

The Charlatan.

Comic Opera in Three Acts.



OVERTURE.

Book by CHARLES KLEIN.

Music by JOHN PHILIP SOUSA.

Moderato.

Con spirito.

The first system of music consists of two staves. The treble staff begins with a melodic line marked with accents (^) and a dynamic of *f*. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic of *p* is indicated in the right-hand part of the system.

The second system continues the musical piece. The treble staff features a melodic line with accents (^) and a dynamic of *f*. The bass staff continues with a steady accompaniment.

The third system shows a change in dynamics to *ff* (fortissimo) in the right-hand part. The treble staff has a melodic line with a slur, and the bass staff has a more active accompaniment.

Andante.

con espressione.

The fourth system is marked *Andante* and *con espressione*. The tempo is slower, and the dynamics are more varied. The treble staff has a melodic line with accents (^) and slurs. The bass staff has a more active accompaniment.

The fifth system continues the *Andante* section. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

The sixth system concludes the page. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

The first system consists of two staves. The upper staff contains a melodic line with slurs and some grace notes. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat.

The second system begins with the tempo marking "Allegro marziale." in the upper right. The music continues with dynamic markings such as "rit." (ritardando), "pp cresc." (pianissimo crescendo), and "a poco" (poco). The key signature changes to two sharps (D major) in the middle of the system. The lower staff features a steady eighth-note accompaniment.

The third system continues the piece, with the piano accompaniment in the lower staff becoming more rhythmic and driving. The upper staff has melodic fragments and rests. Dynamic markings "a" and "poco" are present.

The fourth system shows a more pronounced piano accompaniment in the lower staff, consisting of repeated eighth-note chords. The upper staff has melodic lines with slurs and accents.

The fifth system concludes the piece with a forte dynamic marking "ff" in the lower staff. The piano accompaniment is highly rhythmic and complex. The upper staff features melodic lines with slurs and accents.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic. The second system continues with similar textures. The third system features a fortissimo (*ff*) dynamic and includes accents (^) over several notes. The fourth system shows a return to a more moderate dynamic. The fifth system includes accents (^) and a dynamic hairpin. The sixth system concludes with a pianissimo (*pp*) dynamic. The notation includes various rhythmic values, slurs, and dynamic markings.

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The melody begins with a quarter rest followed by eighth notes. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. The melody continues with eighth notes and quarter notes. The bass line remains a steady eighth-note accompaniment.

Third system of musical notation. The melody features a half note followed by quarter notes. The bass line continues with eighth notes. A dynamic marking of *mf* is present at the start of this system.

Fourth system of musical notation. The melody is composed of eighth notes. The bass line features a more complex accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Fifth system of musical notation. The melody continues with eighth notes. The bass line has a complex accompaniment with chords. A dynamic marking of *ff* is present.

Sixth system of musical notation. The melody continues with eighth notes. The bass line has a complex accompaniment with chords. A dynamic marking of *dim.* is present. The system ends with the word "cal-" and a fermata over the final notes.

Andante.

dolce e sostenuto.

p

- an - do.

mf

expression mf

L'istesso tempo.

ff

p

crescendo a poco a poco

First system of musical notation. The right hand features a melodic line with a sharp key signature and a fermata over the first measure. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line with a fermata. The left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a fermata. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *ff* (fortissimo). The left hand continues the eighth-note accompaniment.

Sixth system of musical notation. The right hand features a melodic line with a fermata. The left hand continues the eighth-note accompaniment.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The bass line is characterized by a steady eighth-note rhythm with chords, often marked with a '7' (likely a fingering or a specific chord). The upper line features a mix of quarter and eighth notes, with some measures containing triplets or slurs. The second system includes a fortissimo (*ff*) dynamic marking. The sixth system concludes with double bar lines and fermatas over the final notes of both staves.

The musical score is written for piano and consists of seven systems of staves. The first system includes the instruction *accelerando.* and *ff*. The music is in a key with two sharps (D major) and a 2/4 time signature. The first system features a treble clef staff with a series of sixteenth-note runs, each marked with a '4' and a slur, and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the treble clef staff with chords and the bass clef staff with a steady eighth-note pattern. The third system shows the treble clef staff with chords and the bass clef staff with a more complex rhythmic pattern. The fourth system features a key signature change to one sharp (E major) and the treble clef staff with chords and the bass clef staff with a rhythmic pattern. The fifth system continues the E major key signature and features the treble clef staff with chords and the bass clef staff with a rhythmic pattern. The sixth system continues the E major key signature and features the treble clef staff with chords and the bass clef staff with a rhythmic pattern. The seventh system concludes the piece with a final chord in the treble clef staff and a rhythmic pattern in the bass clef staff.

Act I.

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

BORIS, SKOBELOFF AND MIXED CHORUS.

No 1.

Allegretto con spirito.

f con forza

tr

accelerando

pp

CHORUS.
SOPRANOS.

TENORS.

BASSES.

Moun - te banks, come wa - ken from your

Moun - te banks, come wa - ken from your

Musical score for the first system, including vocal staves for Sopranos, Tenors, and Basses, and a piano accompaniment. The piano part includes dynamic markings *piu pesante.* and *ff*.

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

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

Musical score for the second system, including vocal staves for Sopranos, Tenors, and Basses, and a piano accompaniment.

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

Musical score for the third system, including vocal staves for Sopranos, Tenors, and Basses, and a piano accompaniment.

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,

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

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 lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. 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 lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "jaw, We do not care to see. The pig that knows the". A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment.

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 lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. 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,

f

ff

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

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

SKOBELOFF. Moderato.

Good morning. For your

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

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

Moderato.

f

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

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!

Recit.

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

ff We object.

ff We object.

ff We object.

Recit.

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

We object. No!

We object. No!

The first system of the musical score features a vocal line and two piano accompaniment staves. The vocal line begins with a fermata on a whole note G4, followed by the lyrics "strange adventures of 'Jack and the Bean.'" The piano accompaniment consists of a treble and bass staff. The bass staff has a fermata on a whole note G2, followed by a series of chords and eighth notes. The treble staff has a fermata on a whole note G4, followed by a series of chords and eighth notes. The lyrics "Then Cym - be - line. Or" are written below the vocal line. The piano accompaniment continues with a series of chords and eighth notes. The lyrics "We object. No!" are written below the piano accompaniment staves.

piu lento

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

No! No!

No! No!

The second system of the musical score features a vocal line and two piano accompaniment staves. The tempo marking *piu lento* is written above the vocal line. The vocal line begins with the lyrics "Lo - hen - grin. Then some-thing wa - ter - y and wav-y, A". The piano accompaniment consists of a treble and bass staff. The bass staff has a fermata on a whole note G2, followed by a series of chords and eighth notes. The treble staff has a fermata on a whole note G4, followed by a series of chords and eighth notes. The lyrics "No! No!" are written below the piano accompaniment staves.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains the lyrics "pan - o - ram - a of the na - vy_ A play that deals with scenes most martial, To" followed by a rest and the instruction "(Enter Prince Boris.)". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords in the right hand and a bass line in the left hand, with a fermata over the first measure.

sol - dier but - tons maids are partial.

piu vivo

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

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

The second system continues the musical score. The vocal line has the lyrics "sol - dier but - tons maids are partial." followed by a rest. The instruction "*piu vivo*" is placed above the vocal line. The lyrics "Prince Bo - ris shall se - lect the play, His" are repeated on two different vocal staves. The piano accompaniment continues with chords and a bass line, featuring a fermata over the first measure of the second system.

BORIS.

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

This system contains the first vocal entry for Boris. It consists of four staves: a vocal line with a whole rest followed by a half note G4, and three piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Moderato.

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

pp *tr* *rit.*

This system continues the vocal line with the lyrics "have the story of the faith - less knight and the phil - o-soph - ic". The piano accompaniment includes trills (tr) and a ritardando (rit.) marking. The dynamic is marked *pp*.

Moderato semplice.

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

Ah
 Ah

This system features a vocal line with the lyrics "maid:— 'She was a maid of sweet sim- pli - ci - tee,". It includes two "Ah" vocalizations. The piano accompaniment is simple and accompanimental.

Moderato semplice.

This system shows the piano accompaniment for the third system, continuing the simple accompanimental style.

BORIS.

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

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

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

The second system of the musical score continues from the first. The top staff is a vocal line with lyrics "an-cient fam-i - lee. He". The second and third staves are vocal lines for two voices, both with lyrics "Ah— me!". The fourth staff is the piano accompaniment, continuing the melodic and harmonic lines from the first system.

BORIS.

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

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

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

cried "Why was I born?" Love dies

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

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

show - ers?"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

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

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

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

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

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

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

BORIS.

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

show - ers? Ah

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

me! Ah me!

for a false love sighs?' There

Ah me! Ah me!

Ah me! Ah me!

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

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

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

rit.

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

rit. *dolce*

dolce

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

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

show - ers"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dolce

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major, starting with a half note 'show' and a quarter note 'ers' followed by a fermata. The second and third staves are vocal lines for two voices, both with the lyrics 'Love dies when win - try skies are gray, And'. The piano accompaniment begins in the fourth staff, featuring a melodic line in the right hand and a bass line in the left hand. A *dolce* marking is placed above the piano part.

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

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

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line with the lyrics 'dead and dy - ing are the flow - ers. Love sighs'. The second and third staves are vocal lines for two voices, both with the same lyrics. The piano accompaniment continues in the fourth staff, maintaining the melodic and bass lines from the previous system.

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

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

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

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "and if he's wise he'll say 'The win - ter's gone I'll wait for sum - mer'".

Allegretto.

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

show - ers?"

show - ers?"

Allegretto.

pp

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

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

sf

The first system of music is a piano accompaniment in G major, 2/4 time. It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of chords and eighth notes. Dynamics include *ff* and *p*.

The second system of music continues the piano accompaniment from the first system, maintaining the same melodic and rhythmic patterns.

Animato.

The third system of music is marked *Animato.* and *ff*. It features a more active treble clef melody with sixteenth-note runs and a bass clef accompaniment of chords.

The fourth system of music continues the *Animato.* section, with the treble clef melody featuring repeated eighth-note patterns and the bass clef providing harmonic support.

BORIS. (To a group of girls.)

Bright eyes glanc - - - ing,
 Beat the drum, Sound the horn, And let your bark - ers rend the air, In
 Beat the drum, Sound the horn, And let your bark - ers rend the air, In

The piano accompaniment for the vocal line, marked *ff*, features a treble clef melody with eighth-note patterns and a bass clef accompaniment of chords.

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 G major, with lyrics: "Bright eyes danc - - - ing, Oh,". The second and third staves are vocal lines with lyrics: "crowds we come On this morn, To see the coun - try fair. So,". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

maids en - - - tranc - - - ing,

beat the drum, Sound the horn, And let your bark - ers rend the air, So,

beat the drum, Sound the horn, And let your bark - ers rend the air, So,

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, with lyrics: "maids en - - - tranc - - - ing,". The second and third staves are vocal lines with lyrics: "beat the drum, Sound the horn, And let your bark - ers rend the air, So,". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

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

acc.

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

acc.

love _____ thee _____ love

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

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

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

thee. _____

fair. _____

fair. _____

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

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

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 -

mf

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

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with long, sustained notes in the left hand.

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

The second system continues the musical score. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the sustained bass line in the left hand.

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

The third system concludes the musical score. The vocal line follows the same rhythmic pattern as the previous systems. The piano accompaniment remains consistent with the eighth-note accompaniment and sustained bass line.

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

CHORUS. f

Hur - rah for

Hur - rah for

The piano accompaniment features a melodic line in the right hand with trills and a rhythmic accompaniment in the left hand. Dynamics include *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 piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*.

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

Hur - - rah for

Hur - - rah for

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *ff*. There are trills in the piano accompaniment.

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 next three staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p*. There are accents in the piano accompaniment.

(Enter Demidoff.)

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

This system contains the final three staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f*. There is an accent in the piano accompaniment.

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

CHORUS.

He hears his

He hears his

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with the lyrics 'mas-ter call, Great Dem - i - doff is here.' The second and third staves are vocal lines for a chorus, with the lyrics 'He hears his' and 'He hears his' respectively. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

DEMIDOFF. *ritard.*

Ah...

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line for Demidoff, starting with the lyrics 'Ah...' and marked with *DEMIDOFF.* and *ritard.*. The second and third staves are vocal lines for the chorus, with the lyrics 'mas-ter call, Great Dem - i - doff is here!' and 'mas-ter call, Great Dem - i - doff is here!' respectively. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system. The key signature and time signature remain the same as in the first system.

Allegretto con bravoura.

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

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

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

KATRINKA.
dolce.

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Imps of mot - léy shades, Come at his sign." and "Imps of mot - ley shades, Come at my sign."

DEMIDOFF. *Con spirito.*

I am the sev - enth

The second system begins with the instruction "DEMIDOFF." and "Con spirito." It features two vocal staves and piano accompaniment. The lyrics are: "I am the sev - enth". A piano dynamic marking (*p*) is present in the piano part.

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

The third system continues the vocal lines and piano accompaniment. The lyrics are: "son of a sev - enth son, Like - wise a Sun - day child."

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

The fourth system concludes the vocal lines and piano accompaniment. The lyrics are: "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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'stat - ing it quite mild!' and 'He is the'. The bottom two staves are piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes and chords.

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'sev - enth son of a sev - enth son, Like - wise a Sun - day'. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a rhythmic pattern of eighth notes and chords.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'child. To say in ma - gic arts he is num - ber'. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a rhythmic pattern of eighth notes and chords.

one, Is stat - ing it quite mild.

one, Is stat - ing it quite mild.

DEM.

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

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

Filled with French roudades, 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.

ff

He — is the sev - enth

CHORUS. ff

He — is the sev - enth

ff

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

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

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

ANNA, KATRINKA, DEMIDOFF AND JELICOFF.

No. 3.

Allegretto grazioso.

DEMIDOFF.

f *p*

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

p leggiero

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

fere?
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 -

fere?
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

fere?
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

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

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

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

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

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

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

DANCE.

p

12756

D.S.

Scene: "Venus, Goddess of Love?"

ANNA, KATRINKA, BORIS, DEMIDOFF AND CHORUS.

Nº 4.

Moderato misterioso.

DEM.

Cabal - - la!

pp *sf* *lunga*

Detailed description: This system contains the first vocal entry. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment (bottom staves) starts with a piano introduction in the left hand, marked *pp*, and then joins the vocal line with a *sf* dynamic. The right hand of the piano accompaniment has a *lunga* marking over the final notes.

Ab-dal - - la!

pp *sf* *lunga*

Detailed description: This system contains the second vocal entry. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment (bottom staves) starts with a piano introduction in the left hand, marked *pp*, and then joins the vocal line with a *sf* dynamic. The right hand of the piano accompaniment has a *lunga* marking over the final notes.

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

ff

Detailed description: This system contains the third vocal entry. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment (bottom staves) starts with a piano introduction in the left hand, marked *ff*, and then joins the vocal line with a *ff* dynamic. The right hand of the piano accompaniment has a *ff* marking over the final notes.

CHORUS. Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

Ca-bal - - la Ven - - us,

Con spirito.

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

p

rit.

ap - - pears!

ap - - pears!

dim. *ritard.*

Andante sostenuto.

ANNA.
con espressivo.

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

ppp

Detailed description: This system shows the first line of the vocal melody and piano accompaniment. The vocal line is in a soprano clef with a 3/4 time signature and a key signature of three flats. The lyrics are "Love's the plea-sure, Love's the pain,". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The dynamic marking *ppp* is placed in the piano part.

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

Detailed description: This system shows the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "Love's the sick - le, Love's the grain, Love's the sun - shine, Love's the rain,". The piano accompaniment continues with similar chordal textures.

Love is ev' - ry - thing.

BORIS.

Oh, visions from the realms of light, My

Detailed description: This system shows the beginning of Boris's vocal part. The vocal line starts with the lyrics "Love is ev' - ry - thing." followed by a rest, then "Oh, visions from the realms of light, My". The piano accompaniment features more active eighth-note patterns in both hands. The dynamic marking *ppp* is also present.

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

Detailed description: This system shows the second line of Boris's vocal part. The vocal line continues with the lyrics "dream of love so fair, so sweet, Bright, guid-ing star of sum - mer night, With -". The piano accompaniment continues with its active eighth-note accompaniment.

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.

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

CHORUS.

pp

SOPHIA WITH ALTOS.

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

GOGOL WITH BASSES.

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

a tempo.

rit.

pp

Ah

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

Love's the sun - shine,

Ah

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

Love's the sun - shine,

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

Love's the sun - shine,

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

Love's the sun - shine,

dim.

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

dim.

calando.

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

calando.

calando.

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

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

Nº 5.

Allegretto con spirito.

p *cresc.* *poco - a -*
pp *sempre staccato.*

The first system of the musical score is in 2/4 time with a key signature of two flats. The right hand begins with a series of eighth-note chords, marked *p* and *cresc.* The left hand plays a steady eighth-note accompaniment, marked *pp*. The instruction *sempre staccato.* is placed between the staves.

poco

The second system continues the piece. The right hand features more eighth-note chords, some with accents, marked *poco*. The left hand continues with eighth-note accompaniment.

poco crescendo

The third system shows the right hand with chords and eighth-note patterns, marked *poco crescendo*. The left hand continues with eighth-note accompaniment.

Con spirito.

ff *ff*

The fourth system concludes the piece. The right hand features a series of chords and eighth-note patterns, marked *ff*. The left hand continues with eighth-note accompaniment, also marked *ff*. The instruction *Con spirito.* is placed above the system.

First system of piano introduction. Treble clef, bass clef, and grand staff. Key signature: two flats (B-flat, E-flat). The music features a steady eighth-note bass line and chords in the right hand.

Second system of piano introduction. Treble clef, bass clef, and grand staff. Key signature: two flats. The music continues with similar rhythmic patterns. A fermata is placed over a chord in the right hand, and the word "accel" is written below the bass line.

ANNA.

When the win'-try moon is bright, And the cur-tain of the
vil-lage on the hill, By the turn-pike and the

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes dynamics *p* and *v*.

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-

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes dynamics *mf* and a 7-measure rest.

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

p

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

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

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

accel poco a

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

poco cresc. f

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

yo - ho, Hear us shout - ing with

de - - light On!

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

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

hol Yo - - hol

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

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

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

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

Thro' the

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

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

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

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

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,

Agitato.

ANNA (aside to Dem.)

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

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 - die.
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.

- - ly vis - - - ion from the realms of

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

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "- - ly vis - - - ion from the realms of", "look that he casts at the 'la - dy Tells us in his heart a great", and "look that he casts at the la - dy Tells us in his heart a great".

light, Bright, guid - - - ing star

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "light, Bright, guid - - - ing star", "yearn - ing is born. This is a spe-cial case, So we all are a -", and "yearn - ing is born. This is a spe-cial case, So we all are a -".

— Bright star of sum - - mer -

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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 lines have rests in the second and third staves. The piano accompaniment continues with a steady accompaniment pattern. The key signature and time signature remain the same.

Listesso tempo.

p

The third system shows the piano accompaniment for the final part of the page. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature and time signature are consistent with the previous systems.

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

DEM.

Dear

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with the word "Dear" at the end. The bottom staff is a piano accompaniment with two staves (treble and bass clef).

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 the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef).

(aside)

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line. The bottom staff is a piano accompaniment with two staves (treble and bass clef).

BORIS.

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

DEM.
My

ANNA.

No, No, I am, I
boy, the Princess' jokes are rated as a - stound - ing. — A

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

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

rall.

Listesso tempo.

ANNA.

Spoken (Very well.)

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

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,

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

The first system of the musical score consists of six staves. The top staff is a vocal line with a melodic line and lyrics. The next four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and dynamic markings like *ff* and *mf*.

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.

The second system of the musical score consists of six staves. The top staff is a vocal line with a melodic line and lyrics. The next four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and dynamic markings like *ff* and *mf*.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each containing a whole rest in every measure, indicating that the vocalists are silent. The seventh staff is the piano accompaniment, written in a grand staff (treble and bass clefs). It features a series of chords and melodic lines, including some triplets and a sixteenth-note run in the right hand.

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves contain whole rests, signifying no vocal activity. The piano accompaniment (seventh staff) continues with a similar texture of chords and melodic fragments, ending with a final chord and a fermata.

Act II.

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

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

No 7.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system includes the instruction *cresc poco a poco cresc.* and features a bass line with a steady eighth-note accompaniment and a treble line with melodic phrases. The second system includes the instruction *f*. The third system includes the instruction *p leg.*. The fourth system includes the instruction *giero.*. The fifth system includes the instruction *p*. The score is marked with various dynamics and articulation symbols, including accents and slurs.

p

crescendo

poco a poco.

piu animato.

piu animato.
pp

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has 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 has some slurs and accents. The bass line continues with a steady rhythmic pattern.

Third system of musical notation. The treble clef part features a series of chords with accents. The bass clef part has a dynamic marking of *ff* (fortissimo) and includes a crescendo hairpin.

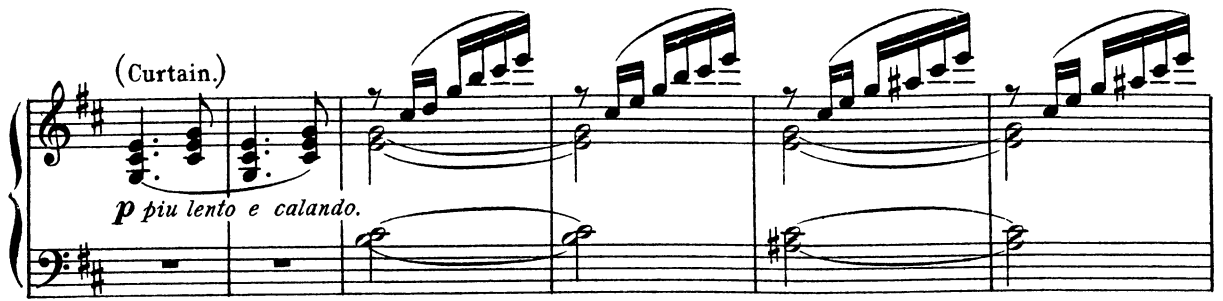
Fourth system of musical notation. The treble clef part has a melodic line with a slur. The bass clef part continues with a rhythmic accompaniment of chords.

Fifth system of musical notation. The treble clef part has a melodic line with a slur. The bass clef part has a dynamic marking of *pp* (pianissimo) and ends with a fermata.

Sixth system of musical notation. The treble clef part features a complex rhythmic pattern with many sixteenth notes. The bass clef part has a dynamic marking of *pp* and includes a fermata.

(Curtain.)

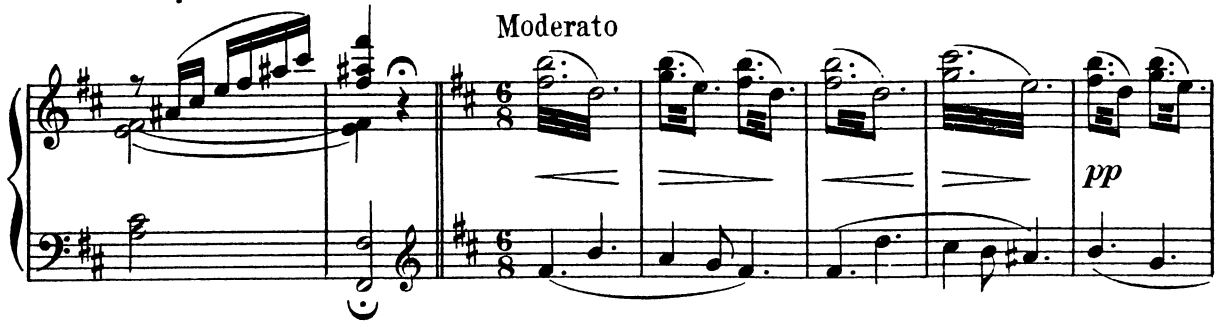
p piu lento e calando.



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

Moderato

pp




The second system continues the piece, marked 'Moderato'. It features a more active melodic line in the upper staff with various ornaments and a steady accompaniment in the lower staff. The dynamics are marked 'pp'.



The third system shows the continuation of the piano accompaniment, with the upper staff featuring a series of chords and the lower staff providing a rhythmic and harmonic foundation.



The fourth system continues the piano accompaniment, with the upper staff featuring a series of chords and the lower staff providing a rhythmic and harmonic foundation.



The fifth system continues the piano accompaniment, with the upper staff featuring a series of chords and the lower staff providing a rhythmic and harmonic foundation.

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 first system has a vocal line with the lyrics "Is stat - ing it quite" and a piano accompaniment. The second system continues the vocal line with the lyrics "arts he is num - ber one, Is stat - ing it quite" and the piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords.

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

This system contains the third and fourth systems of music. The third system features a vocal line with a whistle section marked "(Whistle.)" and the instruction "mild.". The piano accompaniment continues. The fourth system continues the whistle section and piano accompaniment, with a dynamic marking of *pp* (pianissimo) appearing in the piano part.

This system contains the fifth and sixth systems of music, which are primarily piano accompaniment. The fifth system continues the piano part with a consistent rhythmic pattern. The sixth system concludes the piano part with a final chord and a fermata over the final note.

First system of musical notation, consisting of four staves. The top three staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of four staves. The top three staves are treble clefs, and the bottom staff is a grand staff. This system includes a *dim* (diminuendo) marking in the lower staff.

Third system of musical notation, consisting of two staves (treble and bass clefs). The lyrics "u - en - do." are written below the notes. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of musical notation, consisting of two staves (treble and bass clefs). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings *pp* and *ff* are present in the lower staff.

Duet and Chorus: "Before the twilight shadows."

ANNA, BORIS AND CHORUS.

No 8.

Sostenuto. *BORIS. p sostenuto.*

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

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

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

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

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.)

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

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

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

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

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

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

taste the meat, And bless the pair. La

taste the meat, And bless the pair. La

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "taste the meat, And bless the pair. La". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

This system shows the piano accompaniment for the second system. The right hand plays chords and moving lines, while the left hand continues with the eighth-note accompaniment.

La La La

La La La

This system features a vocal duet. The top vocal line has lyrics "La", "La", "La". The bottom vocal line has lyrics "La", "La", "La". The piano accompaniment continues with chords and moving lines.

This system shows the piano accompaniment for the fourth system, featuring a consistent eighth-note accompaniment in the left hand and chords in the right hand.

La La

La La

This system features a vocal duet. The top vocal line has lyrics "La", "La". The bottom vocal line has lyrics "La", "La". The piano accompaniment continues with chords and moving lines.

This system shows the piano accompaniment for the sixth system, featuring a consistent eighth-note accompaniment in the left hand and chords in the right hand.

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

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

The second system continues the vocal and piano parts. The vocal lines are in the same registers as the first system. The piano accompaniment maintains the same rhythmic pattern. The lyrics are: "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

The third system continues the vocal and piano parts. The vocal lines are in the same registers as the first system. The piano accompaniment maintains the same rhythmic pattern. The lyrics are: "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 with a long melisma on the word "dream" and a piano accompaniment. The lyrics are: "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".

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 with a vocal line and piano accompaniment. The lyrics are: "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".

sands of time are run.

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

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

p *calando.*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves with lyrics 'sands of time are run.' and a piano accompaniment staff. The second system has two vocal staves with lyrics 'hair. Or - ange flow - ers blos - som, Yes, the' and a piano accompaniment staff. The piano part includes a dynamic marking 'p' and the tempo instruction 'calando.'.

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

f

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics 'are run.' and a piano accompaniment staff. The fourth system has two vocal staves with lyrics 'orange flowers blossom in the bride's hair.' and a piano accompaniment staff. The piano part includes a dynamic marking 'f'.

Duet: "The Matrimonial Guards?"

No. 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

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

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

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

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

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

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

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

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

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

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

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

to the mu - sic of a cry or laugh. —

Oh, bye - - - o, my

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

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

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

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

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

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

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

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

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

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

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

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (D major). The bottom staff is a piano accompaniment 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.

in. _____
 guards. _____

The second system consists of three staves. The top two staves are vocal lines in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "in. _____" on the first line and "guards. _____" on the second line. A piano dynamic marking *pp* is present in the piano accompaniment.

The third system consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment in bass clef. The piano accompaniment continues with a steady eighth-note pattern in the bass line and chords in the treble line.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music consists of a melody in the treble clef and a bass line in the bass clef. An accent mark (^) is placed above the first measure of the treble staff.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a two-sharp key signature. An accent mark (^) is placed above the first measure of the treble staff.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a two-sharp key signature. An accent mark (^) is placed above the first measure of the treble staff.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a two-sharp key signature. A slur is placed over the first two measures of the treble staff.

Fifth system of musical notation, concluding the piece. It features a treble and bass clef with a two-sharp key signature. A slur is placed over the first two measures of the treble staff. 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
Day of joy when young hearts are ma - ted, Gold - en chains are link - ing

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

soul with soul.

soul with soul.

ff

pp

CHORUS.

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

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

pp

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

SOPRANOS. p dolce.

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

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

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

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

cide.

ff *con forza.*

Oh, day of joy, when young hearts are

CHORUS. *ff*

Oh, day of joy, when young hearts are

ff *con forza.*

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

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

The first system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are vocal lines with treble and bass clefs respectively, both in the same key signature. The fourth staff is a piano accompaniment with grand staff notation (treble and bass clefs). The lyrics are: "ma - ted, Gold - en chains are link - ing soul with".

ANNA. Moderato.

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

soul.

soul.

Moderato.

p

The second system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are vocal lines with treble and bass clefs respectively, both in the same key signature. The fourth staff is a piano accompaniment with grand staff notation. The lyrics are: "The lil - ies of your love may die, The rose may lose its soul." The tempo is marked "Moderato." and the dynamic is marked "*p*".

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

p

The third system consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment with grand staff notation. The lyrics are: "bloom, To day we're hap - py, you and I, The morrow may bring gloom. Will you". The dynamic is marked "*p*".

Tempo di Valse.

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

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

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

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

Tell me, will they Be as you say? Ah

p

ah Tell me, will they Be as you say?

Ah ah

tr

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

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

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

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

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

dolce.
Dream but of love, of a

p

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

love that will last al-way.

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "In the mys-ti-cal days to love that will last al-way." The piano part consists of a treble and bass clef with chords and melodic lines.

come Shall I reign as the queen of your heart?

All

All

This system contains the second system of music. The vocal line continues with the lyrics: "come Shall I reign as the queen of your heart?". There are two instances of the word "All" written below the piano part. The piano accompaniment continues with chords and melodic lines.

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.

This system contains the third system of music. The vocal line begins with "Oh," followed by the lyrics: "doubt - ing dis - pel for his love will be true for aye." The piano accompaniment continues with chords and melodic lines.

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.

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.

al - way.

al - way.

ff

BORIS.
Moderato.

Friends, dear friends, I—

DEMI.
Good! say it a - gain,

Moderato.
fp

Friends, dear friends, I—

It shows you have a brain.

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

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

DEMIDOFF (to Gogol.)

Tempo marziale.

vain. Why does he come on this par -

Tempo marziale.

ff *pp*

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

pp

nough to keep a - way.

GOGOL.

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

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

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

G. DUKE. *Agitato.*

We de-sire the Princess Ruchkowsk*i's* pres-ence.
rope and knout.

Agitato.

DEMI.

(Enter Katrinka.)

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

Recit. (aside) ?

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 -

3

rest. Ah

pp CHORUS.

See how she win-ces!

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 -

This system contains the first vocal entry and the beginning of the chorus. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "Am - mo - ni -", "pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -", and "CHORUS. Am - mo - ni -".

a,
 BORIS. Am - mo - ni - a.
 Am - mo - ni - a.
 a,
 G. DUKE. Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -
 Am - mo - ni - a.
 a,
 Am - mo - ni - a.
 Am - mo - ni - a.
 rit. p mf

This system continues the vocal parts and piano accompaniment. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "a, BORIS. Am - mo - ni - a.", "Am - mo - ni - a.", "a, G. DUKE. Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -", "Am - mo - ni - a.", "a, Am - mo - ni - a.", and "Am - mo - ni - a.". The piano part includes dynamic markings: *rit.*, *p*, and *mf*.

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

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

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

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

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

G. D. & 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.

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

Am - mo - ni -

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

Grazioso.

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

Grazioso.

rit.
mf

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

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

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

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

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

mo - ni - er,"

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

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

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

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

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

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

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

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

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

The image shows a page of musical notation, page 137. It contains two systems of music. Each system consists of a grand staff for piano and a string quintet. The piano part is the most complex, featuring dense chords and arpeggiated textures. The string parts are simpler, with many notes held as sustained sounds. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

No. 11.

Moderato.

DEM.  *grazioso*


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



hit up - on this plan, We'll de - ry 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.

p

KAT.

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

ANNA.

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

pp

leggiero.

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

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

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

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

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

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

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

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

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

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

p

Deciso lento.

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

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

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

ff *f*

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

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

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

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 a piano accompaniment in the lower two staves. The vocal line begins with a half note followed by eighth notes. The piano accompaniment features a bass line with a sharp sign and a treble line with chords and moving lines.

Agitato.

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

The second system is marked *Agitato.* The vocal line continues with a half note and eighth notes. The piano accompaniment includes a *p* dynamic marking and features a more active bass line with eighth notes and chords. The treble line has chords and moving lines.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note and eighth notes. The piano accompaniment features a bass line with eighth notes and chords, and a treble line with chords and moving lines.

DEM.

How

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

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

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

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

G. DUKE.

Your conduct and your words are

animato.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with the instruction 'G. DUKE.' above it. The bottom two staves are piano accompaniment, with the instruction 'animato.' above the right-hand part.

DEM.

The

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

Detailed description: This system contains three staves. The top staff is a vocal line with the instruction 'DEM.' above it. The middle staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

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. The middle staff is a vocal line. The bottom two staves are piano accompaniment.

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
 The

CHORUS.

rit.

Allegro brillante.

GOGOL.

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

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

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

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

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

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

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

The second system consists of four vocal staves and a piano accompaniment. The vocal lines are in 2/4 time and feature a rhythmic pattern of eighth notes. The piano accompaniment is in 2/4 time and features a steady eighth-note bass line and chords in the right hand. The dynamic marking *ff* is present at the beginning of the piano part.

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

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

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

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

(Boris hands edict to Grand Duke.)

I'm a beg - gar.

DEM.
A beg - gar!

A beg - gar.

A beg - gar.

GRAND DUKE (reads.)

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

Andante.

pp

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

cal canto.

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

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

12756

love thee with a pas-sion di - vine.

Slaw - - - yi - - - na

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

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

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

p
p

Hope fore - tells_____ we shall never-more

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

heart_ is for-ev - er - more thine; Hope fore - tells_____ we shall never-more

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

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

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

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

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

12756

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

he zar ia chran - - - i.

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

he zar ia chran - - - i.

he ——— zar ia chran - - - i.

he za 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 *f*

Ob-dal - - la. *lunga.*

pp *f*

Ha - wo - - ka! Su - lon!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Ha - wo - - ka! Su - lon!". The piano accompaniment features a complex, rhythmic pattern in the right hand, with a melodic line that rises and then descends. The left hand provides a steady bass line with some harmonic support.

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

CHORUS.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "Ha - wo - - ka! Su - - lon!". A section labeled "CHORUS." begins, with the lyrics "Ha - wo - - ka! Su - - lon!". The piano accompaniment continues with its characteristic rhythmic pattern, maintaining the melodic and harmonic structure established in the first system.

Ca-bal - la

The third system concludes the piece with the lyrics "Ca-bal - la". The piano accompaniment features dynamic markings of *p* (piano) and *sf* (sforzando), indicating changes in volume. The melodic line in the right hand ends with a final cadence, while the left hand provides a concluding bass line.

Con spirito.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The lyrics are "Ve - nus God - dess of love, Ope wide thy shell - like". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a strong rhythmic pattern with eighth notes and chords. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "ears, And by the mem'ry of thy love The". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present in the piano part.

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

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "coo - ing of thy snow-y doves, I, Dem - i - doff the great". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "mum-bo, jum-bo of the seers, Di - rect you, Ex - pect you, By". The piano accompaniment continues with similar rhythmic patterns.

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

jeers.
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,

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,

GOGOL WITH BASSES.
Love's the pleas-ure, Love's the pain, Love's the sick - le, Love's the grain,

Andante. *Tutta forza.*

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

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

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

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

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

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

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

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

The musical score consists of eight staves. The first seven staves are vocal lines in treble clef, each with lyrics underneath. The eighth staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The lyrics are: 'Ab _____ 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. _____', and 'Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____'.

Moderato.

This system contains the first four staves of music. The top four staves are vocal lines, each with a melodic line and a corresponding bass line. The fifth staff is the piano accompaniment, starting with a grand staff (treble and bass clefs). The tempo is marked "Moderato."

G. DUKE.

That is witch-craft, Or trick most

This system contains the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The tempo is marked "Moderato."

Moderato.

This system contains the vocal lines and piano accompaniment for the third system. The top staff is the vocal line with the lyrics: "mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al." The piano accompaniment is shown in a grand staff.

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

Allegro.

BORIS

DEM

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

Death to the Char-la-tan.

CHORUS.

Death to the Char-la-tan.

Death to the Char-la-tan.

Allegro.

ff con forza.

p

An-na, come back!

palante

p

She's gone!

sf

pp

G. DUKE.

DEM.

Tempo marziale e doloroso.

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

Sad was the

p

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

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

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

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

SOPHIE AND BORIS.

SOPHIE.

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

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.

DEM. Yes
man.

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

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

f

KAT.

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

Yes,

DEM.

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

Yes,

Char - la - tan. Yes,

Char - la - tan. Yes,

mf

BORIS.

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

G. DUKE.

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

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

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

cresc.

KAT.

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

BORIS.

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

DEM.

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

G. DUKE.

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

SOPHIE WITH ALTOS.

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

GOGOL WITH BASSES.

p

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

The musical score consists of ten vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is simple and repetitive, with a long note on 'woe.' and a shorter note on 'will'. The piano accompaniment features a steady bass line with chords in the right hand.

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 seven staves. The first six are vocal staves, each starting with a melodic line and a 'go.' placeholder. The seventh staff is a grand staff for piano accompaniment, showing chords and a melodic line in the right hand, and a bass line in the left hand. The key signature has three flats, and the time signature is 6/8. A dynamic marking of *pp* is present in the piano part.

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 a grand staff for piano accompaniment, continuing the chordal and melodic accompaniment 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.

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

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

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

to the cring - ing Char - la - tan.

p

they work out their plan.

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

they work out their plan.

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

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

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

mf *cresc.*

Thoughts of 'dun - geons
to the Char - la - tan. Thoughts of dun - geons
Thoughts of dun - geons
Thoughts of dun - geons
to the Char - la - tan. *p* Thoughts of dun - geons
Char - la - tan. Thoughts of dun - geons
Char - la - tan. Thoughts of dun - geons
Thoughts of dun - geons
Thoughts of dun - geons
p

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ff Thoughts of

ff Thoughts of

Granitoso. ff

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

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

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

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

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

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

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

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

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

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

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

più meno poco a poco.

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

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

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

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

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

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

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

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

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, hell 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 consists of four systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes dynamic markings *p* and *leggiero*. The music features a mix of chords and melodic lines in both the treble and bass staves, with some triplet rhythms in the final system.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass clef accompaniment includes chords and eighth notes, with some rests indicated by a '7' symbol.

The second system continues the piece, showing a more active treble clef melody with sixteenth-note runs. The bass clef accompaniment provides a steady harmonic foundation with chords and eighth-note patterns.

The third system shows the treble clef melody with a mix of eighth and quarter notes. The bass clef accompaniment features a consistent pattern of chords and eighth notes.

The fourth system features a treble clef melody with a prominent sixteenth-note figure. The bass clef accompaniment includes chords and eighth notes, with some rests marked with a '7'.

The fifth system concludes the page with a treble clef melody that includes a half note and quarter notes. The bass clef accompaniment consists of chords and eighth notes, ending with a final chord.

First system of a piano piece. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

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

Third system of the piano piece. The right hand has a more active melodic line. Dynamic markings *mf* and *pp* are present in the right hand. The piece concludes with a double bar line.

Tempo di Mazurka. Mazurka.

Fourth system, the beginning of a Mazurka. It is in G major and 3/4 time. The right hand has a simple melody with a *ff* dynamic marking. The left hand has a steady bass line. The second part of the system is marked *f con forza*.

Fifth system of the Mazurka. The right hand features a melodic line with triplets and a *p* dynamic marking. The left hand continues with a steady accompaniment.

First system of a piano score in G major. The right hand features a melodic line with eighth-note patterns and a triplet. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata over the final chord.

Second system of the piano score. The right hand continues with eighth-note patterns and a triplet. The left hand accompaniment remains consistent. The system ends with a fermata.

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

Fourth system of the piano score. The right hand continues with eighth-note patterns and a triplet. The left hand accompaniment remains consistent. The system ends with a fermata.

Fifth system of the piano score. The right hand continues with eighth-note patterns and a triplet. The left hand accompaniment includes a *ff* (fortissimo) dynamic marking. The system ends with a fermata.

Sixth system of the piano score. The right hand features a melodic line with various accidentals and a fermata. The left hand accompaniment includes a *b* (flat) accidental and a fermata. The system ends with a fermata.

The first system of music consists of two staves. The treble staff begins with a sharp sign and an accent (^) over a chord. The bass staff has a sharp sign. The first measure of the treble staff is marked *f con forza.* and the second measure is marked *p*. The treble staff contains several chords and a triplet of eighth notes. The bass staff contains chords and a single eighth note.

The second system of music consists of two staves. The treble staff begins with a sharp sign and an accent (^) over a chord. The bass staff has a sharp sign. The treble staff contains a triplet of eighth notes and several chords. The bass staff contains chords and a single eighth note.

The third system of music consists of two staves. The treble staff begins with a sharp sign and an accent (^) over a chord. The bass staff has a sharp sign. The treble staff contains a triplet of eighth notes and several chords. The bass staff contains chords and a single eighth note.

The fourth system of music consists of two staves. The treble staff begins with a sharp sign and an accent (^) over a chord. The bass staff has a sharp sign. The treble staff contains a triplet of eighth notes and several chords. The bass staff contains chords and a single eighth note. The first measure of the treble staff is marked *p*.

The fifth system of music consists of two staves. The treble staff begins with a sharp sign and an accent (^) over a chord. The bass staff has a sharp sign. The treble staff contains a triplet of eighth notes and several chords. The bass staff contains chords and a single eighth note.

The sixth system of music consists of two staves. The treble staff begins with a sharp sign and an accent (^) over a chord. The bass staff has a sharp sign. The treble staff contains a triplet of eighth notes and several chords. The bass staff contains chords and a single eighth note.

First system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part contains a complex melodic line with many sixteenth notes, while the bass clef part provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble clef part has a similar melodic texture to the first system, and the bass clef part continues with its accompaniment.

Third system of musical notation. The treble clef part shows a change in texture with some longer notes and a triplet. The bass clef part includes some chords with accents (^) and a triplet.

Fourth system of musical notation. The treble clef part features a triplet of eighth notes. The bass clef part has a steady accompaniment with chords.

Fifth system of musical notation. The treble clef part continues with a melodic line, including a triplet. The bass clef part provides accompaniment with chords.

Sixth system of musical notation. The treble clef part has a triplet and a melodic phrase. The bass clef part includes a section marked *f con forza.* followed by a section marked *p*.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains eighth-note patterns with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features more complex rhythmic patterns, including slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation, marked with the instruction *leggiero.* and *pp* (pianissimo). The treble staff shows a melodic line with triplets and slurs. The bass staff has a consistent accompaniment.

Fourth system of musical notation, characterized by prominent triplet figures in the treble staff. The bass staff continues with a steady accompaniment.

Fifth system of musical notation, featuring a melodic line in the treble staff with triplets and slurs. The bass staff provides a harmonic accompaniment.

Sixth system of musical notation, marked with *f* (forte). The treble staff contains a melodic line with triplets and slurs. The bass staff has a consistent accompaniment. The system concludes with a double bar line and repeat signs.

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

ANNA.

No. 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

of your Para - dise, My wea - ry

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

Par - a - dise.

pp

Oh, E - den - land,

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

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

This system contains the second line of the musical score. The vocal line continues with a half note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment continues with its characteristic eighth-note pattern.

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

This system contains the third line of the musical score. The vocal line continues with a half note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with its characteristic eighth-note pattern.

— my weeping eyes, Are dreaming of

This system contains the fourth line of the musical score. The vocal line continues with a half note A3, a quarter note G3, a quarter note F3, and a half note E3. The piano accompaniment continues with its characteristic eighth-note pattern.

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

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

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

pp

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

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

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

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

I would glad - ly sleep. *rit.*

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

DEMIDOFF AND CHORUS.

N^o 13. bis.

Allegro.

*mf**p cresc poco a poco.*

The musical score is written for piano and voice. It begins with a piano introduction in G major, 6/8 time, marked 'Allegro'. The piano part features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The introduction is marked 'p' and 'cresc poco a poco'. The main piece is marked 'mf'. The piano part continues with a similar accompaniment. The vocal part enters with the lyrics 'am the sev - enth son of a sev - enth son, Like - wise a'. The vocal line is marked 'DEM.' and 'I'. The piano accompaniment continues throughout the vocal phrase.

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 - gie

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

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

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

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

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

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

DEMIDOFF AND CHORUS.

N^o. 14.

Allegretto con brio.

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

DEMIDOFF.

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

The first system of the song and chorus. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and eighth-note patterns. A piano (*pp*) dynamic marking is present in the second measure of the piano part.

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

The second system of the song and chorus. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

The third system of the song and chorus. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic patterns as the previous systems.

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

rit.

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

a tempo.

There were

a tempo. pp

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

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

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

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

p *pp*

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

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

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.

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

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

Maestoso.

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

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

p

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

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

rit.

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "mut - ton, Be - cause you hank - er af - ter quail. The". The bottom staff is a piano accompaniment in G major, marked *rit.* (ritardando). The music features a mix of eighth and quarter notes, with some rests and ties.

L'istesso 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

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your". The bottom staff is a piano accompaniment in G major, marked *pp* (pianissimo). The music is in 2/4 time and features a steady eighth-note accompaniment.

L'istesso tempo.

pp

The third system consists of two staves for piano accompaniment in G major, marked *pp*. The music continues the eighth-note accompaniment from the previous system.

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

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

The fourth system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "mut-ton 'cause you hank - er af - ter quail.". The bottom staff is a piano accompaniment in G major. The music features a mix of eighth and quarter notes, with some rests and ties.

Finale III.

"The College man"

PRINCIPALS AND CHORUS.

Nº 15.

Marziale. ANNA.

Marziale. KAT. AND SOPHIA. The

f

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

p

summery, gummery girl is full of joy. — The

Detailed description of the musical score: The score is for a piece titled 'The College Man' from 'Finale III'. It is marked 'Marziale' and is in 6/8 time with a key signature of two sharps (D major). The score is divided into three systems. The first system shows vocal lines for Anna and Kat. and Sophia, and piano accompaniment. The piano part starts with a forte (f) dynamic. The second system features vocal lines with lyrics: 'col - lege man is rol-lick-ing, frolick-ing all the live - long day, — The'. The piano part continues with a piano (p) dynamic. The third system features vocal lines with lyrics: 'summery, gummery girl is full of joy. — The'. The piano part continues with the same piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

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

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

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

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

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

DEM.

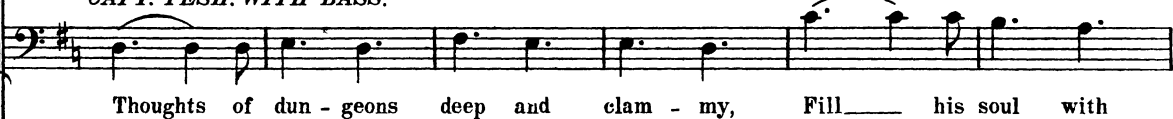
I

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

wise a Sun - day child, To

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

stat - ing it quite mild.

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

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. Ah, death and degrada-tion

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

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

DEMI. WITHOUT GOGOL.

To Si-be - ri - a $\left\{ \begin{array}{l} \text{he'll} \\ \text{I'll} \end{array} \right.$ go. Ah, death and degrada-tion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major and 4/4 time. The melody consists of eighth and quarter notes, while the bass line uses a simple rhythmic pattern of quarter notes.

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man!

death and degra-da-tion to that ver-y wick-ed man! 'Tis my be-lief, His stay is brief, If

death and degra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

death and deg-ra-da-tion to that ver-y wick-ed man!

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

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

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

GOGOL WITH DEM.
they work out their plan. Death and deg-ra-da-tion to this wicked man!—

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

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

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

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

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

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

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

Thoughts of dun - geons deep and clam - my, Fill ___ ^{his} _{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

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' $\left\{ \begin{array}{l} \text{he} \\ \text{I} \end{array} \right.$ _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a he'll go. It's our be - lief, His stay is

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

To Si-be - ri - a he'll go. It's our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

To Si-be - ri - a he'll go. Its our be - lief, His stay is

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

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

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

brief, — Tho' ^{he} _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-

8

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

- a { we hope he'll go!
I fear I'll go!

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

8

ff

This musical score page features 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 divided into two parts: the upper part uses a treble clef and contains a melodic line with notes, rests, and slurs; the lower part uses a bass clef and contains a rhythmic accompaniment consisting of chords and eighth notes.

This musical score is for the piece "END OF OPERA." It consists of eight vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of four, with the first group of four staves containing only rests, and the second group of four staves also containing only rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern of chords and single notes, including a prominent triplet in the bass line. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

END OF OPERA.