fourth system continues the vocal and piano parts. The piano accompaniment features a *ff* dynamic in the right hand and *p* in the left hand. The vocal line has a long note on 'he's lov'd in'.

peace, while he's dread ed in war! Hail, all hail to the great Czar,.....

The fifth system introduces the lyrics 'peace, while he's dread ed in war! Hail, all hail to the great Czar,.....'. The piano accompaniment has a *ff* dynamic in the right hand and *p* in the left hand. The vocal line has a long note on 'peace, while he's dread ed in'.

peace, while he's dread ed in war! Hail, all hail to the great Czar,.....

The sixth system continues the vocal and piano parts. The piano accompaniment features a *ff* dynamic in the right hand and *p* in the left hand. The vocal line has a long note on 'peace, while he's dread ed in'.

Gres. *p* *Gres.*

..... to the great Czar— Lov'd in peace and fear'd in war, Lov'd in peace and fear'd in

Gres. *p* *Gres.*

..... to the great Czar— Lov'd in peace and fear'd in war, Lov'd in peace and fear'd in

Gres. *sf* *p* *Gres.*

f

war, All hail to the Czar! He's lov'd in peace and fear'd in war!

f

war, All hail to the Czar! He's lov'd in peace and fear'd in war!

V. BETT.

May it be your ma - jes - ty's pleasure,

gra - - cious - ly now on our danc - - ing to smile,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a treble clef and a common time signature, then changes to 3/4. The lyrics are "gra - - cious - ly now on our danc - - ing to smile,". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

It will the females de - light beyond mea - sure! And it may a -

colla parte.

The second system continues the vocal line and piano accompaniment. The lyrics are "It will the females de - light beyond mea - sure! And it may a -". The piano accompaniment includes a section marked "colla parte." where the piano and voice parts play together. The key signature remains one sharp (F#) and the time signature is 3/4.

ALLEGRO MODERATO.

- - gree - a - bly a short hour be - - - guile.

The third system is marked "ALLEGRO MODERATO." and features a change in time signature to 3/4. The lyrics are "- - gree - a - bly a short hour be - - - guile." The piano accompaniment includes a section marked "f" (forte). The key signature changes to two flats (Bb, Eb) and the time signature is 3/4.

The fourth system continues the vocal line and piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The piano accompaniment features a complex rhythmic pattern in the right hand and chords in the left hand.

SABOT DANCE.

mf

f

f

p

gva

f

p

pp

pp

First system of a piano score. The right hand features a melodic line with grace notes marked with an 'x' above them. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of a piano score. It includes dynamic markings *gva* (ritardando) and *loco* (ad libitum). The left hand has a *pp* (pianissimo) marking. The system concludes with a key signature change to one sharp (F#).

Third system of a piano score. It features a *f* (forte) marking in the left hand and a *p* (piano) marking in the right hand. The system ends with a key signature change to one flat (Bb).

Fourth system of a piano score. It includes a *sf* (sforzando) marking in the left hand. The system concludes with a key signature change to two flats (Bb, Eb).

Fifth system of a piano score. It features first and second endings, labeled *1st* and *2nd*. The system concludes with a key signature change to two flats (Bb, Eb).

Sixth system of a piano score. It includes a *f* (forte) marking in the left hand and a grace note marked with an 'x' above it in the right hand.

Seventh system of a piano score. It includes dynamic markings *p* (piano), *mf* (mezzo-forte), and *f* (forte). The system concludes with a key signature change to two flats (Bb, Eb).

First system of a piano score. The right hand features a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of a piano score. The right hand continues the melodic line with a slur. The left hand accompaniment is consistent. Dynamics include *sf* (sforzando).

Third system of a piano score. The right hand has a melodic line with a slur and a dynamic marking of *f* (forte). The left hand accompaniment features a dynamic marking of *p* (piano).

Fourth system of a piano score. The right hand has a melodic line with a slur. The left hand accompaniment features a dynamic marking of *p* (piano).

Fifth system of a piano score. The right hand has a melodic line with a slur. The left hand accompaniment features dynamic markings of *ff* (fortissimo), *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte).

Sixth system of a piano score. The right hand has a melodic line with a slur. The left hand accompaniment features a dynamic marking of *p* (piano).

Seventh system of a piano score. The right hand has a melodic line with a slur. The left hand accompaniment features dynamic markings of *sf* (sforzando) and *p* (piano).

Musical staff 1: Treble and bass clefs, key signature of two flats, time signature of 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords.

Musical staff 2: Continuation of the piece, marked with a forte (*f*) dynamic. The melodic and harmonic textures remain consistent with the first staff.

Musical staff 3: Features dynamic contrasts, including forte (*f*), piano (*p*), and sforzando (*sf*). The right hand has a more active melodic role, while the left hand continues with chordal accompaniment.

Musical staff 4: Includes dynamics such as piano (*p*), sforzando (*sf*), fortissimo (*ff*), and piano (*p*). The right hand has a prominent melodic line with a first ending bracket labeled "1st".

Musical staff 5: Marked with a second ending bracket labeled "2nd gva". The right hand part is primarily chordal, and the left hand continues with a steady accompaniment.

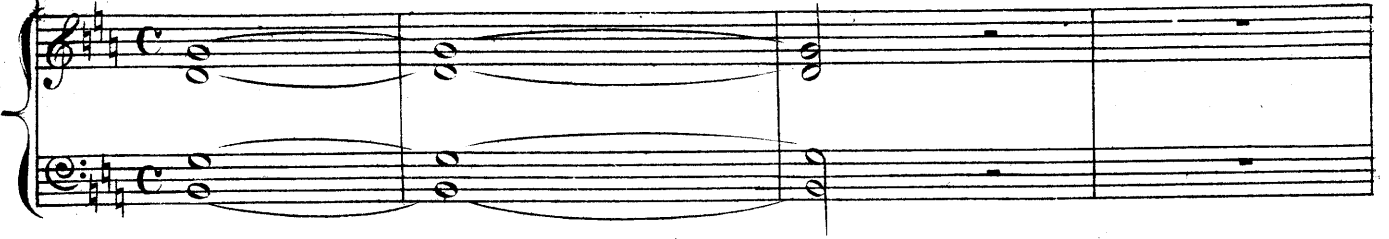
Musical staff 6: Features a *gva* (gracevole) marking. The right hand has a more melodic and flowing character, while the left hand provides a rhythmic base.

Musical staff 7: The final staff on the page, featuring a triplet in the right hand and a complex chordal texture in the left hand. The piece concludes with a final cadence.

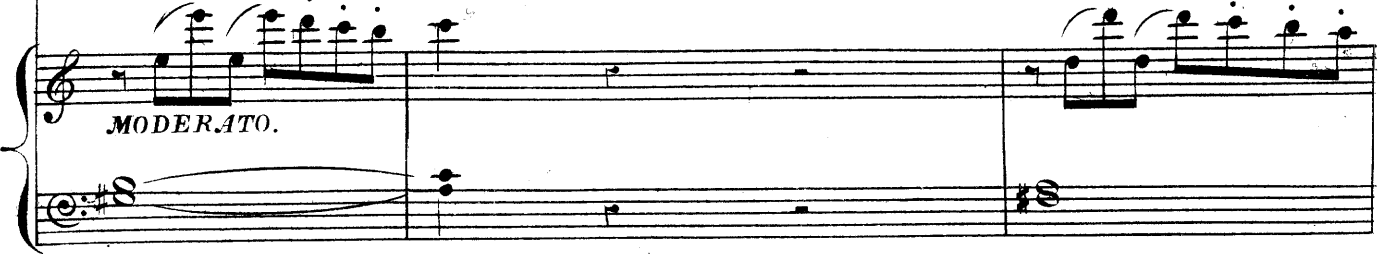
RECIT. V. BETT.



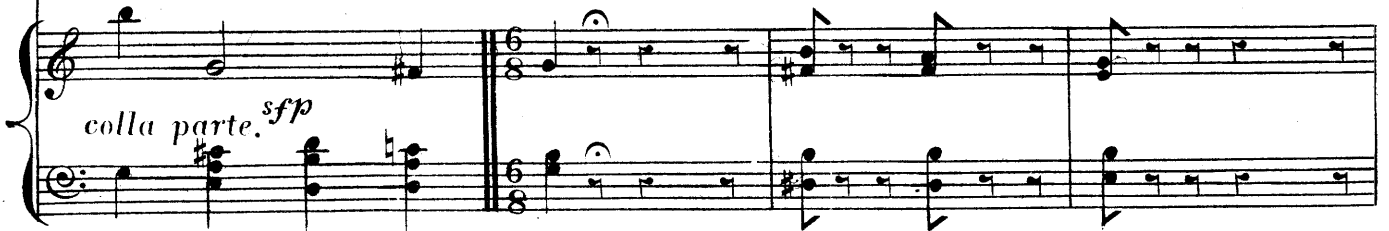
Your noble Highness, the Greeks and the Romans whole animals offer'd at ev'ry great



feast, But we couldn't find a sheep or a bullock Who seems in-



-clin'd to put up with it in the least; And 'tis well known 'tis well known to all folks, These sort of



fashions have all pass'd away, So I've thought that my-self I would offer, Not for



ANDANTE.

ALLEGRO. MARIA.

slaughter, But as a Po - et some rhymes I'd dis - play!

Do not fear,

ANDANTE.

we the end are near!

'Twill ve - ry soon be all made clear!

IVANHOFF.

'Tis high time! And I quite in - tend that this fool's fro - lic here should

MARIA.

IVANHOFF.

end! Yes it will short - ly end, yes it will short - ly end, You see this pa - per!

V. BETT.

It our for_tune con_tains! Pray take care! Don't break the verses' rhythm, or

MARIA.

they may think I..... want brains! Our good fortune's in this bit of pa_per! I

IVANHOFF.

won_der much what it can be! Ah I won_der what_e_ever it can

My dear, don't won_der, you'll ve_ry short_ly

be! Ah I won_der what_e_ever it can be!

see! My dear, don't won_der, you'll ve_ry short_ly see!

Hail to the hap-py day on which you came a-mong us,

Tho' it is long a--go, Tho' it is long a--go,

V. BETT.
Hail to the hap-py day on which you came a-mong us.

CHOR. Hail to the hap-py day on which you came a-mong us.

Hail to the hap-py day on which you came a-mong us.

(A clerk enters rapidly and whispers in Van Bett's ear.) Tho' it is long a--go, Tho' it is long a--go, We

Tho' it is long a--go, Tho' it is long a--go, We

No! I to no-bo-dy can speak; the contract I decline to

with full hearts your prais- - - - es sing. All

with full hearts your prais- - - - es sing. All

PIU MOSSO.

break, I want to a-ny-bo-dy speak! We flowers at your great feet fling! What means

hail un- - - to the Czar! We flowers at your great feet fling! What means

hail un- - - to the Czar! We flowers at your great feet fling! What means

PIU MOSSO.

that? What is't? What means that gun's loud booming?

that? What is't? What means that gun's loud booming?

that? What is't? What means that gun's loud booming?

Gras.

ff

Ha! Be-tray'd. Oh what a hor-ri-ble plot! 'Tis re-

Ha! Be-tray'd. a plot?

Ha! Be-tray'd. a plot?

mf *sf* *sf*

CHORUS.

p

What can this mean? pray tell us! What

bel- lion! What can this mean? pray tell us! What

can this mean? pray tell us!

V. BETT.

can this mean? pray tell us! Quick to arms now all be-take ye! This most vile and shameful

CHORUS.

Quick to arms now all be- take us! This most

out-rage Soon shall sure-ly punish'd be! Quick to arms now all be- take us! This most

V. BETT with BASSES.

ff

vile and shameful out-rage Soon shall sure-ly punish'd be! This most vile and shameful

vile and shameful out-rage Soon shall sure-ly punish'd be! This most vile and shameful

ff out-rage Soon shall punish'd be!

POCO LENTO.

out-rage Soon shall punish'd be!

dim

MARIA.

He base-ly has de- ceiv'd us, He base-ly has de- ceiv'd us! All is

IVANHOFF.

He base-ly has de- ceiv'd us, He base-ly has de- ceiv'd us! All is

*sfp**sfp*

lost I plain-ly see! Ah! The pa- per he has left you, it per- haps may all ex-

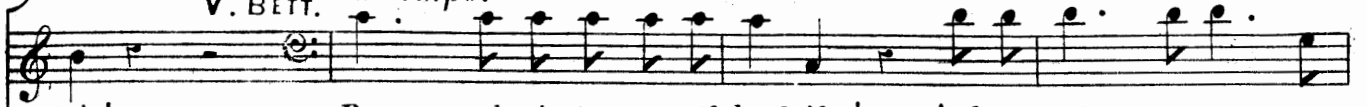
lost I plain-ly see!

IVANHOFF.

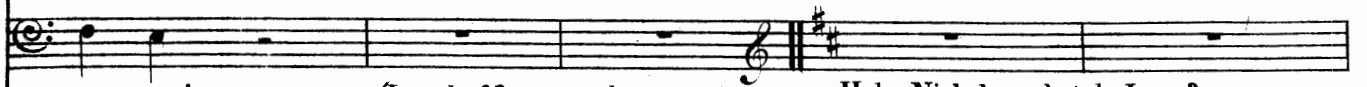
-plain! Ah I fear not! Such good for- tune ne'er can ours be, but I'll as- cer-

colla parte.

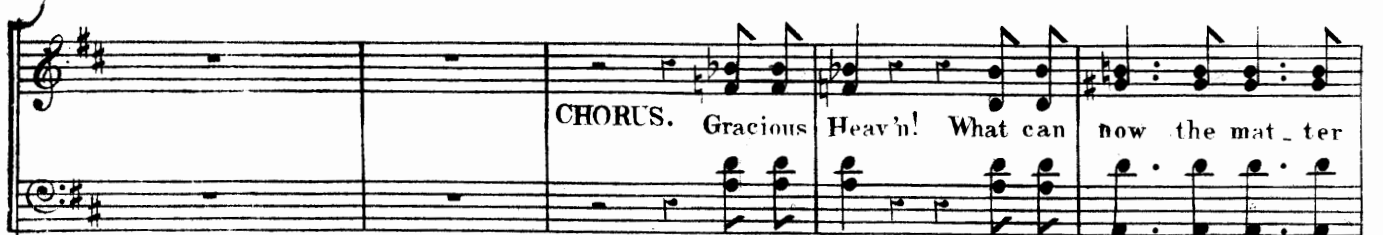
V. BETT. *a tempo.*



-tain! Bar each ci - ty gate and drawbridge! And we yet may ap - - pre -

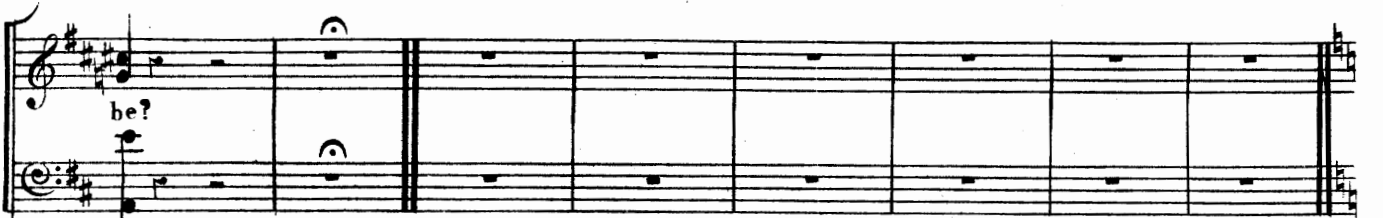


-hend them! *(Ivanhoff opens the paper.)* Holy Nicholas, what do I see?



CHORUS. Gracious Heav'n! What can now the mat - ter

Gracious Heav'n! What can now the mat - ter



be?

be?



ff PED

MODERATO.

CZAR.

I leave you, dear old friends perhaps for

dot.

e - ver, But for your wel - fare I to Heav'n shall pray! Though higher duties may our

sf

lives henceforth se - ver, To death I ne - ver shall for - get this

sfp

day! Shipwrights bold and true, Who can build like you? Fare - well!

Loud may roll the raging thunders Vain - - ly'twould tear your work a - - sun - - der!

Blind_ing lightning round you crash_es, Harm_ less thro' each stout beam it flash_ _ es!

CHORUS.

MARIA with SOPRANOS.

W. BROWN with CONT. Sar - - dam shipwrights bend not to the storm, Strong their arms, their

IVANHOFF with TENORS.

V. BETT with BASS. Sar - - dam shipwrights bend not to the storm, Strong their arms, their

grva

hearts are true and warm, Strong their arms their hearts are true and warm.

hearts are true and warm, Strong their arms their hearts are true and warm.

grva

Hail! All hail! Long live the Czar! Long live the Czar! Long live the Czar! Long live the Czar!

Hail! All hail! Long live the Czar! Long live the Czar! Long live the Czar! Long live the Czar!

sf

PIU MOSSO.

Czar! Hail! All hail! Hail! All hail! Hail! Long live the

Czar! Hail! All hail! Hail! All hail! Hail! Long live the

PIU MOSSO.

Czar!

Czar!