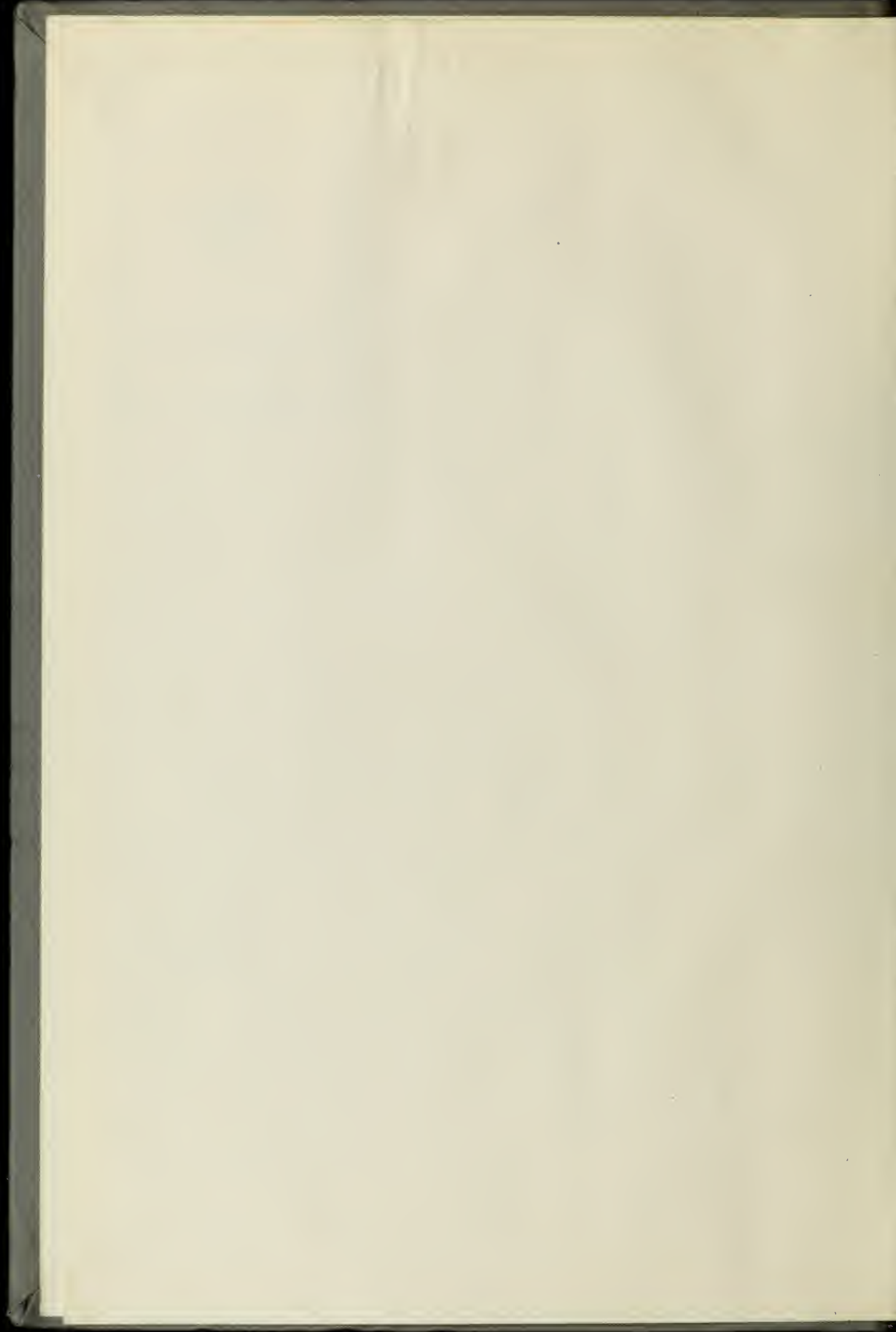


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THE CHARLATAN.

Comic Opera
in Three Acts.

Book by

CHARLES KLEIN,

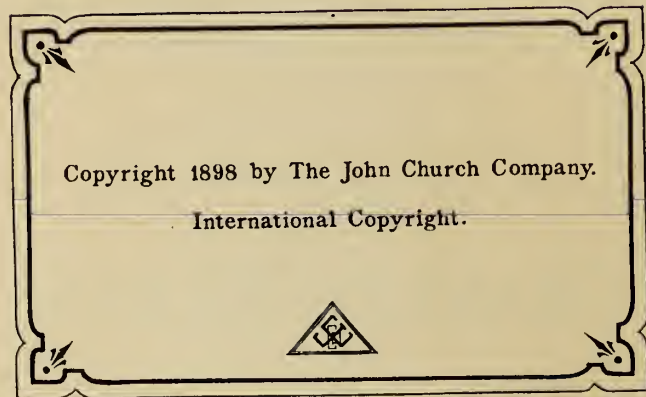
Music by

JOHN PHILIP SOUSA.



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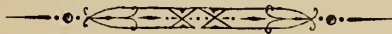
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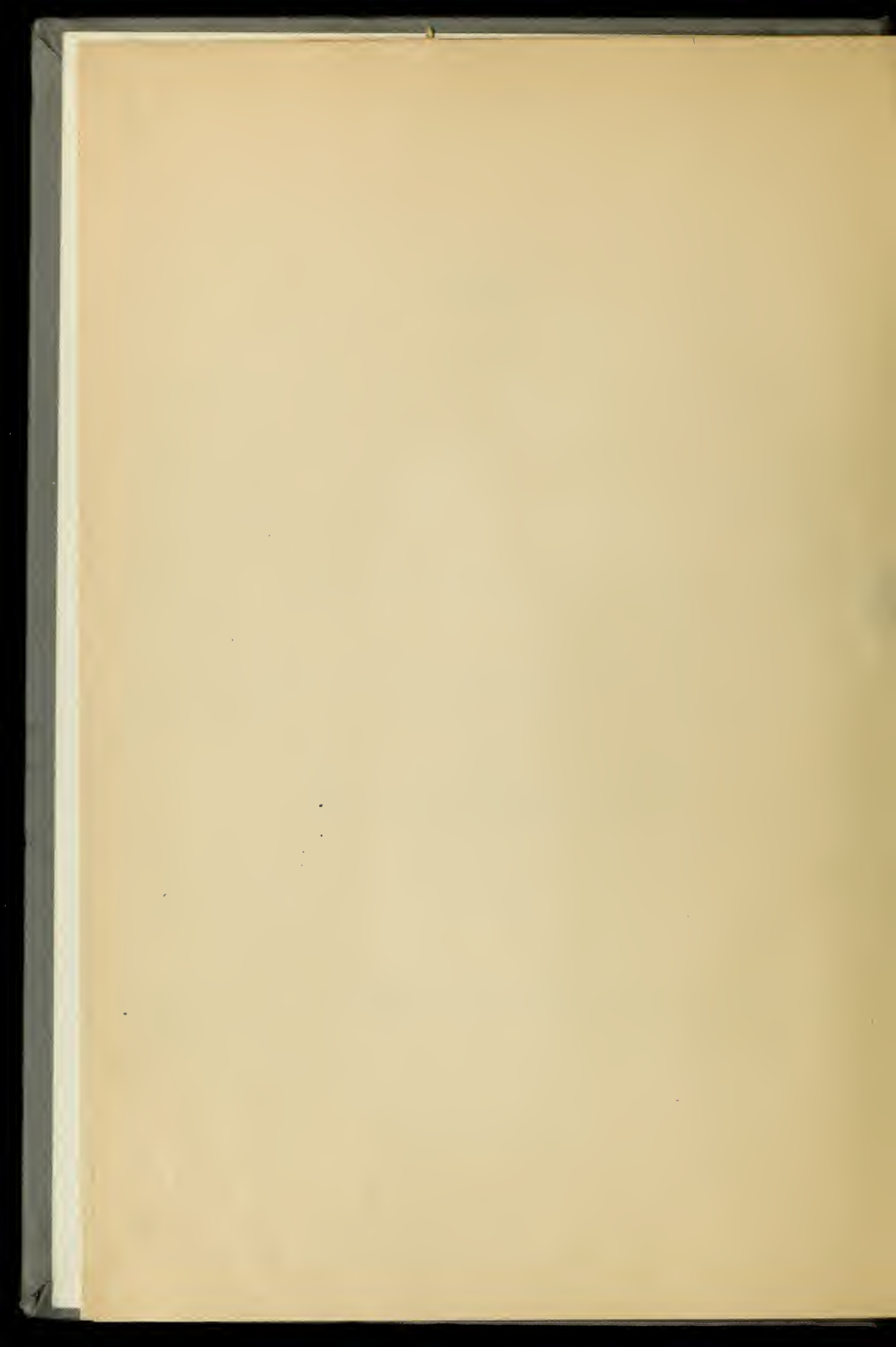
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GRAND DUCHESS.. . . .	<i>ADINE BOUVIERE.</i>

LOCALE. Russia.

TIME. Present Century.

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





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The Charlatan.

Comic Opera in Three Acts.



OVERTURE.

Book by CHARLES KLEIN.

Music by JOHN PHILIP SOUSA.

Moderato.

Con spirito.

f *p*

f

ff

Andante.

con espressione.

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

The second system continues the piece. The upper staff has a melodic line with some slurs. The lower staff has a rhythmic pattern. A piano (*pp*) dynamic marking is placed at the beginning of the system.

The third system begins with the tempo marking *Allegro marziale.* The upper staff has a melodic line with a *rit.* (ritardando) marking. The lower staff has a rhythmic accompaniment. A *pp cresc.* (pianissimo crescendo) marking is present. The system ends with a *a poco* (poco) marking.

The fourth system continues the piece. The upper staff has a melodic line with a *a poco* (poco) marking. The lower staff has a rhythmic accompaniment.

The fifth system continues the piece. The upper staff has a melodic line with a *a poco* (poco) marking. The lower staff has a rhythmic accompaniment.

The sixth system continues the piece. The upper staff has a melodic line with a *ff* (fortissimo) marking. The lower staff has a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The bass clef staff contains a rhythmic accompaniment of eighth notes, primarily G3 and F3, with some chords. A dynamic marking of *p* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with a half note G4, quarter notes A4 and B4, and a half note C5. The bass clef staff continues the eighth-note accompaniment. A slur is placed over the first two measures of the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The bass clef staff continues the accompaniment. A dynamic marking of *ff* is present in the third measure. Accents are placed over the final two measures of the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with quarter and eighth notes. The bass clef staff continues the accompaniment. A slur is placed over the final two measures of the treble staff.

Fifth system of musical notation. The treble clef staff features a melodic line with quarter notes and eighth notes. The bass clef staff continues the accompaniment. Accents are placed over the first two measures of the treble staff.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth and quarter notes. The bass clef staff continues the accompaniment. A dynamic marking of *pp* is present in the first measure.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with a fermata over a note, and the bass staff continues with chords and eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff features a complex accompaniment with chords and eighth notes. A dynamic marking of *ff* is present.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff features a complex accompaniment with chords and eighth notes. A dynamic marking of *dim.* and the word *cal-* are present.

- an - do.

Andante.

dolce e sostenuto.

p

mf

expression mf

8

L'istesso tempo.

ff

p

6/8

crescendo a poco a poco

p

First system of musical notation. The treble clef staff contains a melodic line with a fermata and a sharp sign above it. The bass clef staff contains a rhythmic accompaniment of eighth notes. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff has a fermata with a sharp sign above it. The bass clef staff features a dynamic marking of *ff* (fortissimo) and continues with eighth-note accompaniment. The key signature remains two sharps.

Third system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a dynamic marking of *p* (piano) and continues with eighth-note accompaniment. The key signature remains two sharps.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff continues with eighth-note accompaniment. The key signature remains two sharps.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a dynamic marking of *ff* (fortissimo) and continues with eighth-note accompaniment. The key signature remains two sharps.

Sixth system of musical notation. The treble clef staff has a melodic line with a fermata and a sharp sign above it. The bass clef staff continues with eighth-note accompaniment. The key signature remains two sharps.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The first system features accents (^) over the first four notes of the right-hand melody. The second system includes a fortissimo (*ff*) dynamic marking. The sixth system includes second fingerings (2) over the final four notes of the right-hand melody. The notation includes various rhythmic values, slurs, and articulation marks.

Con spirito.

15

accelerando. *ff*

Act I.

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

BORIS, SKOBELOFF AND MIXED CHORUS.

N^o 1.

Allegretto con spirito.

f con forza

f

dr

accelerando

pp

CHORUS.
SOPRANOS.

TENORS.

BASSES.

Moun - te banks, come wa - ken from your

Moun - te banks, come wa - ken from your

piu pesante.

ff

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

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

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

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

f

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

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

Giacoso e piu

f piu anima

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

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has one sharp (F#). The vocal lines are in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues with two vocal staves and piano accompaniment. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. There are some dynamic markings like accents (^) and a crescendo hairpin.

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

The third system features two vocal staves and piano accompaniment. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. There are dynamic markings like accents (^), *f*, and *p leggiero*.

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

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

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The lyrics are: "dore, But beard-ed la - dies are a bore; The fe - male with the i - ron".

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

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

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The lyrics are: "jaw, We do not care to see. The pig that knows the".

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

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

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The lyrics are: "al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when".

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

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

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

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

SKOBELOFF. Moderato.

Good morning. For your

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

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

Moderato.

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

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

p
Is a peach.

Is a peach.

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

PARLANTE.

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

List, his speech!

List, his speech!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "up and pay your mon - ey, I be - seech! My first will". Below the vocal line are three staves: two treble clefs and one bass clef, all in the same key signature. The lyrics "List, his speech!" are written under the second and third staves. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the system.

Recit.

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

ff
We object.

ff
We object.

ff

The second system begins with a recitative section. The vocal line in treble clef has a key signature of one sharp and a common time signature. The lyrics are "be the beautifully sentimental though slightly problematic play, entitled 'Alphonzo the Brave, and the fair Imo - - gene.' How will the". Below the vocal line are three staves: two treble clefs and one bass clef. The lyrics "We object." are written under the second and third staves. The piano accompaniment is shown in a grand staff at the bottom of the system.

Recit.

ff

The third system continues the piano accompaniment from the previous system, shown in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature.

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

We object. No!

We object. No!

f

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in G major and 2/4 time. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

piu lento

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

No! No!

No! No!

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The tempo is marked *piu lento*. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'pan - o - ram - a of the na - vy - A play that deals with scenes most martial, To'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4.

sol - dier but - tons maids are partial.

piu vivo

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

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

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'sol - dier but - tons maids are partial.' and 'Prince Bo - ris shall se - lect the play, His'. The piano accompaniment features a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking *piu vivo* is present above the vocal line.

BORIS.

We will
 choice and wish we'll all o - bey.
 choice and wish we'll all o - bey.

The first system of music consists of four staves. The top staff is a vocal line with the lyrics "We will". The second and third staves are vocal lines with the lyrics "choice and wish we'll all o - bey.". The bottom staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

Moderato. *rit.*
 have the story of the faith - less knight and the phil - o-soph - ic

The second system of music consists of four staves. The top staff is a vocal line with the lyrics "have the story of the faith - less knight and the phil - o-soph - ic". The second staff is a vocal line with trills (tr) above it. The third staff is a piano accompaniment line with a *pp* dynamic marking. The bottom staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

Moderato semplice.
 maid:— "She was a maid of sweet sim- pli - ci - tee,
 Ah
 Ah

The third system of music consists of four staves. The top staff is a vocal line with the lyrics "maid:— 'She was a maid of sweet sim- pli - ci - tee,". The second and third staves are vocal lines with the lyrics "Ah". The bottom staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

Moderato semplice.

The fourth system of music consists of two staves, both piano accompaniment lines. The key signature has one sharp (F#) and the time signature is 4/4.

BORIS.

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

This system contains the first vocal entry for Boris. The vocal line begins with a whole rest, followed by the lyrics "He was a Knight of". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and moving lines.

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

This system continues the vocal line with the lyrics "an-cient fam-i - lee. He". It features two vocal parts, each with the interjections "Ah— me!". The piano accompaniment continues with a similar rhythmic and melodic pattern.

BORIS.

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

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

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

rit.

cried — "Why was I born?" Love dies

rit. *p dolce*

pp dolce

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

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

show - ers?"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

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

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

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a whole rest followed by a dotted quarter note, then a quarter note, and finally a half note. The lyrics "dead and dy - ing are the flow - ers, Love sighs," are written below this staff. The second staff is another vocal line, identical to the first. The third staff is a piano accompaniment line with a treble clef, starting with a dotted quarter note followed by a quarter note, then a half note, and finally a whole note. The fourth staff is a piano accompaniment line with a bass clef, starting with a dotted quarter note followed by a quarter note, then a half note, and finally a whole note.

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a dotted quarter note followed by a quarter note, then a half note, and finally a whole note. The lyrics "and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer" are written below this staff. The second staff is another vocal line, identical to the first. The third staff is a piano accompaniment line with a treble clef, starting with a dotted quarter note followed by a quarter note, then a half note, and finally a whole note. The fourth staff is a piano accompaniment line with a bass clef, starting with a dotted quarter note followed by a quarter note, then a half note, and finally a whole note.

BORIS.

The jilt - ed maid - en dried her weeping eyes.

show - ers."

Ah

show - ers."

Ah

"A fool is she, who

me!

Ah me!

me!

Ah me!

for a false love sighs?" There

Ah— me! Ah— me!

Ah— me! Ah— me!

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'for a false love sighs?' are written below the notes. The word 'There' is placed at the end of the line. The second and third staves are vocal lines for two voices, both with lyrics 'Ah— me!'. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#).

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with the lyrics 'came a-noth-er gal-lant woo - ing, And soft - ly coo - ing, And like wise'. The middle and bottom staves are piano accompaniment in G major, continuing the rhythmic and harmonic patterns from the first system.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with the lyrics 'su - ing— Her wed - ding ring she's fond - ly view - ing, Which proves its'. The middle and bottom staves are piano accompaniment in G major, concluding the piece with sustained chords and a final melodic flourish.

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

rit.

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

rit. *dolce*

dolce

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

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

show - ers."

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dolce

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

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

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

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

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

Allegretto.

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

show - ers?"

show - ers?"

Allegretto.

pp

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

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

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

SKOBELOFF.

Su - zette, Goo - goo!

let us see them dance.

Clar - ette, Jou - jou

DANCE.

Allegretto a la quadrille.

pp

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes dynamic markings *ff* and *p*.

Piano accompaniment for the second system of music, continuing the piece with a treble and bass clef and a key signature of one sharp (F#).

Animato.

Piano accompaniment for the third system of music, marked *Animato.* and *ff*, featuring a treble and bass clef and a key signature of one sharp (F#).

Piano accompaniment for the fourth system of music, continuing the piece with a treble and bass clef and a key signature of one sharp (F#).

BORIS. (To a group of girls.)

Vocal and piano accompaniment for the song "BORIS". The vocal part includes the lyrics: "Bright eyes glancing, Beat the drum, Sound the horn, And let your bark-ers rend the air, In Beat the drum, Sound the horn, And let your bark-ers rend the air, In". The piano accompaniment is marked *ff*.

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Bright eyes danc - - - ing, Oh," with a fermata over the final note. The second and third staves are vocal lines in treble clef, both containing the lyrics "crowds we come On this morn, To see the coun - try fair. So,". The fourth staff is a piano accompaniment in bass clef, providing harmonic support for the vocal lines.

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

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "•maids en - - - tranc - - - ing," with a fermata over the final note. The second and third staves are vocal lines in treble clef, both containing the lyrics "beat the drum, Sound the horn, And let your bark - ers rend the air, So,". The fourth staff is a piano accompaniment in bass clef, providing harmonic support for the vocal lines.

I _____

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

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

8

accel.

love _____ I _____

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

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

8

accel.

love _____ thee _____ love

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

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

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

thee. _____

fair. _____

fair. _____

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "thee. _____". The second and third staves have the lyrics "fair. _____". The piano accompaniment continues with the right hand playing a melody and the left hand providing harmonic support.

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

KATRINKA, DEMIDOFF AND MIXED CHORUS.

No. 2.

Moderato.

(Behind the scene.)

(Enter Katrinka.) *a tempo.*

KATRINKA.

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

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

The third system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a final cadence with a long note in the left hand and a chord in the right hand.

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

CHORUS. f

Hur - rah for

Hur - rah for

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "hear his foot-falls' mu-sic com - ing near." The second and third staves are vocal lines for a chorus, both with the lyrics "Hur - rah for". The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings including *f* and *ff*.

The man of

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "The man of". The second and third staves are vocal lines for a chorus, both with the lyrics "Dem - i - doff! Mas - ta - don - ic Dem - i - doff!". The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings including *p*.

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

Hur - - rah for

Hur - - rah for

This system contains the first musical system. It features a vocal line with the lyrics "mys - ter - y will now ap - - pear!". Below it are two staves for piano accompaniment. The piano part includes dynamic markings *f* and *ff*. The system concludes with the vocal line singing "Hur - - rah for" and the piano accompaniment providing harmonic support.

Get your purs - es

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

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

This system contains the second musical system. The vocal line begins with "Get your purs - es" and then repeats "Dem - i - doff! Un - la - con - ic Dem - i - doff!". The piano accompaniment features a rhythmic pattern with eighth notes and includes dynamic markings *f* and *p*. The system concludes with the vocal line repeating "Dem - i - doff!" and the piano accompaniment providing harmonic support.

(Enter Demidoff.)

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

This system contains the third musical system. The vocal line begins with "(Enter Demidoff.)" and then sings "read - y all, — Same price for the short as tall, I hear my". The piano accompaniment includes dynamic markings *f* and *ff*. The system concludes with the vocal line singing "I hear my" and the piano accompaniment providing harmonic support.

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

CHORUS.

He hears his

He hears his

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'mas-ter call, Great Dem - i - doff is here.' and then enters a chorus with the lyrics 'He hears his' on two different staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fortissimo (*ff*) dynamic marking.

DEMIDOFF. *ritard.*

Ah

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

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

Detailed description: This system continues the musical score. It features a vocal line with a melodic flourish marked 'Ah' and 'DEMIDOFF.' followed by a 'ritard.' (ritardando) instruction. Below this are two more vocal staves with the lyrics 'mas-ter call, Great Dem - i - doff is here!' and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Allegretto con bravoura.

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

p

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

p

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

p

KATRINKA.
dolce.

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

p

DEMIDOFF.

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

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

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

DEMIDOFF. *Con spirito.*

I am the sev - enth

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

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

stat - ing it quite mild!

CHORUS. ff He is the
ff He is the

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

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

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

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

one, Is stat - ing it quite mild.

one, Is stat - ing it quite mild.

DEM.

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

p

p

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

p

p

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

KATRINKA.

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

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

Con spirito.

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

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

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

it quite mild.

He is the sev - enth

CHORUS. ff

He is the sev - enth

ff

Like - wise a Sun - day child.

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

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

Is

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

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

stat - ing it quite mild.

stat - ing it quite mild.

stat - ing it quite mild.

Quartette: "Social Laws."

ANNA, KATRINKA, DEMIDOFF AND JELICOFF.

No. 3.

Allegretto grazioso.

DEMIDOFF.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The vocal line includes lyrics in English. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line. The vocal line is written in a single staff with a treble clef. The lyrics are: "nav - i - ga - tor sail - ing on the seas that bound the O - ri - en - tal King - dom's far a - way Ja - pan they have a cus - tom which I hope will nev - er leave their shores, Once vis - it - ed a Chi - nese cit - y where they had the land, The Jap - a - nese do not in - dulge in os - cu - la - tion, odd - est kind of so - cial laws. If a - ny stran - ger ei - ther on the lip or hand. The cus - tom - a - ry".

nav - i - ga - tor sail - ing on the seas that bound the O - ri - en - tal King - dom's
far a - way Ja - pan they have a cus - tom which I hope will nev - er leave their

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

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

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

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

KATRINKA.

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

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

ANNA.

KATRINKA.

JELICOFF.

DEMIDOFF.

In - ter -
And gro -

tere?
tesque?

In - ter - fere?
And gro - tesque?

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

In - ter -
And gro -

In - ter - fere?
And gro - tesque?

In - ter - fere?
And gro - tesque?

In - ter -
And gro -

tere?
tesque?

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

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

tere?
tesque?

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

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

tere?
tesque?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

dr

p

DANCE.

Scene: "Venus, Goddess of Love?"

ANNA, KATRINKA, BORIS, DEMIDOFF AND CHORUS.

N^o 4.

Moderato misterioso. *DEM.*

Cabal - - la!

Ab-dal - - la!

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

pp *sf* *lunga* *ff*

CHORUS.

Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

Con spirito.

Ca-bal - - la Ven - - us,

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

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

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

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

piu rit. e forza

light of fu - ture years. *ritard.*

Oh migh - ty seer, hark! she

Oh migh - ty seer, hark! she

rit.

ap - - pears!

ap - - pears!

dim. ritard.

Andante sostenuto.

ANNA.
con espressivo.

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

ppp

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

Love is ev' - ry - thing.

BORIS.

Oh, visions from the realms of light, My

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

ANNA. *a tempo*

KATRINKA. Ah Ah

BORIS. *piu rit.* *a tempo* Love's the pleasure, Love's the pain,
out thee, life is in com - plete.

DEMIDOFF.

CHORUS. *pp* Love's the pleasure, Love's the pain,

SOPHIA WITH ALTOS. Love's the pleasure; Love's the pain,

GOGOL WITH BASSES. Love's the pleasure, Love's the pain,

rit. *a tempo.* *pp*

Ah

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

Ah

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

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

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

dim.

Love is ev - 'ry - thing, Love,

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

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

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

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

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

dim.

calando.

Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

calando.

calando.

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

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

Nº 5.

Allegretto con spirito.

p *cresc.* *poco - a -*

pp *sempre staccato.*

poco

poco crescendo

Con spirito.

ff *ff*

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat). The right hand plays chords with accents (^) and the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, key signature of two flats. The right hand continues with chords and accents, ending with an 8-measure rest. The left hand continues with eighth notes. A dynamic marking of *accel* is present in the bass line.

ANNA.

Vocal entry and piano accompaniment for the first system. The vocal line is in treble clef with lyrics: "When the win'-try moon is bright, And the cur-tain of the vil-lage on the hill, By the turn-pike and the". The piano accompaniment is in bass clef with dynamics *p* and *v*.

Vocal entry and piano accompaniment for the second system. The vocal line continues with lyrics: "night Is il-lum-in'd by the stars that shy-ly twink- rill, Crack-ling o'er the ice that by our weight is bend". The piano accompaniment includes a dynamic marking of *mf*.

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

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

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

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

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

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

accel *poco* *a*

accel *poco* *a*

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

poco *cresc.*
f

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

yo - ho, Hear us shout - ing with




de - - - light On!

mf



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



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



ANNA.

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

KATRINKA AND SOPHIA.

JELICOFF.

DEMIDOFF AND GOGOL.

Musical notation for vocal parts KATRINKA AND SOPHIA, JELICOFF, and DEMIDOFF AND GOGOL. The notation consists of three staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are mostly rests, indicating that these characters are silent during this section.

Piano accompaniment for the first section. It features a grand staff with a treble and bass clef. The music is in a key signature of two flats and a 2/4 time signature. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Musical notation for vocal parts with lyrics "Yo ho Yo". The notation includes a treble clef and a key signature of two flats. The notes are mostly rests, indicating that the vocalists are silent during this section.

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

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

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

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

Piano accompaniment for the second section, marked *ff* (fortissimo). It features a grand staff with a treble and bass clef. The music is in a key signature of two flats and a 2/4 time signature. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

ho! Yo - - ho!

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

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

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

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

Thro' the

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

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

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

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

2
mad - - ly go.
mad - - ly go.
mad - - ly go.

mad - - ly go.
mad - - ly go.

ff

Finale I.

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

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

No 6.

Andante. BORIS.

Love's the pleasure,

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

ritard. Agitato.
ANNA (aside to Dem.)

Love's the rain, Love is ev - 'ry - thing. He's such a nice young man, I

ritard. f

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

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

.DEMIDOFF.

My

ANNA. (To Dem.)

I am no Princess, but a

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

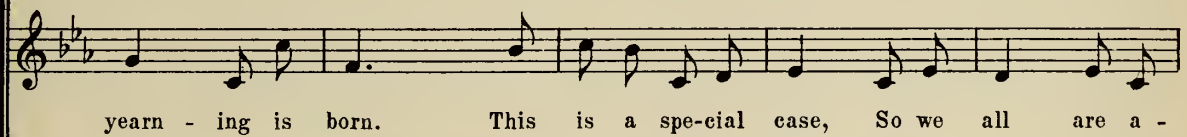
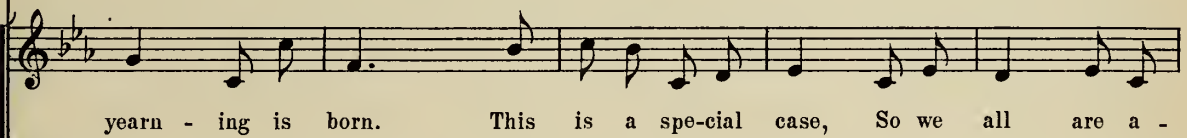
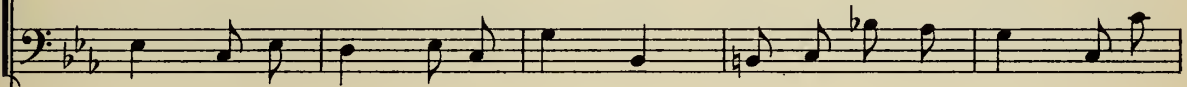
base pre - tend - er; My chance of hap - pi - ness with him is slen - der;

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

BORIS. *con passion* **Allegro.**
 O love -
 child he'd swear a bit, and then go on a bend - er.

CHORUS.
 The sen - ti - men - tal
 The sen - ti - men - tal

Allegro.



Bright star of sum - - - mer -

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the same key and time signature, featuring a steady bass line and a more active treble line.

Listesso tempo.

ANNA. (To Boris.)

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

night,

scorn.

scorn.

The second system continues the vocal and piano parts. The vocal line begins with a fermata on the word 'night,' followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

Listesso tempo.

p

The third system shows the piano accompaniment for the final part of the page. It begins with a piano (*p*) dynamic marking. The music features flowing arpeggiated figures in both the treble and bass staves.

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

DEM.

Dear

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef, mostly containing rests. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 7/8.

BORIS (to Anna.)

Why, what a fun-ny ques-tion

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom two staves are a piano accompaniment in grand staff. The key signature has three flats and the time signature is 7/8.

(aside)

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

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef, mostly containing rests. The bottom two staves are a piano accompaniment in grand staff. The key signature has three flats and the time signature is 7/8.

BORIS.

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

DEM.

My

The musical score for Boris consists of three systems. The first system shows the vocal line with lyrics: "Prin - cess, your mer - ry man - ner Shows you're a wit - ty plan - ner." The second system shows a piano accompaniment with a forte dynamic marking. The third system shows a vocal line with the word "My" and a piano accompaniment with a forte dynamic marking.

ANNA.

No, No, I am, I

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

The musical score for Anna consists of three systems. The first system shows the vocal line with lyrics: "No, No, I am, I". The second system shows the vocal line with lyrics: "boy, the Princess' jokes are rated as a - stound - ing. — A" and a piano accompaniment with a forte dynamic marking. The third system shows the piano accompaniment with a forte dynamic marking.

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

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

rall.

The musical score for Anna consists of three systems. The first system shows the vocal line with lyrics: "am — No, No, I am, I am — (To Anna
aside)". The second system shows the vocal line with lyrics: "la - dy of the land, — A prin - cess to command, Don't be -" and a piano accompaniment with a forte dynamic marking. The third system shows the piano accompaniment with a *rall.* marking.

Listesso tempo.

ANNA.

Spoken (Very well.)

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

Listesso tempo.

a tempo
f

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

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

KATRINKA.

BORIS. On, see the horses

DEMIDOFF. On, see the horses

CHORUS. On, see the hors-es

On, see the hors-es

! Yo - ho!

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

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

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

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

Yo - - ho

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

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

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

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

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

8

ff

Musical score for Act I, page 84. The score consists of two systems of staves. The first system has six vocal staves (treble clef) and a piano accompaniment (grand staff). The second system has six vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal parts are mostly silent, indicated by horizontal lines with bar lines.

Act II.

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

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

No 7.

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

- System 1:** Treble staff has a melodic line with slurs and accents. Bass staff has a steady eighth-note accompaniment. Dynamic marking: *cresc poco a poco cresc!*
- System 2:** Treble staff continues the melodic line. Bass staff accompaniment. Dynamic marking: *f*
- System 3:** Treble staff features a more active melodic line. Bass staff accompaniment. Dynamic marking: *p leg-*
- System 4:** Treble staff has a melodic line with a slur. Bass staff accompaniment. Dynamic marking: *giero.*
- System 5:** Treble staff has a melodic line with a slur. Bass staff accompaniment. Dynamic marking: *p*

First system of musical notation, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The music includes a piano (*p*) dynamic marking.

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

Third system of musical notation, including a *crescendo* marking.

Fourth system of musical notation, featuring a *poco a poco.* dynamic marking.

Fifth system of musical notation, including a *piu animato.* marking.

Sixth system of musical notation, including a *piu animato.* marking and a *pp* dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The melody in the treble staff has some slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation. A dynamic marking of *ff* (fortissimo) is present in the bass staff. The treble staff features a series of chords with accents (^) above them.

Fourth system of musical notation. The treble staff continues with chords and accents. The bass staff has a consistent rhythmic pattern.

Fifth system of musical notation. A dynamic marking of *pp* (pianissimo) is present in the bass staff. The treble staff shows a melodic phrase with accents.

Sixth system of musical notation, the final system on the page. It features a complex texture with many sixteenth notes in both staves, including some triplets.

(Curtain.)

p piu lento e calando.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a piano accompaniment with chords and a few moving lines. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo and dynamics are indicated as 'p piu lento e calando'.

Moderato

pp

The second system of music continues the piece. It begins with the tempo marking 'Moderato' and the dynamic 'pp'. The upper staff features a more active melodic line with slurs and accents. The lower staff provides a steady piano accompaniment. The key signature remains two sharps, and the time signature is 6/8.

The third system of music shows the continuation of the piano accompaniment. The upper staff has a series of chords and melodic fragments, while the lower staff has a more rhythmic accompaniment. The key signature and time signature are consistent with the previous systems.

The fourth system of music continues the piano accompaniment. The upper staff features a series of chords and melodic fragments, while the lower staff has a more rhythmic accompaniment. The key signature and time signature are consistent with the previous systems.

The fifth system of music continues the piano accompaniment. The upper staff features a series of chords and melodic fragments, while the lower staff has a more rhythmic accompaniment. The key signature and time signature are consistent with the previous systems.

DEMI. Tempo marziale.

I am the sev - enth

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

child. To say in mag - ic

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

mild.
BORIS AND TENORS.

GOGOL, PESHOFKI
AND BASSES.

He is the sev - enth

Like - wise a Sun - day

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

child.

child, To say in mag - ic

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

This system contains the first two systems of music. The top system features a vocal line with the lyrics "Is stat - ing it quite". The second system continues the vocal line with the lyrics "arts he is num - ber one, Is stat - ing it quite". Below the vocal lines is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes chords and rhythmic patterns, with some notes marked with a '7' (likely indicating a fingering).

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

This system contains the third and fourth systems of music. The third system begins with a whistle line in the vocal staff, marked "(Whistle.)" and "mild.". The fourth system continues the whistle line, also marked "(Whistle.)" and "mild.". The piano accompaniment continues below, with a dynamic marking of "pp" (pianissimo) appearing in the bass staff.

This system contains the fifth and sixth systems of music. Both systems consist of piano accompaniment for the right and left hands. The right hand features a steady eighth-note pattern, while the left hand provides harmonic support with chords and rhythmic accompaniment.

This musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The second system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal lines feature dotted rhythms and melodic phrases. The piano accompaniment includes complex chordal textures and rhythmic patterns. The lyrics 'u - en - do.' are written under the vocal lines in the second system, and 'dim - in -' appears in the piano part of the same system. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo).

Duet and Chorus: "Before the twilight shadows."

ANNA, BORIS AND CHORUS.

N^o 8.

Sostenuto. *BORIS. p sostenuto.*

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

tints of mist-y gray, Be-fore the glinting sun-beams on the waters cease to play, The

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

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

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

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

Allegretto grazioso.

run.

f (Behind the scenes.)

CHORUS (behind scenes.)

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

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

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

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

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

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

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

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

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

ANNA.

BORIS. To -

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

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

Tempo I.

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

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

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

Tempo I.

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

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. The lyrics are: "gold - - en days, a gold - en dream _____ With".

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

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

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

The second system continues the musical score. The vocal line starts with a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "love, the ev - er con - stant theme, Till the".

sands of time are run.

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

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

p calando.

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

f

Duet: "The Matrimonial Guards".

No. 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

The

f

Detailed description: This system contains the first four measures of the piece. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (D major) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a whole rest in the first measure, followed by a quarter note 'The' in the fourth measure. The piano accompaniment consists of eighth-note patterns in the right hand and chords in the left hand.

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

p

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth-note lyrics: 'col - lege man is rol-lick-ing, fro-lick-ing all the live - long day, ——— The'. The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand, marked with a piano (*p*) dynamic. The piano part features a consistent eighth-note accompaniment in the right hand and chords in the left hand.

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

Detailed description: This system contains measures 9 through 12. The vocal line continues with eighth-note lyrics: 'summer-y, gummer-y girl is full of joy. ——— The'. The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand. The piano part features a consistent eighth-note accompaniment in the right hand and chords in the left hand.

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

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

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

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

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

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

The

p. *f*

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

p

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

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

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

Oh, bye - - - o, my

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

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

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of 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 piano accompaniment is in bass clef. The lyrics are: "rab - bits skin, To wrap the ba - by" on the first line, and "peo - ple of this earth, Are the mem - bers of the mat - ri - mon - ial" on the second line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

in. _____
 guards. _____

pp

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "in. _____" and "guards. _____". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand. The music continues with vocal lines and piano accompaniment.

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are empty, indicating that the vocalists are silent for this section. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system concludes with a final chord in the piano accompaniment.

First system of musical notation. The treble clef staff begins with a half note chord, followed by a series of eighth notes. The bass clef staff features a steady eighth-note accompaniment. An accent (^) is placed above the first eighth note of the second measure in both staves.

Second system of musical notation. The treble clef staff continues with eighth notes and includes a half note chord. The bass clef staff maintains the eighth-note accompaniment. An accent (^) is placed above the first eighth note of the second measure in both staves.

Third system of musical notation. The treble clef staff features a half note chord and eighth notes. The bass clef staff continues with eighth notes. An accent (^) is placed above the first eighth note of the fifth measure in both staves.

Fourth system of musical notation. The treble clef staff has a half note chord and eighth notes. The bass clef staff features a more complex accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff has a half note chord and eighth notes. The bass clef staff continues with eighth notes. A dynamic marking of *f* (forte) is present in the final measure of the bass staff.

- a. Chorus: "Day of joy?"
- b. Solo and Chorus: "The Lilies of your love may die?"
- c. Recitative and Song: "Friends, dear friends?"

No. 10.

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

Maestoso alla breve.

f
(Organ behind scenes.)

ff
CHORUS.

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

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

soul with soul.

soul with soul.

ff

pp

CHORUS. *pp*

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

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

pp

f

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

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

f

(Entrance of Principals and Chorus.)

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

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

p

The first system of music features a piano accompaniment. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains chords and arpeggiated figures, while the bass staff provides a rhythmic and harmonic foundation with eighth and sixteenth notes.

The second system of music continues the piano accompaniment. It maintains the same key signature and structure as the first system, with the treble staff playing chords and the bass staff providing a steady accompaniment.

SOPRANOS. p dolce.

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

This system introduces the vocal part for sopranos. The vocal line is written in a treble clef with a key signature of one sharp. The lyrics are "While un - re - strict - ed bliss, Is what we wish the". The piano accompaniment continues in the same style as the previous systems.

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

This system continues the vocal part for sopranos. The lyrics are "pret - ty bride, Yet it is not a - miss, If we this se - cret". The piano accompaniment continues to support the vocal line.

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

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

cide.

ff *con forza.*

Oh, day of joy, when young hearts are

CHORUS. *ff*

Oh, day of joy, when young hearts are

ff *con forza.*

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

ANNA. Moderato.

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

Moderato.

p

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

p

Tempo di Valse.

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

p

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

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

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

p

8

Tell me, will they Be as you say? Ah

p

8

Detailed description: This system contains the first vocal phrase. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Tell me, will they Be as you say? Ah". The piano accompaniment is in G major, with the right hand playing a flowing eighth-note melody and the left hand providing a steady bass line. A dynamic marking of *p* (piano) is present. An 8-measure rest is indicated above the piano part.

ah Tell me, will they Be as you say?

Detailed description: This system contains the second vocal phrase. The vocal line continues with the lyrics "ah Tell me, will they Be as you say?". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Ah ah

tr

Detailed description: This system contains the third vocal phrase. The vocal line has the lyrics "Ah ah". The piano accompaniment features a trill (*tr*) in the right hand. The system concludes with a key signature change to one flat (F major), indicated by a double bar line and a key signature change.

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

Detailed description: This system contains the fourth vocal phrase. The vocal line has the lyrics "Will you love when the lil - ies are dead, And the". The piano accompaniment continues with the established harmonic structure.

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

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

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

p

dead? _____

dolce.

Dream but of love, _____ of a

Dream but of love, _____ of a

dolce.

p

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

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

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

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

p

part. *ANNA.* He will

BORIS. I will

He will

He will

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

love tho' the lil - ies be dead.

love tho' the lil - ies be dead.

love tho' the lil - ies be dead.

ff *p*

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

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

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

Yes, he will love for aye.

Yes, he will love for aye.

He will be true al - way.

He will be true al - way.

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

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

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

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

Yes, I will love for aye.

Yes, he will love for aye.

Yes, he will love for aye.

Yes, I'll be true al - way.

Yes, he'll be true al - way.

Yes, he'll be true, al - way.

accelerando.

Yes, he will be true

Yes, I will be true

Yes, he will be true

Yes, he will be true

crescendo. *accelerando.* *ff*

ff al - way.

al - way.

ff al - way.

al - way.

al - way.

ff

BORIS.

Moderato.

Friends, dear friends, I—

DEMI.
Good! say it a - gain,

Moderato.
fp

Friends, dear friends, I—

It shows you have a brain.

f

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

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

DEMIDOFF (to Gogol.)

Tempo marziale.

vain. Why does he come on this par -

Tempo marziale.

ff *pp*

Detailed description: This system contains the first two systems of music. The top system shows the vocal line for Captain P. and Demidoff. The first system has a vocal line starting with 'vain.' and a piano accompaniment. The second system starts with 'Tempo marziale.' and continues the vocal line with 'Why does he come on this par -'. The piano accompaniment features a strong *ff* dynamic in the first system and a *pp* dynamic in the second system.

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

pp

Detailed description: This system contains the third and fourth systems of music. The top system shows the vocal line continuing with 'tic - u - lar day, Some peo-ple nev - er know e -'. The piano accompaniment continues with a *pp* dynamic.

nough to keep a - way.

GOGOL.

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

Detailed description: This system contains the fifth and sixth systems of music. The top system shows the vocal line continuing with 'nough to keep a - way.' and then 'GOGOL.' followed by 'His eye is like an ea-gle's, he will'. The piano accompaniment continues with a *pp* dynamic.

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

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

G. DUKE. *Agitato.*

We de - sire the Princess Ruchkowski's pres - ence.

rope and knout.

Agitato.

p

DEMI.

(Enter Katrinka.)

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

Recit. (aside.) *3*

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

rit.

KATRINKA.

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

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

a tempo

Prin - cess.

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

rest. Ah

pp CHORUS.

See how she win-ces!

pp

See how she win-ces!

pp **Allegro.** *ff*

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

ah! ah! ah!

DEMI.

The

rit. *ff a tempo.*

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

p

(To the Grand Duchess.)

rit.

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

Allegretto brillante.

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

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

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

KATRINKA.

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

CHORUS.

Am - mo - ni -

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

rit. *p* *mf*

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

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

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

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

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

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

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

Ah Am - mo - ni - a, Am -

Ah Am - mo - ni - a, Am -

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

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

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

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

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

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

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

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

DEM.

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

p

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

DEM.

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

The musical score for the DEM. section consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "still dis - cov - er the ef - fect Sub - stan - tial - ly the same, As". The piano accompaniment is written on a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

KAT.

BORIS.

G. DUKE.

CHORUS.

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

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

Grazioso.

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

rit.
mf

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

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

KAT.

ah!
BORIS.

ah!
DEM.

ah!
G.D.

CHORUS.

ah!

ah!

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

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

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

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

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

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

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

The first system of music consists of seven staves. The top six staves are treble clefs, each containing a whole rest in every measure. The seventh staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. It features a complex piano accompaniment with chords and melodic lines in both hands.

The second system of music also consists of seven staves. The top six staves are treble clefs, each containing a whole rest in every measure. The seventh staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. It features a complex piano accompaniment with chords and melodic lines in both hands, similar to the first system.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

No. 11.

Moderato. DEM. *grazioso*

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

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

ANNA.

The o - pin - ion of your daughter As the

he's the guilt - y man.

ANNA

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

gol's the guil - ty man.

JELICOFF.

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

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

KAT. dolce.

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

JEL.

prove an al - i - - bi.

KAT.

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

ANNA.

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

pp

leggiero.

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

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

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

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

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

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

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

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

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

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

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

p

Deciso lento.

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

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

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

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

ff *f*

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

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

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

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

Allegro. *GOGOL.*

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

he's the guilt - y man.

he's the guilt - y man.

he's the guilt - y man.

Allegro. *ff*

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

The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C

DEM.

How

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'How sub-tle in-fer-en - ces work'd the scheme, So they are bound for life.' The piano accompaniment features a complex texture with arpeggiated chords and moving lines in both hands.

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

The second system continues the musical score. The vocal line has the lyrics 'dare you speak of her who is a Prin - cess, Oh! that man could be so'. The piano accompaniment maintains its intricate texture with various rhythmic patterns and chordal structures.

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

The third system concludes the musical score on this page. The vocal line has the lyrics 'vile and base, Your ac - tion, Go - gol, with-out doubt con-vin - ces'. The piano accompaniment provides a rich harmonic and rhythmic foundation for the vocal melody.

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

G. DUKE.

Your conduct and your words are

animato.

Detailed description: This system contains three staves. The top staff is a vocal line in G major with lyrics 'ev-'ry one that you're no cred-it to our race.' The middle staff is a vocal line for 'G. DUKE.' with lyrics 'Your conduct and your words are'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The tempo marking 'animato.' is placed above the piano accompaniment.

DEM.

The

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

Detailed description: This system contains three staves. The top staff is a vocal line for 'DEM.' with lyrics 'The'. The middle staff is a vocal line with lyrics 'shad - y, The Princess is this noble la - dy,'. The bottom two staves are piano accompaniment, featuring a more active and rhythmic accompaniment style.

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'real import - ed ar - ti-cle at last, But why is he so'. The middle staff is a vocal line with lyrics 'real import - ed ar - ti-cle at last, But why is he so'. The bottom two staves are piano accompaniment, continuing the rhythmic accompaniment from the previous system.

BORIS.

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

Moderato.
f *pp*

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

mf

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

GOGOL. The
 The
 CHORUS. The

rit.

Allegro brillante.

GOGOL.

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

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

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

The second system continues with three vocal staves and piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo) and features a rhythmic accompaniment with chords and moving lines.

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

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

BORIS. *ad lib.* *Lento.*

Stop! Dem - i - doff tho' your ways are ver - y dark, This

canto. *p*

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

(Boris hands edict to Grand Duke.)
I'm a beg - gar.

DEM.
A beg - gar!

A beg - gar.

A beg - gar.

p

GRAND DUKE (reads.)

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

Andante.

pp

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

cal canto. 6

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

KATH.
Bos - - he zar - - ia chra - ni

BORIS.
In my arms let me fold thee for -

DEM.
Bos - - he zar - - ia chra - ni

G. DUKE.
Bos - - he zar - - ia chra - ni

SOPHIE WITH ALTOS.
Bos - - he zar - - ia chra - ni

JEL. WITH TENORS.
Bos - - he zar - - ia chra - ni

GOGOL WITH BASSES.
Bos - - he zar - - ia chra - ni

f

That my life_____would entail up-on thine;

Ssill ny - e - der - - - shan

ev - er For my heart_____ is for-ev-er-more

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

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

nu - e Zarst wiu na

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

nu - e Zarst wiu

nu - e Zarst wiu

nu - e Zarst win na

nu - e Zarst win

nu - e Zarst win

nu - e Zarst win

love thee with a pas-sion di - vine.

Slaw - - - yi - - - na

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

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

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

Hope fore - tells — we shall never - more

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

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

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

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

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

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

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

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

he zar ia chran - - - i.

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

he zar ia chran - - - i.

he zar ia chran - - - i.

he za ca - - chan - - - i.

he zar ca - - chan - - - i.

he zar ca - - chan - - - i.

Più animato.

f

DEM.

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

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

Moderato L'estesso tempo.

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

pp *sf*

Ob-dal - - la. *lunga.*

pp *sf*

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

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

CHORUS.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long slur over the final two notes. A section labeled "CHORUS." begins with a vocal line that repeats the previous phrase. The piano accompaniment remains consistent with the first system.

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

The third system continues the vocal line and piano accompaniment, mirroring the structure of the second system with a vocal line and piano accompaniment.

Ca-bal - la

The fourth system features a vocal line and piano accompaniment. The vocal line has a long slur over the final two notes. The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte).

Con spirito.

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

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

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

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

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

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

pears.
pears.

dim. *ritard.* *ritard.*

Andante. ANNA. *con espressione.*

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

con espressione.

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

Agitato.

thing.

BORIS.

Re - turn, Oh, life!

DEM.

Stand back or by the

BORIS.

Re - turn, Oh, wife!

de - mon hosts. You'll

BORIS.

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

DEM.

join the ar - my of the ghosts.

Andante. *Tutta forza.*
ANNA AND BORIS.

Ah!

KAT.

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

JEL.

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

G. DUKE.

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

DEM.

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

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

GOGOL WITH BASSES.

Andante. *Tutta forza.*

Ah _____ Love is ev'-ry - thing. _____

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

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

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

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

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

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

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

Moderato.

Musical score for vocal and piano, measures 1-10. The score is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. The tempo is marked 'Moderato'. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter rest. The piano accompaniment consists of a series of chords and single notes. The lyrics 'That is witch-craft, Or trickmost' are positioned below the vocal line in measures 5-6.

G. DUKE.

That is witch-craft, Or trickmost

Moderato.

Piano accompaniment for measures 11-14. The right hand features a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes with accents. The tempo is marked 'Moderato'.

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

Musical score for vocal and piano, measures 15-18. The vocal line continues with the lyrics 'mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al.' The piano accompaniment features a series of chords and single notes. The tempo is marked 'Moderato'.

Allegro.

BORIS Death to the Char-la-tan

DEM No No No No

Death to the Char-la-tan.

CHORUS. Death to the Char-la-tan.

Allegro.

ff con forza.

p

palante
p

An-na, come back! She's gone!

sf *pp*

G. DUKE. Arrest him! If that girl is not at the Ducal Palace in fifteen minutes your life shall answer for her.

DEM. Sad was the

Tempo marziale e doloroso.

p

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

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

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

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

SOPHIE AND BORIS.

SOPHIE.

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

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

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

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

ff.

Char - la - tan.

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

Char - la - tan.

Char - la - tan.

Char - la - tan.

SOPHIE.

Musical staff for Sophie, showing a single note followed by a rest.

DEM.

Yes

Musical staff for Demetrius, showing a single note followed by a rest.

man.

Musical staff for Sophie, showing a single note followed by a rest.

Musical staff for Sophie, starting with a forte (f) dynamic and the lyrics: "Yes death and deg-ra-da-tion to the cring-ing".

Musical staff for Sophie, starting with a forte (f) dynamic and the lyrics: "Yes death and deg-ra-da-tion to the cring-ing".

Musical staff for Sophie, showing a single note followed by a rest.

Piano accompaniment for the first system, featuring a piano introduction with a forte (ff) dynamic and a melodic line with a slur and an 8-measure rest.

KAT.

Musical staff for Kat, showing a melodic line.

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

BORIS.

Musical staff for Boris, showing a single note followed by a rest.

Yes,

DEM.

Musical staff for Demetrius, showing a melodic line.

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

G. DUKE.

Musical staff for Duke, showing a single note followed by a rest.

Yes,

Musical staff for Sophie, showing a single note followed by a rest.

Char-la-tan.

Yes,

Musical staff for Sophie, showing a single note followed by a rest.

Char-la-tan.

Yes,

Musical staff for Sophie, showing a single note followed by a rest.

Piano accompaniment for the second system, featuring a melodic line with a slur and a mezzo-forte (mf) dynamic.

BORIS.

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

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

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

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

cresc.

KAT.

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

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

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

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

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

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

GOGOL WITH BASSES.

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

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

ANNA. ff

Thoughts of dun - geons deep and clam - my

KAT.

Thoughts of dun - geons deep and clam - my

BORIS.

Thoughts of dun - geons deep and clam - my

DEM.

Thoughts of dun - geons deep and clam - my

G. DUKE.

Thoughts of dun - geons deep and clam - my

ff

Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

ff Grandioso.

Fill his soul with woe. Tho' he will

Fill his soul with woe. Tho' he will

Fill his soul with woe. Tho' he will

Fill my soul with woe. Tho' I will

Fill his soul with woe. Tho' he will

Fill his soul with woe. Tho' he will

Fill his soul with woe. Tho' he will

Fill his soul with woe. Tho' he will

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

go. _____

go. _____

go. _____

go. _____ Hope's not at home and my

go. _____

go. _____

go. _____

pp

Detailed description: This system contains eight staves. The top seven are vocal staves, each with a melodic line and a breath mark 'go.' followed by a horizontal line. The eighth staff is the piano accompaniment, starting with a piano (*pp*) dynamic marking. The music is in a key with four flats and a 6/8 time signature. The vocal lines are mostly rests, with the fourth staff containing the lyrics 'Hope's not at home and my'.

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

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics 'heart sad and chill is, I now un - der - stand, Why I'm'. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

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

BORIS AND SOPHIE.

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

G. DUKE.

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

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

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

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

ff

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

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

to the cring-ing Char-la-tan.

p

they work out their plan.

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

they work out their plan.

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

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

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

mf *cresc.*

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

The score consists of ten vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and a piano accompaniment at the bottom. The music is in a key with three flats (E-flat major or C minor) and a common time signature. The lyrics are printed below each vocal staff. The piano accompaniment features a steady bass line with chords in the right hand.

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

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

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

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

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

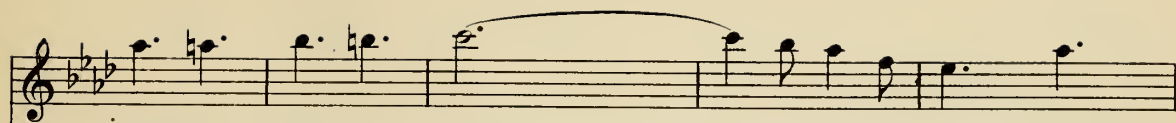
woe, _____ Tho' he _____ will sor - row, On _____ the

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

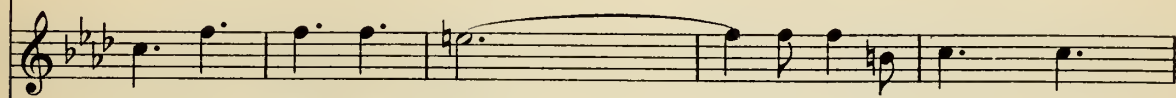
woe, _____ Tho' he _____ will sor - row, On _____ the

12756

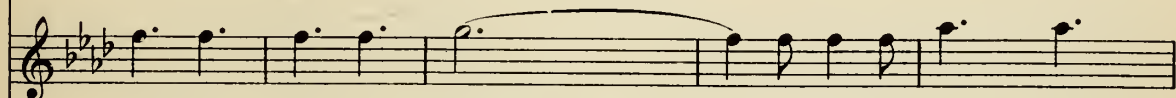
mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a I'll go. 'Tis my be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri -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



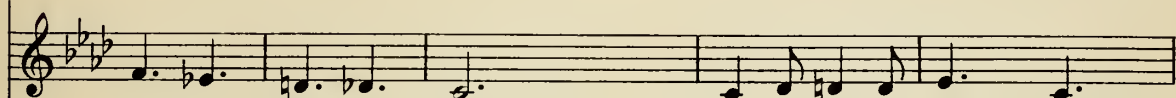
On the mor - row To _____ Si - be - ri - a he'll



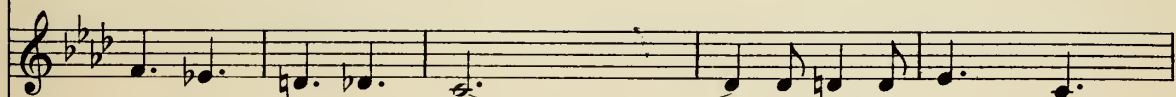
On the mor - row To _____ Si - be - ri - a he'll



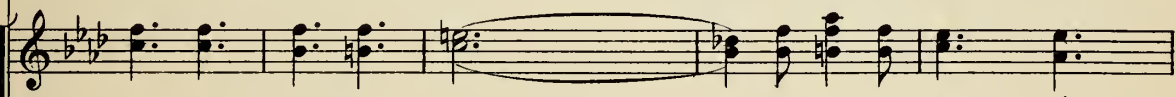
On the mor - row To _____ Si - be - ri - a he'll



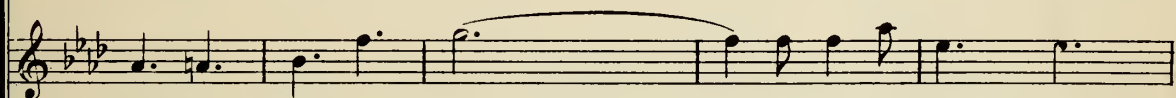
On the mor - row To _____ Si - be - ri - a I'll



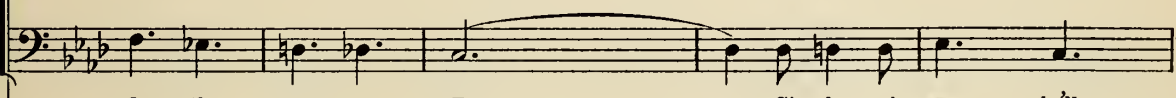
On the mor - row To _____ Si - be - ri - a he'll



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



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



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

8



go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

go, I'll go. _____

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

ff

Act III.

a. Entre Acte.

b. Mazurka.

Nº 12.

Allegretto moderato e grazioso.

leggiero.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The first two measures of the piano part are marked with a piano (*p*) dynamic and include a hairpin crescendo. The tempo and mood are indicated as "Allegretto moderato e grazioso" and "leggiero". The score consists of four systems of two staves each. The first system shows the initial melodic and harmonic material. The second system continues the piece with more complex rhythmic patterns. The third system features a change in the bass line's texture. The fourth system concludes the piece with a final cadence, marked with a fermata and a final note.

The first system of music features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment includes chords and eighth notes, with some measures containing a '7' symbol, likely indicating a seventh chord or a specific fingering.

The second system continues the piece with similar rhythmic patterns. The treble clef melody is more active, with frequent sixteenth-note runs. The bass clef provides a steady accompaniment with chords and eighth notes.

The third system shows a continuation of the musical themes. The treble clef has a mix of eighth and sixteenth notes, while the bass clef features a consistent accompaniment of chords and eighth notes.

The fourth system introduces some longer note values in the treble clef, including quarter and half notes, interspersed with the more rhythmic passages. The bass clef accompaniment remains consistent with eighth notes and chords.

The fifth system concludes the page with a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef. The notation includes various note values and rests, ending with a double bar line.

Tempo di Mazurka.

Mazurka.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the second measure of the treble staff.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and a fermata in the second measure of the treble staff.

Third system of musical notation, starting with a piano (*p*) dynamic marking. The treble staff contains a melodic line with eighth notes and a triplet of eighth notes. The bass staff provides harmonic support with chords and single notes.

Fourth system of musical notation, continuing the piece with similar rhythmic and melodic elements.

Fifth system of musical notation, ending with a fortissimo (*ff*) dynamic marking. The treble staff features a melodic line with a triplet and a fermata. The bass staff includes a fermata and a final chord.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the second measure of the treble staff.

First system of musical notation. The treble clef staff begins with a fermata over a chord, followed by a series of chords and a melodic line. The bass clef staff provides harmonic support with chords and a simple bass line. Dynamic markings include *f con forza.* and *p*. A triplet of eighth notes is present in the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet. The bass clef staff continues with chords and a bass line. A fermata is placed over a chord in the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff provides harmonic support with chords and a bass line. A fermata is placed over a chord in the treble staff.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet. The bass clef staff provides harmonic support with chords and a bass line. A piano dynamic marking *p* is present. A fermata is placed over a chord in the treble staff.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet. The bass clef staff provides harmonic support with chords and a bass line. A fermata is placed over a chord in the treble staff.

Sixth system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet. The bass clef staff provides harmonic support with chords and a bass line. A fermata is placed over a chord in the treble staff.

The first system consists of two staves. The treble staff contains a long, continuous melodic line with many sixteenth notes, marked with a slur and a fermata. The bass staff provides a rhythmic accompaniment with chords and eighth notes, marked with a slur and a fermata.

The second system continues the melodic and rhythmic patterns from the first system. The treble staff has a long melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment with chords and eighth notes, also marked with a slur and a fermata.

The third system shows a change in the bass line. The treble staff continues with a melodic line, ending with a slur and a fermata. The bass staff has a rhythmic accompaniment with chords and eighth notes, marked with a slur and a fermata.

The fourth system features a triplet in the treble staff. The treble staff has a melodic line with a triplet and a slur. The bass staff has a rhythmic accompaniment with chords and eighth notes.

The fifth system continues the melodic and rhythmic patterns. The treble staff has a melodic line with a triplet and a slur. The bass staff has a rhythmic accompaniment with chords and eighth notes.

The sixth system includes dynamic markings. The treble staff has a melodic line with a triplet and a slur. The bass staff has a rhythmic accompaniment with chords and eighth notes. The dynamic marking *f con forza.* is written above the bass staff, and *p* is written below the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and triplets. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a treble staff with eighth-note patterns and triplets, and a bass staff with block chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with triplets and a *leggiere.* marking. The bass staff includes a *pp* (pianissimo) dynamic marking and continues with harmonic support.

Fourth system of musical notation, characterized by prominent triplet figures in the treble staff and sustained chords in the bass staff.

Fifth system of musical notation, showing further development of the triplet motifs in the treble and harmonic accompaniment in the bass.

Sixth system of musical notation, concluding the page. It features a *f* (forte) dynamic marking in the bass staff and ends with a double bar line and repeat signs.

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

ANNA.

N^o 13.

Andante sostenuto.

ANNA.

Oh, sun-lit

sea, ————— be-yond the West, ————— Oh, sum-mer

sea, ————— where all is rest; ————— My wea-ry

heart, my weep-ing eyes, Are dreaming

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

of your Para - dise, My wea - ry

The second system continues the vocal line with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

The third system continues the vocal line with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Par - a - dise.

The fourth system concludes the vocal line with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and chordal structures. A *pp* (pianissimo) dynamic marking is present in the piano accompaniment.

Oh, E - den - land,

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

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

— my weeping eyes, Are dreaming of

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

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

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

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

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

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

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

calando.

I would glad - ly sleep.

rit.

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

DEMIDOFF AND CHORUS.

Nº 13. bis.

Allegro.

p cresc poco a poco. *mf*

DEM.

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

Sun - day child To say in ma - gic

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

DEM.

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

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

CHORUS.

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

f

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

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

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

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

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

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

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

DEMIDOFF AND CHORUS.

N^o. 14.

Allegretto con brio.

Musical score for the beginning of the piece, featuring a piano introduction with a forte (*ff*) dynamic and a 2/4 time signature.

DEMIDOFF.

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

Musical score for the first vocal line, including the lyrics: "When moth-er earth was in her teens, The sent a log to be their head, Who". The piano accompaniment includes a *pp* dynamic marking.

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

Musical score for the second vocal line, including the lyrics: "frogs were in a mud - dle; They act - ed like a lot of fiends, And slept with-out ces - sa - tion, And by his ap - a - thy 'tis said, A -".

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

Musical score for the third vocal line, including the lyrics: "fought in ev - 'ry pud - dle. Grim an - ar - chy was ram - pant there, They roused their in - dig - na - tion. This king so vir - tu - ous and good, These".

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

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

There were trim frogs, And grim frogs, And

pp

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

Croak croak

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

croak, croak, croak, croak,

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

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

croak, croak,

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

croak, croak, croak, croak, croak,

croak, croak, croak, croak, croak,

pp

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

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

croak, croak. *ff*

f

DEM.

2 Jove
3 Jove

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

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

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

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

rit.

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

a tempo.

There were

a tempo. pp

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

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

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

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

p *pp*

I de - duce from this pa - thet - ic tale, Is don't scôrn your
 croak, croak, croak, croak,
 croak, croak, croak, croak,

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

f *f*

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

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

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

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

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

Maestoso.
ff

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

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

p

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

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

rit.

a

Listesso tempo.

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

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

pp

Listesso tempo.

pp

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

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

Finale III.

"The College man"

PRINCIPALS AND CHORUS.

No 15.

Marziale. ANNA.

KAT. AND SOPHIA. The

Marziale.

The first system of the score features three staves. The top staff is for ANNA, the middle for KAT. AND SOPHIA, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Marziale'. The piano part begins with a forte 'f' dynamic and includes various musical notations such as slurs, accents, and rests.

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

p

The second system continues the vocal and piano parts. The piano accompaniment is marked with a piano 'p' dynamic. The vocal lines are aligned with the lyrics 'col - lege man is rol-lick-ing, frolick-ing all the live - long day, — The'.

summery, gummery girl is full of joy. — The

The third system concludes the page with the lyrics 'summery, gummery girl is full of joy. — The'. The musical notation continues with vocal lines and piano accompaniment.

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

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

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

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

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

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

DEM.

I

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and eighth-note patterns.

wise a Sun - day child, To

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for the word 'child' followed by a rest and then 'To'. The piano accompaniment features a prominent eighth-note pattern in the bass line.

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

The third system shows the vocal line and piano accompaniment. The vocal line includes the words 'say in magic arts I am number one, Is'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

stat - ing it quite mild.

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with the words 'stat - ing it quite mild.' The piano accompaniment features a final chord and some eighth-note movement.

ANNA.

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

KATR.

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

BORIS.

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

DEM. AND GOGOL.

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

G. DUKE.

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

SOPHIA WITH SOP.

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

JEL. WITH TEN.

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

CAPT. PESH. WITH BASS.

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

ff

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

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

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

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

To Si-be - ri - a ^{he'll}_{I'll} go. ——— Ah, death and degrada-tion

DEMI. WITHOUT GOGOL.

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

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

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

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

The musical score consists of nine staves. The first seven staves are vocal parts, each with the lyrics "to that ver - y wick-ed man!" and "Yes,". The fourth staff includes the additional lyrics "If I were he, I think I'd flee, To Chi-na or Ja-pan. Yes,". The eighth staff is a bass line, and the ninth staff is a piano accompaniment. The music is in G major and 4/4 time.

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

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

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

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

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

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

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

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

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

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

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

GOGOL WITH DEM.
they work out their plan. Death and deg-ra-da-tion to this wicked man!—

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

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

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

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

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

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

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

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

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

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

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

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

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

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

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a $\left\{ \begin{array}{l} \text{he'll} \\ \text{I'll} \end{array} \right.$ go. It's $\left\{ \begin{array}{l} \text{his} \\ \text{my} \end{array} \right.$ be - lief, $\left\{ \begin{array}{l} \text{His} \\ \text{My} \end{array} \right.$ stay is

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

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

The musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs. The first three pairs have identical lyrics. The fourth pair has a variation in the lyrics: "brief, — Tho' ^{he} _I may sor - row, On the mor - row, To ——— Si-be-ri-". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment with many chords and arpeggiated figures. A fermata is placed over the final chord of the piano part.

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

- a { we hope he'll go! _____
I fear I'll go!

- a we hope he'll go! _____

- a we hope he'll go! _____

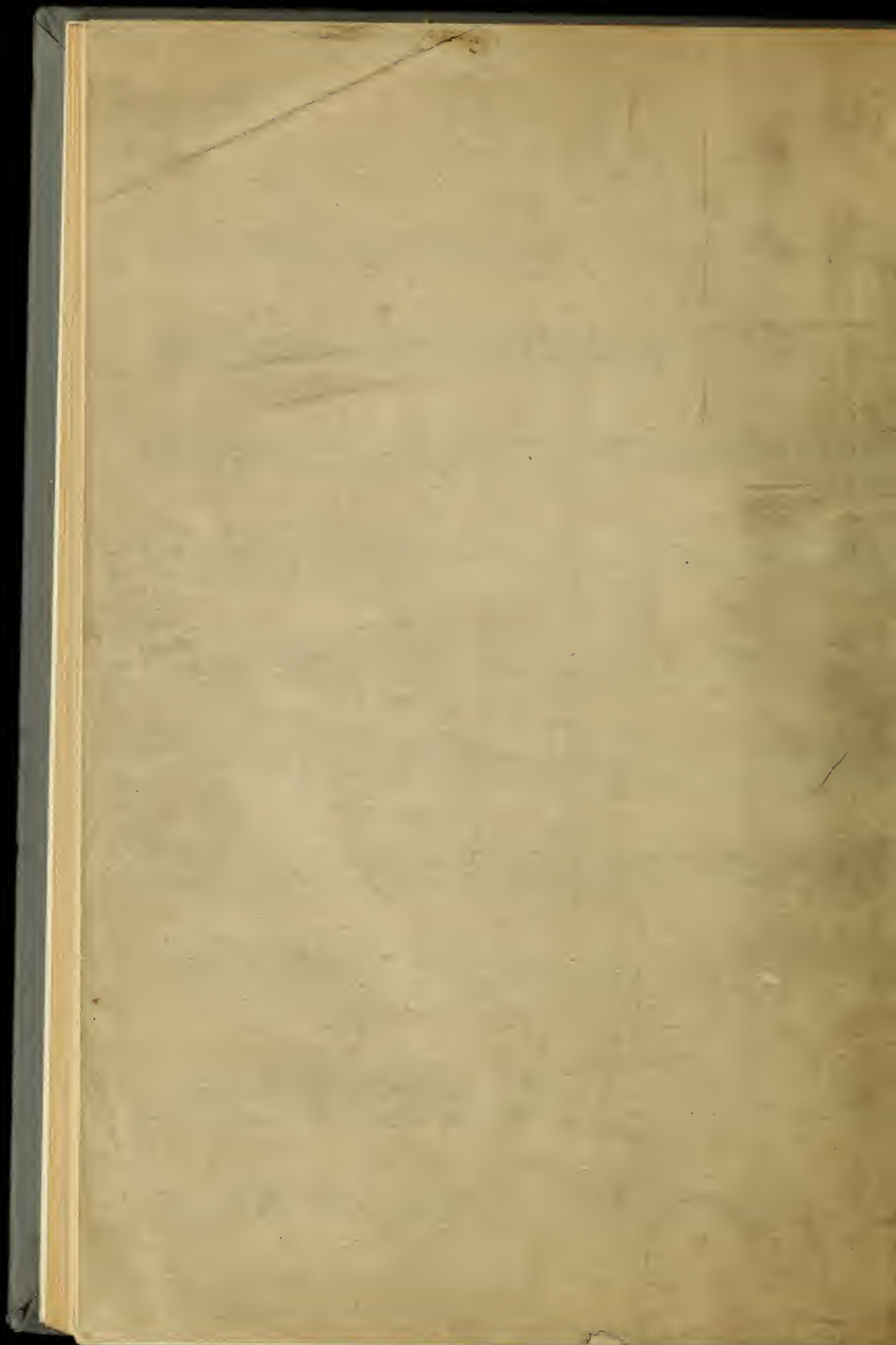
- a we hope he'll go! _____

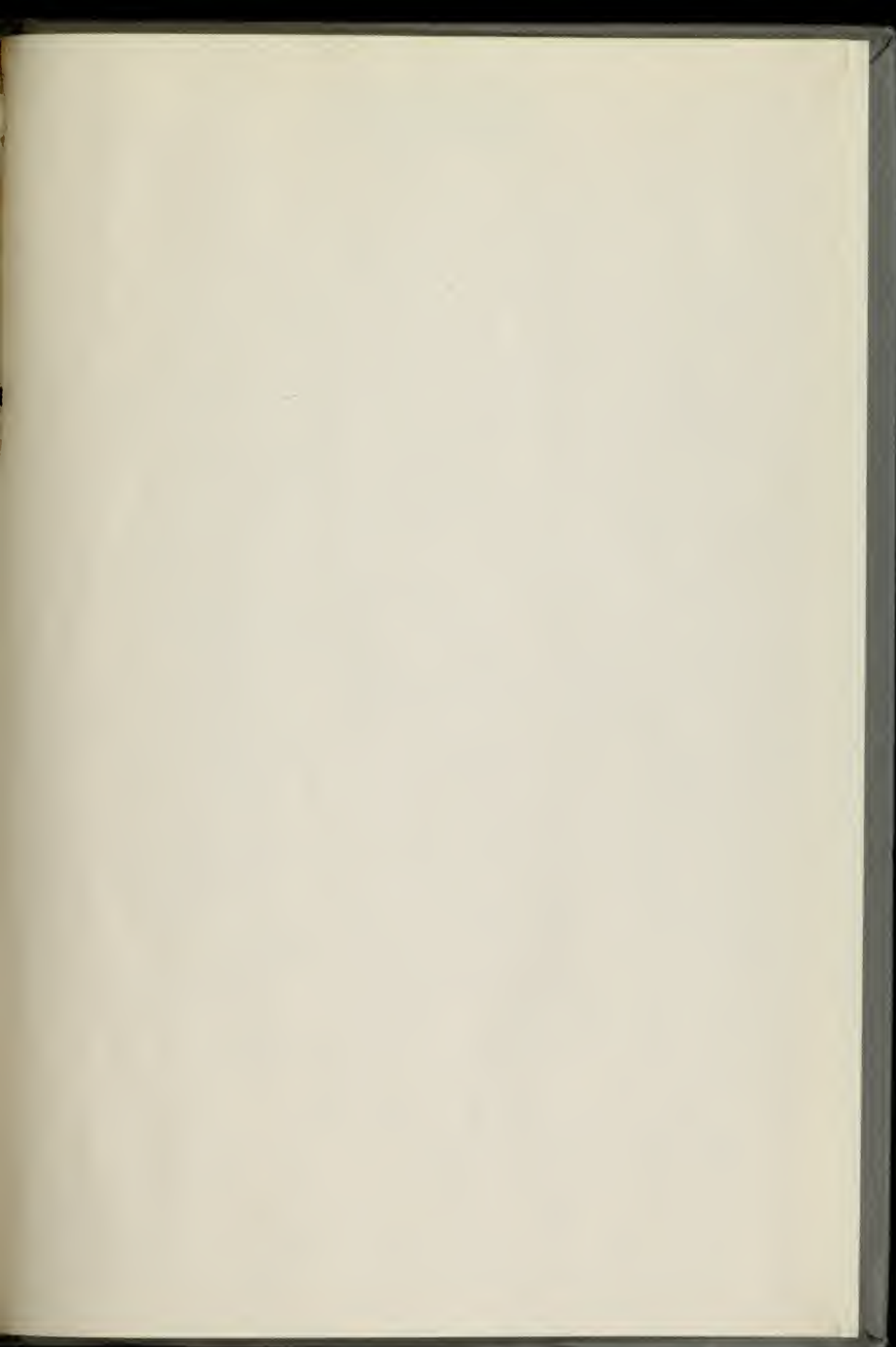
8

ff

The image shows a page of musical notation with eight staves. The first seven staves are empty, each beginning with a treble clef and a key signature of one sharp (F#). The eighth staff is a grand staff, consisting of a treble clef and a bass clef. It contains a piano accompaniment. The right hand (treble clef) has a melodic line with notes and rests, including some phrasing slurs. The left hand (bass clef) has a rhythmic accompaniment consisting of chords and eighth notes, with a '7' (seventh) chord symbol appearing below several notes.

The image shows a page of musical notation, page 227. It consists of eight staves. The top seven staves are mostly empty, with only a few horizontal lines indicating rests or very faint notes. The eighth staff is a grand staff (treble and bass clefs) containing a detailed piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The piano part features a rhythmic pattern of eighth notes and chords, with some triplets and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.





BRIGHAM YOUNG UNIVERSITY



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*Wife
of a
man*

