

LA CIRCASSIENNE

COMIC OPERA

BY

D. F. E. AUBER

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LA CIRCASSIENNA

Il primo volume della serie

LA CIRCASSIENNA

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1875

Il secondo volume

DEE AUBER

LA CIRCASSIENNE.

A Comic Opera in Three Acts.

THE LIBRETTO BY EUGENE SCRIBE.

English Version

BY

THOS OLIPHANT.

Composed by

D. F. E. AUBER.

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DRAMATIS PERSONÆ.

<p><i>Soprani.</i> OLGA. NEÏLA. ZOÏÈ. <i>Tenori.</i> ALEXIS. LANSKOI. BOUDOUR.</p>	<p>.....</p>	<p><i>Bassi.</i> ORSA KOFF. SOLTIKOFF. PEROD. IRAK. ABOULKAZIM. CORYPHÉE.</p>
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CHORUS OF CIRCASSIANS & RUSSIANS.

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Any of the above Numbers may be had separately.

LA CIRCASSIENNE.

OVERTURE.

D. F. E. AUBER.

ALLEGRO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a forte dynamic (*ff*) and features a melodic line with several triplet markings (indicated by a '3' above the notes). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords.

The second system continues the two-staff arrangement. The upper staff shows a melodic line with a *pp* (pianissimo) dynamic marking. The lower staff continues the harmonic accompaniment with chords and some melodic fragments.

The third system features more complex rhythmic patterns in the upper staff, including triplet markings. The lower staff continues with a steady accompaniment of chords.

The fourth system includes a first ending bracket labeled '1' in the upper staff. The dynamic markings *fz > p* (forzando to piano) are used in both the upper and lower staves to indicate a change in volume.

The fifth system shows a melodic line in the upper staff with a *fz > p* dynamic marking. The lower staff continues with a melodic line and chords.

ANDANTE.

The sixth system is marked *ANDANTE* and begins with a piano (*p*) dynamic. It features a melodic line in the upper staff with triplet markings and a rhythmic accompaniment in the lower staff consisting of chords with triplet markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the musical piece with similar rhythmic patterns and melodic lines in both staves.

The third system of musical notation shows the continuation of the piece, maintaining the established musical style.

The fourth system of musical notation continues the piece, with the bass line providing a consistent accompaniment.

The fifth system of musical notation continues the piece, showing the progression of the melody and accompaniment.

The sixth system of musical notation includes a *Cres.* (Crescendo) marking in the bass staff, indicating a gradual increase in volume. The notation continues with eighth-note patterns.

The seventh system of musical notation begins with a *p* (piano) dynamic marking. It features a double bar line followed by the tempo marking **ALLEGRO.** and a change in time signature from 3/4 to 3/4. The bass staff shows a change in accompaniment pattern.

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

Second system of musical notation. The treble staff features a melodic line with a key signature change to one flat (B-flat) indicated by a 'b' above the staff. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with a key signature change to two flats (B-flat and E-flat) indicated by a 'b' above the staff. The bass staff accompaniment remains consistent.

Fourth system of musical notation. The treble staff has a melodic line with a key signature change to three flats (B-flat, E-flat, and A-flat) indicated by a 'b' above the staff. The bass staff accompaniment continues. A dynamic marking 'Cres:.....f' is placed between the staves.

Fifth system of musical notation. The treble staff has a melodic line with a key signature change to two flats (B-flat and E-flat) indicated by a 'b' above the staff. A dynamic marking 'p' is placed above the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with a key signature change to one flat (B-flat) indicated by a 'b' above the staff. The bass staff accompaniment continues.

Seventh system of musical notation. The treble staff has a melodic line with a key signature change to two flats (B-flat and E-flat) indicated by a 'b' above the staff. The bass staff accompaniment continues.

(b)

The musical score consists of seven systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a treble staff containing a grace note and a dynamic marking of fz . The second system features a treble staff with a slur and a dynamic marking of fz . The third system continues with a treble staff and a dynamic marking of fz . The fourth system has a treble staff with a slur and a dynamic marking of f . The fifth system includes a treble staff with a slur and a dynamic marking of p . The sixth system has a treble staff with a slur and a dynamic marking of fz . The seventh system concludes with a treble staff and a dynamic marking of f . The bass staff throughout the piece provides harmonic support with chords and arpeggios.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamic markings include *fz* and *fz*.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment is marked *ff*.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment consists of chords and eighth notes.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment continues with chords and eighth notes.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment continues with chords and eighth notes.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment continues with chords and eighth notes.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment continues with chords and eighth notes.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and trills, marked with a piano (*p*) dynamic. The left hand provides a steady accompaniment of eighth notes. A trill is indicated by a '3' above the notes.

Second system of musical notation. The right hand continues the melodic line with trills, marked with a '3'. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a melodic line with trills, marked with a '3'. The left hand accompaniment includes a fortissimo (*f*) dynamic marking.

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

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

Sixth system of musical notation. The right hand has a melodic line with a fortissimo (*f*) dynamic marking. The left hand accompaniment consists of eighth-note chords.

Seventh system of musical notation. The right hand has a melodic line with a fortissimo (*f*) dynamic marking. The left hand accompaniment consists of eighth-note chords.

This page of musical notation consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic patterns, slurs, and articulation marks. Dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. The piece concludes with a double bar line and a fermata over the final chord.

Musical score system 1, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music includes various rhythmic patterns and dynamics, with a *p* (piano) marking at the end. A measure number (9) is indicated above the staff.

Musical score system 2, continuing the piece with treble and bass clefs. It features sustained chords and rhythmic accompaniment.

ALLEGRO.

Musical score system 3, marked *ALLEGRO*. It includes a section for *Tambour.* (Tambourine) in common time, starting with a *f* (forte) dynamic.

Musical score system 4, featuring a treble and bass clef. The music includes a *Dim:* (diminuendo) marking, followed by *p* (piano) and *pp* (pianissimo) dynamics.

Musical score system 5, featuring a treble and bass clef. The music includes a *p* (piano) marking and dense chordal textures.

Musical score system 6, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble clef.

Musical score system 7, featuring a treble and bass clef. The music includes a triplet of eighth notes in the treble clef and a *fz p* (forzando piano) marking.

First system of musical notation. The right hand (treble clef) begins with a melodic line marked *fz p*. The left hand (bass clef) provides a steady accompaniment of eighth notes. The system concludes with a dynamic shift to *f* and a series of chords in the right hand.

Second system of musical notation. The right hand features a series of chords, some with triplets, while the left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is marked *p* and consists of eighth notes.

Fourth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand accompaniment is marked *Cres:* and consists of eighth notes.

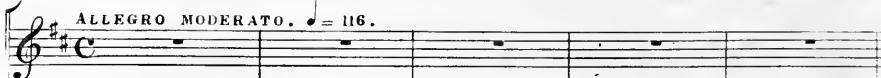
Fifth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand accompaniment is marked *ff* and consists of eighth notes.

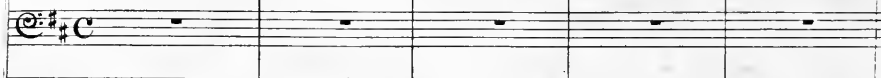
Sixth system of musical notation. The right hand has a melodic line with some chromaticism. The left hand accompaniment consists of eighth notes.


Seventh system of musical notation. The right hand has a melodic line with some chromaticism. The left hand accompaniment consists of eighth notes.


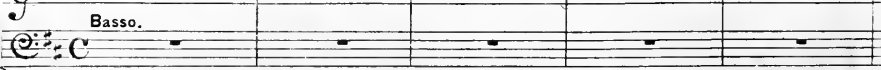

(11)

INTRODUCTION. — "IN GARRISON DUTY WHAT JOYS DO ABOUND?"

ALEXIS.  *ALLEGRO MODERATO. ♩ = 116.*

PEROD. 

SOLTIKOFF. 

CHORUS.  Tenor 1^o
 Tenor 2^o
 Basso.

PIANO FORTE.  *p*

f In gar... rison du... ty what joys do a.

f In gar... rison du... ty what joys do a.

f In gar... rison du... ty what joys do a.

f In gar... rison du... ty what joys do a.

f In gar... rison du... ty what joys do a.

f In gar... rison du... ty what joys do a.

Cres: f 

bound! We yawn! while all day the snow

bound! We yawn! while all day the snow

bound! We yawn! while all day the snow

bound! We yawn while all day the snow

bound! We yawn while all day the snow

bound! We yawn while all day the snow

falls..... a round! Yet proud, proud.... should we be, For father

falls..... a round! Yet proud, proud.... should we be, For father

falls..... a round! Yet proud, should we be, For father.

falls..... a round! Yet proud, proud.... should we be, For father.

falls..... a round! Yet proud, proud.... should we be, For father.

falls..... a round! Yet proud should we be, For father.

land to die to die of ennuï! Smoke a way, Smoke a way, Com. pa. nions

land to die to die of ennuï! Smoke a way, Smoke a way, Com. pa. nions

land to die of ennuï!.... Smoke a way, Smoke a way, Com. pa. nions

land to die to die of ennuï! Smoke a way, Smoke a way, Com. pa. nions

land to die to die of ennuï! Smoke a way, Smoke a way, Com. pa. nions

land to die of ennuï!.... Smoke a way, Smoke a way, Com. pa. nions

The piano accompaniment consists of a right-hand melody and a left-hand accompaniment of chords and arpeggios.

gay! Smoke a way, Smoke a way, Com. pa. nions gay!

gay! Smoke a way, Smoke a way, Com. pa. nions gay!

gay! Smoke a way, Smoke a way, Com. pa. nions gay!

gay! Smoke a way, Smoke a way, Com. pa. nions gay!

gay! Smoke a way, Smoke a way, Com. pa. nions gay!

gay! Smoke a way, Smoke a way, Com. pa. nions gay!

The piano accompaniment continues with similar rhythmic patterns and chordal textures.

ALEXIS. (to Perod.)

PEROD. Pray does it snow? (*Looking out.*)

No! no! just now it

Plague on these wild..... Circas.....sian plains! We..... in

rains!

truth..... as well..... may be In..... the mid.....dle of..... the

sea! How me-lan-

For the foe we look out all in vain!

cres. *con.* *do.*

choly is our lot!

E'en should they come, amid this rain, What use for powder or for shot? In

In

In

In

In

In

In

In

f *p* *f*

garri-son du-ty what joys do a-bound! We yawn!

garri-son du-ty what joys do a-bound! We yawn!

garri-son du-ty what joys do a-bound! We yawn!

garri-son du-ty what joys do a-bound!

garri-son du-ty what joys do a-bound!

garri-son du-ty what joys do a-bound!

p

while all day the snow falls..... a round!

while all day the snow falls..... a round!

while all day the snow falls..... a round!

We yawn! while all day the snow falls..... a round!

We yawn! while all day the snow falls..... a round!

We yawn! while all day the snow falls..... a round!

f

Yet proud, proud, ... should we be, For father... land to die.... to

Yet proud, proud, ... should we be, For father... land to die.... to

Yet proud should we be,..... For father... land to die of en.

Yet proud, proud,.... should we be, For father... land to die.... to

Yet proud, proud,.... should we be, For father... land to die.... to

Yet proud should we be,..... For father... land to die of en.

p

die of ennu! Smoke a way! Smoke a way! Com pa nions

die of ennu! Smoke a way! Smoke a way! Com pa nions

nu!..... Smoke a way! Smoke a way! Com pa nions

die of ennu! Smoke a way! Smoke a way! Com pa nions

die of ennu! Smoke a way! Smoke a way! Com pa nions

nu!..... Smoke a way! Smoke a way! Com pa nions

gay! Smoke a way, Smoke a way, O lady

gay! Smoke a way, Smoke a way, Com pa nions gay!

gay! Smoke a way, Smoke a way, Com pa nions gay!

gay! Smoke a way, Smoke a way, Com pa nions gay!

gay! Smoke a way, Smoke a way, Com pa nions gay!

gay! Smoke a way, Smoke a way, Com pa nions gay!

gay! Smoke a way, Smoke a way, Com pa nions gay!

mine, la-dy mine..... Tho' thee I brave the storm, Thy smile di-

vine The cold.....est heart can warm. Tho' 'tis sur-ly

winter's reign. And earth is bound in i-icy chain, Tho' the sky be

dark as night, When you ap-pear, then all is light! O la-dy

dear when you ap-pear..... then all is light!

PERIOD.

(holding a gourd in his hand.) Thus to my

lips let me hold thee, My bottle and my friend! Thy kind as-sistance

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'lips let me hold thee, My bottle and my friend! Thy kind as-sistance'. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and triplets. A dynamic marking of *p* (piano) is present.

lend! Oh! thus let..... my arms en... fold

The second system continues the vocal line with the lyrics 'lend! Oh! thus let..... my arms en... fold'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present.

O lady mine, lady mine,..... Thro' thee I brave the storm.

thee! What happy hours what happy hours We soldiers know, 'Mid wintry shows

What happy hours what happy hours We soldiers know, 'Mid wintry shows

What happy hours what happy hours We soldiers know, 'Mid wintry shows

What happy hours what happy hours We soldiers know, 'Mid wintry shows

What happy hours what happy hours We soldiers know, 'Mid wintry shows

The third system begins with the vocal line lyrics 'O lady mine, lady mine,..... Thro' thee I brave the storm.' This is followed by a four-measure phrase that is repeated four times: 'thee! What happy hours what happy hours We soldiers know, 'Mid wintry shows'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. A dynamic marking of *p* is present.

Thy smile di...vine..... The cold..... est heart can warm!

Of rain and snow. By day and night, O what delight! what delight!

Of rain and snow. By day and night, O what delight! what delight!

Of rain and snow. By day and night, O what delight! what delight!

Of rain and snow. By day and night, O what delight! what delight!

Of rain and snow. By day and night, O what delight! what delight!

Of rain and snow. By day and night, O what delight! what delight!

Tho' 'tis sur....ly win...ter's reign, And earth is bound in i.... cy chain;

Ah! hap.....py we! From

Ah! hap.....py we! From

Ah! hap.....py we! From

Ah! hap.....py we! From

Ah! hap.....py we! From

Tho' the sky be dark as night, When you ap-pear, then all is light! O la dy

sor.....row free, from sor.....row free!

sor.....row free, from sor.....row free!

sor.....row free, from sor.....row free!

sor.....row free, from sor.....row free!

sor.....row free, from sor.....row free!

dear, When you ap-pear, then all is light! all is

Smoke, smoke, smoke a way, Com-panions gay, Smoke a

Smoke, smoke, smoke a way, Com-panions gay, Smoke a

Smoke, smoke, smoke a way, Com-panions gay, Smoke a

Smoke, smoke, smoke a way, Com-panions gay, Smoke a

Smoke, smoke, smoke a way, Com-panions gay, Smoke a

Smoke, smoke, smoke a way, Com-panions gay, Smoke a

light, all is light, is light! When you appear, all is
 gay, smoke a way! Com pa nions gay, Smoke a

gay, smoke a way! Com pa nions gay, Smoke a

gay, smoke a way! Com pa nions gay, Smoke a

gay, smoke a way! Com pa nions gay, Smoke a

gay, smoke a way! Com pa nions gay, Smoke a

light, all is light, is light, all is light! Smoke a
 way, smoke a way, Com pa nions gay! Smoke a

way, smoke a way, Com pa nions gay! Smoke a

way, smoke a way, Com pa nions gay! Smoke a

way, smoke a way, Com pa nions gay! Smoke a

way, smoke a way, Com pa nions gay! Smoke a

way, smoke a way, smoke a way, Compa nions
way, smoke a way, smoke a way, Compa nions
way, smoke a way, smoke a way, Compa nions
way, smoke a way, smoke a way, Compa nions
way, smoke a way, smoke a way, Compa nions

gay
gay
gay
gay
gay
gay

CHORUS "BRAVO! BRAVO!"

ALLEGRO. $\text{♩} = 132.$

ALEXIS. *p* Bravo! bravo! Amid the din of

LANSKOI. *p* Bra...vo! bra...vo! A...mid the din of

PEROD. *p* Bravo! bra...vo! A...mid the din of

SOLTIKOFF. *p* Bra...vo! bra...vo! A...mid the din of

TENORI. *p* Bra...vo! bra...vo! Amid the

BASSI. *p* Bra...vo! bra...vo! Amid the

PIANO FORTE. *f* *p*

bat...tle, Bravo! Bra...vo!When musket bullets rat...tle,

bat...tle, Bra...vo! bra...vo! When musket bullets rat...tle, Bra...

bat...tle, Bravo! bra...vo!When musket bullets rat...tle,

bat...tle, Bra...vo! bra...vo! When musket bullets rat...tle, Bra...

bat...tle, Bra...vo! bra...vo! When bullets rat...tle,

bat...tle, Bra...vo! bra...vo! When bullets rat...tle,

bat...tle, Bra...vo! bra...vo! When bullets rat...tle,

Bra .vo! bra .vo! To laugh it would be fol ly, Bra .vo!

.vo! bra .vo! To laugh it would be fol ly, Bra .vo! bra .

Bra .vo! bra .vo! To laugh it would be fol ly, Bravo!

.vo! bra .vo! To laugh it would be fol ly, Bra .vo! bra .

Bra vo! bra vo! To laugh were fol ly, Bra .vo!

Bra vo! bra vo! To laugh were fol ly, Bra .vo!

The piano accompaniment consists of chords and rhythmic patterns in both hands, supporting the vocal lines.

bra .vo! But here we may be jol ly. With the mer ry

.vo! But here we may be jol ly. With the mer ry

bra .vo! But here we may be jol ly. With the mer ry

.vo! But here we may be jol ly. With the mer ry

bra vo! Let us be jol ly. With the mer ry

bra vo! Let us be jol ly. With the mer ry

The piano accompaniment continues with chords and melodic lines, providing harmonic support for the vocal parts.

mer-ry song and chor-us, While the snow, the snow is fall-ing
 song and chor-us, While the snow is fal-ling
 song and chor-us, While the snow is fal-ling
 song and chor-us, While the snow is fal-ling
 song and chor-us, While the snow is fal-ling
 song and chor-us, While the snow is fal-ling

f *p*

o'er us! Let us drink, smoke and sing, 'Till a-round the echoes ring!
 o'er us! Let us drink, smoke and sing, 'Till a-round the echoes ring!
 o'er us! Let us drink, smoke and sing, 'Till a-round the echoes ring!
 o'er us! Let us drink, smoke and sing, 'Till a-round the echoes ring!
 o'er us! Let us drink, smoke and sing, 'Till a-round the echoes ring!
 o'er us! Let us drink, smoke and sing, 'Till a-round the echoes ring!

f *p* *f*

If we meet the de...mon care, Like true friends let
 If we meet the de...mon care, Like true friends let
 If we meet the de...mon care, Like true friends let
 If we meet the de...mon care, Like true friends let
 If we meet the de...mon care, Like true friends let
 If we meet the de...mon care, Like true friends let

If we meet the de...mon care, Like true friends let

us pre...pare, With glass in hand, each thirs...ty soul, To drown
 us pre...pare, With glass in hand, each thirs...ty soul, To
 us pre...pare, With glass in hand, each thirs...ty soul, To
 us pre...pare, With glass in hand, each thirs...ty soul, To
 us pre...pare, With glass in hand, each thirs...ty soul, To
 us pre...pare, With glass in hand, each thirs...ty soul, To

us pre...pare, With glass in hand, each thirs...ty soul, To

..... him in the bowl, To drown.... him in the bowl, in the bowl, in the bowl, drown him
 drown him in the flow . . ing bowl, in the bowl, in the bowl, drown him
 drown him in the flow . . ing bowl, in the bowl, in the bowl, drown him
 drown him in the flow . . ing bowl, in the bowl, in the bowl, drown him
 drown him in the flow . . ing bowl, in the bowl, in the bowl, drown him
 drown him in the flow . . ing bowl, in the bowl, in the bowl, drown him

in the flow.ing bowl!
 in the flow.ing bowl!
 in the flow.ing bowl!
 in the flow.ing bowl!
 in the flow.ing bowl!
 in the flow.ing bowl!
 in the flow.ing bowl!

PEROD.

(30)

This war will go on best with. out me, My courage fail. eth fast. I

LANSKOI. (to the Officers.)

doubt me! Let no one talk of fear

(to the men.)

success I gua. ran. tee. I warn you, evry sol. dier ar. rest. ed shall

be, (To none will I show a. ny pi. ty!) All

they who do not lend a hand. In sup. port of song and

(Loud applause from the men)

Bravo! bra. vo!

Bravo! bra. vo!

CHORUS.

dit... ty.
SOLTIKOFF.

I see you un... der stand, that your ap.
Bra.vo!bra...vo!
Bra.vo!bra...vo!

f *p* *f* *sf*

plaus O bedient is to martial laws!.....

(Saluting.) The cap... tains com mand we o.
The cap... tains com mand we o.

f

ALEXIS.
PEROD.

How well the
How well the
bey, hand and heart, The cap.tains com mand we o... bey, hand and heart!
bey, hand and heart, The cap.tains com mand we o... bey, hand and heart!

pub - lie know their part! How well the
LANSKOI.

How well the pub - lie know their part!

pub - lie know their part! How well the
SOLTIKOFF.

How well the pub - lie know their part!

pub - lie know their part! *p* Bravo! bra - vo! A - mid the din of bat - tle,
LANSKOI.

Bra - vo! bra - vo! A - mid the din of bat - tle, Bra -

pub - lie know their part! *p* Bravo! bra - vo! A - mid the din of bat - tle,
SOLTIKOFF.

Bra - vo! bra - vo! A - mid the din of bat - tle, Bra -

CHORUS.
 Bra - vo! bra - vo! Amid the bat - tle,
 Bra - vo! bra - vo! Amid the bat - tle,

Bra - vo! bra - vo! Amid the bat - tle,

Bra_vo! bravo/When musket bul_lets rat_ttle, Bra_vo! bra_vo!To
 _vo! _bra_vo! When musket bul_lets rat_ttle, Bra_vo! bra_vo! To
 Bra_vo! bravo/When musket bul_lets rat_ttle, Bra_vo! bra_vo!To
 _vo! bra_vo! When musket bul_lets rat_ttle, Bra_vo! bra_vo! To
 Bra_vo! bra_vo! When bullets rat_ttle, Bra_vo! bra_vo!
 Bra_vo! bra_vo! When bullets rat_ttle, Bra_vo! bra_vo!

laugh it would be fol_dly, Bravo! bra_vo!But here we may be jol_dly.
 laugh it would be fol_dly, Bra_vo! bra_vo! But here we may be jol_dly.
 laugh it would be fol_dly, Bravo! bravo!But here we may be jol_dly.
 laugh it would be fol_dly, Bra_vo! bra_vo! But here we may be jol_dly.
 To laugh were fol_dly, Bra_vo! bra_vo! Let us be jol_dly.
 To laugh were fol_dly, Bra_vo! bra_vo! Let us be jol_dly.

With..... the mer.....ry merry song and chorus, While the snow..... the

With the mer...ry song and chorus, While the snow is

With the mer...ry song and chorus, While the snow is

With the mer...ry song and chorus, While the snow is

With the mer...ry song and chorus, While the snow is

With the mer...ry song and chorus, While the snow is

snow is fal ling o'er us! Let us drink, smoke and sing, 'Till around the

fal.....ling o'er us! Let us drink, smoke and sing, 'Till around the

fal.....ling o'er us! Let us drink, smoke and sing, 'Till around the

fal.....ling o'er us! Let us drink, smoke and sing, 'Till around the

fal.....ling o'er us! Let us drink, smoke and sing, 'Till around the

fal.....ling o'er us! Let us drink, smoke and sing, 'Till around the

echoes ring! If we meet the de...mon care, Like true friends let

echoes ring! If we meet the de...mon care, Like true friends let

echoes ring! If we meet the de...mon care, Like true friends let

echoes ring! If we meet the de...mon care, Like true friends let

echoes ring! If we meet the de...mon care, Like true friends let

echoes ring! If we meet the de...mon care, Like true friends let

echoes ring! If we meet the de...mon care, Like true friends let

us pre- pare. With glass in hand, each... thirs ty soul, To drown him in the

us pre- pare, With glass in hand, each thirsty soul, To drown him

us pre- pare, With glass in hand, each thirsty soul, To drown him

us pre- pare, With glass in hand, each thirsty soul, To drown him

us pre- pare, With glass in hand, each thirsty soul, To drown him

us pre- pare, With glass in hand, each thirsty soul, To drown him

us pre- pare, With glass in hand, each thirsty soul, To drown him

bowl, To drown . . him in the bowl, in the bowl, in the bowl, drown him in the flowing bowl!

in the flow . . ing bowl, in the bowl, in the bowl, drown him in the flowing bowl!

in the flow . . ing bowl, in the bowl, in the bowl, drown him in the flowing bowl!

in the flow . . ing bowl, in the bowl, in the bowl, drown him in the flowing bowl!

in the flow . . ing bowl, in the bowl, in the bowl, drown him in the flowing bowl!

in the flow . . ing bowl, in the bowl, in the bowl, drown him in the flowing bowl!

ANDANTE. ALEXIS.

I'll give you I'll give.....

..... you be. fore we part, A sam. ple of my vo. cal art. With down. cast eye, and

(37)

ALLEGRETTO. ♩ = 104.

mo. dest grace, Timid air and blushing face. *gva* (Sings the Rondo from "Atolphe and Clara.")

gva Maiden gay who fain would marry, Pry-thee be advisd by

me: Yet a lit. tle longer tar. ry, And from Cu. pid keep you free! Maiden

gay who fain would mar. ry, Pry- thee be ad. . . visd by me; Yet a

lit. tle lon- ger tar. ry, And from Cu. . pid keep you free, from Cupid keep you

free!" LANSKOI.

PEROD. Bravo! bra...vo!... bra...vo!... bra...vo!... bra...vo! Now sup.

SOLTIKOFF! Bravo! bra...vo!... bra...vo!... bra...vo!... bra...vo! Now sup.

CHORUS. Bravo! bra...vo!... bra...vo!... bra...vo!... bra...vo! Now sup.

Bravo! bra...vo!... bra...vo!... bra...vo!... bra...vo! Now sup.

Bravo! bra...vo!... bra...vo!... bra...vo!... bra...vo! Now sup.

Bravo! bra...vo!... bra...vo!... bra...vo!... bra...vo! Now sup.

f

- pose a can...non...ade Ming-ling with your se...ren...ade! bang,

- pose a can...non...ade Ming-ling with your se...ren...ade! bang,

- pose a can...non...ade Ming-ling with your se...ren...ade! bang,

- pose a can...non...ade Ming-ling with your se...ren...ade! bang,

- pose a can...non...ade Ming-ling with your se...ren...ade! bang,

- pose a can...non...ade Ming-ling with your se...ren...ade! bang,

Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And
 bang, bang, bang, bang, bang, Ah!... what de... light And

pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!
 pleasure 'tis to see,.... Com. radesu. nite.... To sing with merry glee!

All happy to. ge. ther We'll add the night to the day, Not heeding the

Thus we'll drive dull care a way, And add the

Thus we'll drive dull care a way, And add the

Thus we'll drive dull care a way, And add the

Thus we'll drive dull care a way, And add the

Thus we'll drive dull care a way, And add the

wea. ther We'll drive dull care away, Drive dull care

night un. to the day. We'll drive dull care a.

night un. to the day. We'll drive dull care a.

night un. to the day. We'll drive dull care a.

night un. to the day. We'll drive dull care a.

night un. to the day. We'll drive dull care a.

..... a way, and add the night to the day.
 way And add the night un...to the day!
 way, And add the night un...to the day!
 way, And add the night un...to the day!
 way, And add the night un...to the day!
 way, And add the night un...to the day!

SOLTIKOFF. (to Lanskoi.) **LANSKOI.**

Where's the li. bret. to? Pray con.tent ye, 'Tis in hand, and near-ly

ALEXIS. (impatiently.) **LANS:**

done. Now I..... must have fine clothes in plen.....ty! Let us

go and try them on. Gay flounces and fur, belows dainty, Per, fumd with musk and

ALEXIS.

And for the *femine de chambre* Yourself must wait on me!

am ber: Provi ded

you.... will not.... of fend ed be!

Ah! what de...light And

Ah! what de...light And

Ah! what de...light And

Ah! what de...light And

Ah! what de...light And

Ah! what de...light And

Ah! what de...light And

plea_sure 'tis to see,..... Com_rades u_nite..... To sing with mer_ry

plea_sure 'tis to see,..... Com_rades u_nite..... To sing with mer_ry

plea_sure 'tis to see,..... Com_rades u_nite..... To sing with mer_ry

plea_sure 'tis to see,..... Com_rades u_nite..... To sing with mer_ry

plea_sure 'tis to see,..... Com_rades u_nite..... To sing with mer_ry

plea_sure 'tis to see,..... Com_rades u_nite..... To sing with mer_ry

glee! All happy to ge_ther, We'll add the night to the day,

glee! Thus we'll drive dull care a_away, And

glee! Thus we'll drive dull care a_away, And

glee! Thus we'll drive dull care a_away, And

glee! Thus we'll drive dull care a_away, And

glee! Thus we'll drive dull care a_away, And

Not heeding the wea... ther We'll drive dull care away, Drive.... dull
 add the night un... to the day, We'll drive.... dull
 add the night un... to the day, We'll drive.... dull
 add the night un... to the day, We'll drive.... dull
 add the night un... to the day, We'll drive.... dull
 add the night un... to the day, We'll drive.... dull

care..... a... way, And add..... the night to the day, We'll add the
 care a... way, And add the night un... to the day, We'll add the
 care a... way, And add the night un... to the day, We'll add the
 care a... way, And add the night un... to the day, We'll add the
 care a... way, And add the night un... to the day, We'll add the
 care a... way, And add the night un... to the day, We'll add the

night un...to the day, And thus we'll drive dull care a way, Thus we'll
night un...to the day, And thus we'll drive dull care a way, And
night un...to the day, And thus we'll drive dull care a way, And
night un...to the day, And thus we'll drive dull care a way, And
night un...to the day, And thus we'll drive dull care a way, And
night un...to the day, And thus we'll drive dull care a way, And

ff *ff* *p*

drive care..... a way, We'll drive dull care a way! We'll add the night un. to the
thus we'll drive dull care a..... way! We'll add the night un. to the
thus we'll drive dull care a..... way! We'll add the night un. to the
thus we'll drive dull care a..... way! We'll add the night un. to the
thus we'll drive dull care a..... way! We'll add the night un. to the
thus we'll drive dull care a..... way! We'll add the night un. to the
thus we'll drive dull care a..... way! We'll add the night un. to the

fz *p* *f* *f* *f* *f* *ff*

day, And thus we'll drive dull care a way, Thus we'll... drive care... a way, We'll
 day, And thus we'll drive dull care a way, And thus we'll drive dull
 day, And thus we'll drive dull care a way, And thus we'll drive dull
 day, And thus we'll drive dull care a way, And thus we'll drive dull
 day, And thus we'll drive dull care a way, And thus we'll drive dull
 day, And thus we'll drive dull care a way, And thus we'll drive dull

drive dull care a way! We will drive, we will drive care a way, Add the night to the day, We will
 care a way! We will drive, we will drive care a way, Add the night to the day, We will
 care a way! We will drive, we will drive care a way, Add the night to the day, We will
 care a way! We will drive, we will drive care a way, Add the night to the day, We will
 care a way! We will drive, we will drive care a way, Add the night to the day, We will

drive care away, add the night the night..... to..... the
drive care away, add the night the night..... to..... the
drive care away, add the night the night..... to..... the
drive care away, add the night the night..... to..... the
drive care away, add the night the night..... to..... the
drive care away, add the night the night..... to..... the
drive care away, add the night the night..... to..... the

day!.....
day!.....
day!.....
day!.....
day!.....

ff *8^{va}*

AIR .—"HAH! WHAT CAN ALL THIS MEAN?"

ORSAKOFF

ALLEGRO. $\text{♩} = 126.$

(Arriving at a fortress, finds no one ready to receive him.)

PIANO FORTE.

ff

Hah! what can all this mean? No sen-ti-nel to greet me, No a...la...rum sounding! No guard turn'd out to meet me! Zounds! 'tis quite as...

...ounding! With punishment se-vere the af-front shall be met, And the name of Or-sa-

fp *fp* *ff*

The musical score is written for voice and piano. The voice part is in a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The score is divided into three systems. The first system shows the vocal line starting with a rest, followed by the piano accompaniment. The second system contains the vocal line with lyrics and the piano accompaniment. The third system continues the vocal line and piano accompaniment. Dynamics include *ff*, *p*, *fp*, and *ff*. There are also triplets in the piano accompaniment in the first system.

...koff they will not soon for get! What care I..... tho' all ab.

...hor me; It is....my pleasure and de light, The idle knaves shall kneel be..

...fore me, And trembling own my might! What care I tho' all ab...

...hor me, It is my pleasure and de....light, The i dle

knaves shall kneel he..... fore me, And trembling and trembling own my might! I am

bold, reckless and daring, To kings I ne'er have bend ed the

p

knee! For right or..... for wrong, for

law lit..... the ear..... ing, Let o...thers be slaves, Or sa...koff will be

free! What care I..... tho' all ab...hor me, It

f *p* *ff*

is..... my plea sure and de... light; The idle knives..... shall kneel be

p *ff*

(51)

... fore me, And trem... bling own my might! What care

I tho' all ab... hor me, It is my pleasure and de...

ff *p*

...light; The idle knaves shall kneel be... fore me And trem... bling and

ff *Cres.* *f*

trembling own my might It is my pleasure and delight my de...

...light; it is my pleasure and delight, my de... light.

ff

TRIO — "UNEXPECTED DELIGHT!"

ALEXIS. ALLEGRO.

LANSKOI. (Seeing Alexis.) I shall die with af.

ORSAKOFF. Praseo vie! Un-expected de-light!

PIANO FORTE. *f* *p*

I shall die with af. fright! Can I trust to my sight?

fright! Can I trust to my sight?

Can I trust to my sight? Has the mai-den re-

All es-cape is in vain! 'Tis my lo-ver a-

All es-cape is in vain! 'Tis the gen-ral a-

- turn'd, Whom so long I have

gain, I shall die with af. fright, Can I trust to my sight! Was there e'er such a
 gain, I shall die with af. fright, Can I trust to my sight! Was there e'er such a
 mournd, Un-ex-pec-ted de-light, Can I trust to my sight! Has the mai-ten re-

plight For an un-hap-py wight; All es-cape is in vain, 'Tis my lo-ver a-
 plight For an un-hap-py wight; All es-cape is in vain, 'Tis the gen'-ral a-
 -turn'd, When so long I have mournd, Do I see her a-gain Whom a-las! all in

gain, 'tis my lo-ver a-gain! it is, it is my lo-ver a-gain! *(aside to Alexis)*
 gain, 'tis the gen'-ral a-gain! it is, it is the gen'-ral a-gain! Tis the
 vain, With such labour, and pain I have sought to re-gain?

Be silent! Have no fear!

Prince Or-sa-koff!

Should he be violent, He will

All may yet be well.

ORSAKOFF.
(Still looking at Alexis with surprise.)

kill us!

Pras-co-vie!

Pras-co-vie! 'tis sure a magic spell!

I shall die with af-fright, Can I trust to my

I shall die with af-fright!

Can I trust to my

Un-expected de-light!

Can I trust to my

sight? All es_cape is in
 sight? All es_cape is in vain!
 sight? Has the mai - den re - turn'd,

vain! 'Tis my lo - ver a gain, I shall die with af - fright, Can I trust to my
 'Tis the gen' - ral a gain, I shall die with af - fright, Can I trust to my

Whom so long I have mournd, Un - expec - ted de - light, Can I trust to my

sight! Was there e'er such a plight For an un - hap - py wight; All es_cape is in
 sight! Was there e'er such a plight For an un - hap - py wight; All es_cape is in

sight! Has the mai - den re - turn'd, When so long I have mournd, Do I see her a -

vain, 'Tis my lo-ver a-gain, 'tis my lo-ver a-gain! it is it is my
 vain, 'Tis the gen'-ral a-gain, 'tis the gen'-ral a-gain! it is, it is the
 gain, Whom a-las! all in vain, With such labour and pain I have sought.....

lo-ver a-gain!
 gen'-ral a-gain! (to Alexis)
 to re-gain? Kind fate hath pleas'd to re-store thee.... Unto my

Spare, oh! spare me, Gen'ral, I im-

long..... ing eyes!

plore thee, spare, oh! spare me, Pardon my sur-prise! Now some

lie I must de- vise! (Aside.)
If you dont, well I know To

We'll eabn . . ly a . . wait What . . e'er be our
pri-son we shall go!

fate! ORSAKOFF.

Unex-pec-ted de-light! I dare not trust my

O thou goddess of love, Mighty pow'r from a . . . above, Thine aid we im-

sight!

- plore, In this crit.i.cal hour! Oh! deign, Oh! deign,
LANSKOI.

O thou goddess of love, Mighty pow'r from a . . . above, Thine aid we im -

our suit to ap - prove! Oh!
- plore, In this crit . . i . cal hour! Oh! deign,

O thou goddess of love, Fire di.vine from a .

deign, Oh! deign our suit to ap. prove! O thou god_dess of
 Oh! deign, our suit to ap. prove! O thou god_dess of
 .bove,Whose mi_rac . u. lous pow'r Makes me die ev_ry hour, O thou god_dess of

love, Mighty pow'r from a . bove, Oh! be near, we im_plore, In this crit.i.cal hour!
 love, Mighty pow'r from a . bove, Oh! be near, we im_plore, In this crit.i.cal hour!
 love, Fire di_vine from a . bove,Whose mi_rac . u. lous pow'r makes me die ev_ry hour!

Lest my im . pe . tuous lo . ver My se . cret should dis . co . ver!
 Lest his im . pe . tuous lo . ver The se . cret should dis . co . ver!
 Oh! hear a hap . less lo . ver His pas . sion true dis . co . ver!

Still oh! still a - round us ho - ver, In.... this e - vent - ful hour, Oh!

Still oh! still a - round us ho - ver, In this e - vent - ful hour. Oh!

Still oh! still a - round him ho - ver, In.... this e - vent - ful hour, Oh!

still a - round us ho - ver, In this..... e - vent - ful hour!

still a - round us ho - ver, In this..... e - vent - ful hour!

still a - round him ho - ver, In this..... e - vent - ful hour!

ALEXIS (*timidly approaching the general.*)

Hi - ther came I all a - lone, Ho -

ping to dis co ver A sol dier brave, That soldier

Well, well! say on -

brave, my bro - ther! Zou - boff,

His name?

ORSAKOFF. (drawing a paper from his pocket.)

I see -

Zouboff, it is quite true. Pray leave it all to me.

ALEXIS & LANSKOI (*Aside.*)

ALEXIS, (*to Orsakoff.*)

What shall we do? He is a prisoner

I'll find him out.

made: I lose my only friend: Up.....on my brothers

aid No more can I depend! And now with weeping

eyes I leave A - las! LANSKOI, (*Aside*)
Say not so! new dangers rise The

O thou god-ess of love, Mighty powr from a-
far-ther on we go!

bove, Thine aid we im-plore, In this crit-i-cal hour!
O thou god-ess of

Oh! deign, Oh! deign our suit to ap-
love, Mighty powr from a-bove; Thine aid we im-plore, In this crit-i-cal

prove!
hour!
Oh! deign, Oh!
Oh! deign, Oh! deign
O thou god-ess of love, Fire di-vine from a-bove, Whose mi-rac-u-lous

deign our suit to ap- prove, O thou goddess of love, Mighty pow'r from a-
 our suit to ap- prove. O thou goddess of love, Mighty pow'r from a-
 pow'r. Makes me die ev'ry hour, O thou god-ess of love, Fire di- vine from a-

bove, Oh! be near, we im- plore, In this crit.i- cal hour! Lest my im- petuous
 .bove, Oh! be near, we im- plore, In this' crit.i- cal. hour! Lest his im- .petuous
 .bove, Whose mi- rac- . u- lous pow'r Makes me die ev'ry hour! Oh! hear a hap- less

lo- ver My se- cret should dis- . co- ver! Still oh! still a- . round us
 lo- ver The se- cret should dis- . co- ver! Still oh! still a- . round us
 lo- ver His passion true dis- . co- ver! Still oh! still a- . round him

ho-ver, In.... this e-vent-ful hour, Oh! still a-round us ho-ver, In
 ho-ver, In this e-vent-ful hour, Oh! still a-round us ho-ver, In

ho-ver, In this e-vent-ful hour, Oh! still a-round him ho-ver, In

this e-vent-ful hour! O thou goddess of love, O thou goddess of
 this e-vent-ful hour! O thou goddess of love, O thou goddess of

this e-vent-ful hour! O thou goddess of love, O thou goddess of

love, Might-y powr..... from a-bove, Thine aid we im-
 love, Might-y powr..... from a-bove, Thine aid we im-

love, Fire di-vine..... from a-bove, Whose mi-rac-u-lous

plore, In this e-vent-ful hour, Thine aid..... we im-lore.....
 plore, In this e-vent-ful hour, Thine aid..... we im-lore.....
 powr, Makes me die ev'-ry hour, Thine aid..... I im-lore.....

Cres.

..... we im-lore, In this e-vent-ful hour, In this e-
 we im-lore, In this e-vent-ful hour, In this e-
 I im-lore, In this e-vent-ful hour, In this e-

cen *do.* *ff*

-vent-ful hour, in this e-ventful hour!
 -vent-ful hour, in this e-ventful hour!
 -vent-ful hour, in this e-ventful hour!

AIR AND QUARTET—"OH NEER WILT THOU FORGET THE HOUR?"

ALEXIS. *ANDANTE.* ♩ = 80.

Oh! neer wilt thou for.

PIANO FORTE. *p*

- get the hour, When all.. alone in myrtle bow'r, Oft did you vow on bended

knee on bend . ed knee, You ne'er could ought refuse to me! Before thee now a lowly

maid behold, Think, Oh! think not my tongue too bold! Say thou wilt

grant a par...don free..... a pardon free! Shall it be, shall it

be, O shall it be? For love of me!

for love of me, for love of me! for love of me!

for love of me! for love of me! Yes yes! for love of

ORSAKOFF.

LANSKOI.

PEROD.

The
The gen'ral kind.ly now con-
thee! I'll grant a par..don free!

The gen'ral kind-ly now con-sent-eth, And pi-ty doth his wrath as-
 gen'ral kind-ly now con-sent-eth, And pi-ty doth his wrath as-
 sent-eth, And pi-ty doth his wrath as-
 No! it may not be! Tho' pi-ty my wrath may as-

suage. Spite of himself his heart re-lent-eth, His eyes no
 suage. Spite of him-self his heart re-lent-eth, His eyes no
 suage. Spite of himself his heart re-lent-eth, His eyes no
 suage, Spite of my-self tho' my heart re-lent-eth, And mine eyes no

lon-ger glow with rage!
 lon-ger glow with rage!
 lon-ger glow with rage! **AGITATO.**
 lon-ger glow with rage! **No! AGITATO, no! no! no!**

ALEXIS.

(70)

Be on your guard, folks will be spy.....ing! With Cupid's laws at

once comply; No longer my poor suit de...ny.....ing. My lord my lord, do

as you'd be done by! Before thee now a low-ly maid behold,

Think, Oh! think not my tongue too bold, Say..... thou'lt

grant a par.....don free..... a par-don free; Shall it be, shall it

be, Oh! shall it be? For love of me!

for love of me, for love of me!... for love of me!

for love of me! for love of me! LANSKOI.

The gen'ral kind-ly now con- PEROD.

The gen'ral

The gen'ral kind-ly now con-sent-eth,

sent-eth, And pi-ty doth his

now ORSAKOFF. con-sent-eth And pi-ty

Spite of my-self my heart

And pi... ty doth his wrath as - suage,
 wrath as suage, Spite of him - self his heart re -
 doth his wrath as suage, Spite of him ...
 re lent eth

Spite of himself his heart re - lent eth, His eyes no longer glow with
 - lent . . eth, His eyes no long er glow with
 - self his heart re lent eth His eyes no long er glow with

rage!
 rage!
 rage!
 rage!

DUET. — "SO MANY FEMALE CHARMS UNITED"

The first movement of this duet is a repetition of the motivo of the preceding romance: "Oh! ne'er wilt thou forget the hour?"

ORSAKOF.

ANDANTE CON MOTO. ♩ = 100.

PIANO FORTE.

fp *fp*

So many female charms u...ni...ted

In one form were ne...ver seen, Here let me gaze with eye de...

...light...ed, For sure thou art fair Beau...ty's queen!

Be fore.... thee now a lov...er see, Whose turn.... it is to

ask of thee, Par...don up...on... his bend...ed

knee his bended knee; Shall it be, shall it be, O say shall it

Cres:

be? For love of me, for love of me, for love of me,

Dim:

ALEXIS. (*Aside.*)

animato. Whowould ex...

for love of me, for love of me, for love of me!

cept such courtship from a bear! What shall I do? to speak I hardly dare!

(Timidly.)
(Hastily.) I may, I may no longer To flattery lend an
 Reply, re..ply!

ear, Stern virtues pow'r is strong er, Tho' love would chain me here!
 If you do

Tho' I do love, yet pru.dence my
 love, you ought loves com.mand to o..bey.

bosom doth sway.

One glance from me!

Would

One glance from thee!

Would rapture be!

(Aside.)

rapture be!

In a scene so new, What am

I love on...ly you!

I to do?

What am I to do?

What am

I love on...ly you, I love on...ly

I, what am I to do?

you, I love on...ly you, I love..... on ly

(Aside.)

What would I now give to dis... co... ver, O la... dies of high de-

you!

gree,..... How to tame an impudent lo... ver; I pray ye now tell to-

me; Tell me how you manage to hoax him, (The

se... cret fain Id know:) To tease, tor... ment and coax him, Yet ne'er a

(to Orsakoff.)

fa... vour be... stow. Ah! could I now thy

pi...ty move!

Grant me, oh! grant..... me but thy

In mer...cy for... bear, A poor..... maiden spare, a
love!

poor maiden spare! I dare not con-

Ah! wouldst thou re...lent!

...sent! I dare not con-sent I dare not con-

Ah! wouldst thou re...lent! wouldst thou relent

...sent In a scene so new, What am I to
 wouldst thou relent! wouldst thou relent! I love on . . . ly

Cres. cen do

do? What am I, what am I to do?
 you, I love, on . . . ly you I love on . . . ly you, I love . . .

f

..... on . . ly you! *(Aside)* What would I now give to dis . . . co ver, O

p

ALEXIS

la . . . dies of high de . . gree, How to tame an im . . pudent lo ver: I

pray ye now tell to me! Tell me how you manage to hoax him, (The

se...cret fair I'd know!) To tease, torment and coax him, Yet ne'er a

fa_vour be....stow! My heart with honour's flame doth glow, On thee no

What greater pain can mortal know, She loves me,

p *f*

love can I be....stow! can I..... be....

yet no love will show! no love..... will

stow! My heart with ho... nour's flame doth glow, On thee no love can I be...

show! What greater pain can mor. tal know, She loves me, Yet no love will

stow! can I..... be..... stow, No!

show! No love will show! No! no!

no! no! no! no! no! no! no! no!.....

no! no! no! no! no! no! no!.....

QUARTETT — "AMID THE WILD CIRCASSIAN MOUNTAINS"

ALLEGRO NON TROPPO. $\text{♩} = 72$.

PIANO

First system of the piano introduction. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *Cres:*.

Second system of the piano introduction. The right hand continues with intricate sixteenth-note patterns. Dynamics include *Cres:*, *f*, and *p*.

OLGA.

A... mid..... the wild Circas... sian mountains, In the gloom of the dark pine

First system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *fz*.

grove, By ice... bound lake, or mis... ty fountains, How de... light... ful 'tis to

Second system of the vocal and piano accompaniment. Dynamics include *fz*.

rove! No hairbreadth escape e'er af. frights me, E'en danger hath charms, hath charms for

Third system of the vocal and piano accompaniment. Dynamics include *fz*.

me;..... And when..... all is o'er..... it de-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'me;' followed by a dotted half note 'And' and a half note 'when'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- lights me, My guar-----dian my guardian a gain to

The second system continues the vocal line with a half note '- lights me,' followed by a dotted half note 'My' and a half note 'guar-----dian'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

see, my guar-----dian a gain to see! A mid.... the wild... Circas... sian

The third system features a vocal line starting with a half note 'see,' followed by a dotted half note 'my guar-----dian'. The piano accompaniment includes a dynamic marking of *f* (forte) above the staff.

mountains, In the gloom of the dark pine grove, By ice... bound lake, or mis... ty

The fourth system has a vocal line starting with a half note 'mountains,' followed by a dotted half note 'In the gloom of the dark pine grove,'. The piano accompaniment features a dynamic marking of *fz* (forzando) above the staff.

foun... tains, How de..... light... ful 'tis..... to rove! *f*

(runs towards Orsakoff)

The fifth system continues the vocal line with a half note 'foun... tains,' followed by a dotted half note 'How de..... light... ful 'tis..... to rove!'. The piano accompaniment includes a dynamic marking of *f* (forte) above the staff. A performance instruction '(runs towards Orsakoff)' is written above the vocal line.

(84) ORS. (*repulsing her*)

Ah!..... what joy! A..... way! A.....

The first system of music shows a vocal line with lyrics "Ah!..... what joy! A..... way! A....." and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte).

.. way! This is no time..... to chatter; To

The second system continues the vocal line with lyrics "... way! This is no time..... to chatter; To" and the piano accompaniment. Dynamics include *f*.

kiss to toy or play! She

(*Aside.*)

The third system shows the vocal line with lyrics "kiss to toy or play! She" and the piano accompaniment. Dynamics include *f*. The system ends with the instruction "(*Aside.*)".

must be sent out of the way! I have on hand a serious matter!

(to Olga.)

The fourth system shows the vocal line with lyrics "must be sent out of the way! I have on hand a serious matter!" and the piano accompaniment. Dynamics include *p* (piano). The system ends with the instruction "(to Olga.)".

ALLEGRO. ♩ = 144.

(*Starting at sight of Alexis.*)

Ah! what do I see! My wond ring

(*Aside.*)

The fifth system shows the vocal line with lyrics "Ah! what do I see! My wond ring" and the piano accompaniment. Dynamics include *f*. The system ends with the instruction "(*Aside.*)".

ALLEGRO.

I knew full well how this would be!

The sixth system shows the vocal line with lyrics "I knew full well how this would be!" and the piano accompaniment. Dynamics include *f* and *p*.

eyes can I be - lieve, Or does a dream my mind de - ceive? The face I see bewilders

me, So wondrous like no two can be!

You seem to know this

(Aside.)
Such a like - ness I ne - ver yet

la - dy standing near me:

saw! *(Introducing Alexis)* In - deed! *(Aloud.)*
(Aside.)
Pras - co - vi - a! She sus - pects, I do fear me! The bosom

friend of my sis - ter in law, The bosom friend of my sis - ter in

Ah!

(Looking at Alexis.)

ah!..... so wond'rous like, so wond'rous like no two can

law.

fp

be!..... Ah!.....

What wond'rous likeness do you see, what likeness do you see?

fp *fz p*

..... so wond'rous like no two can be! I will! pay at - tention to

Re - ply!

Cres. *f*

me, pay at . . ten . tion to me! At the

p *mf* *p*

fam' - ly cha - teau where my aunt hold eth sway, While walking on the ter - race, it

chanced one day, The troops to the Cri - me - a gai - ly march a - long, When

sudden - ly we saw from out the martial throng, A

youth who to curb his char - ger had tried in vain,

Lightning like, woe is me! dash'd

head... long on the plain!... Young.....

Dim: *pp*

..... and gay!..... Well... a... The face I

(breaks off suddenly, still looking at

Ataxis.)

see be... wil... ders. me, So wond'rous like no two can be, My ve...ry

eyes can I be... lieve, Or does a dream my sight de... ceive?

ORSAKOFF.

Why do you stop, I

pray, why do you stop, I pray? Go on without de...lay!

The

youth, with closed eyes and deadly pale, With... in the

castle was con...vey'd. There for long..... in wo...ful

plight, Did I tend..... him day and night. ALEXIS. (Aside.)

Like to an an...gel

By all he was thought dead..... Yet na.....

bright!

ture did pre-vail, And when we came to

part, To me with grate-ful heart, He said My wond'ring

(stopping suddenly as before.)

OLGA.
eyes can I be-lieve. Or does a dream my mind de-ceive? The face I

ALEXIS.
Would this try ing scene

LANSKOI.
Would this try ing scene

ORSAKOFF.
Whence a ri

see be-wil-ders me, So wond'rous like no two can be!

..... were o ver! Now love, thy

..... were o ver! Now love, thy

seth her de lu sion, Why dis o

PIU ALLEGRO. $\text{♩} = 92$.

(91)

My won- d ring eyes
 vo. ta. ries de. fend, now love thy vo. ta. ries de. fend, For if he should the truth dis.
 vo. ta. ries de. fend, now love thy vo. ta. ries de. fend, For if he should the truth dis.
 - beys she my com. mand, Why dis. o. - beys she my com. mand, What meaneth all this wild con.

I be. lieve? Or does
 - co. ver, No one knows how this may end. Now love thy vo. ta. ries de. fend, now love thy
 - co. ver, No one knows how this may end. Now love thy vo. ta. ries de. fend, now love thy
 - fusion, Really I dont un. der. stand, Why dis. o. - beys she my com. mand, I really

..... a dream my mind de. ceive?
 vo. ta. ries de. fend, For if he should the truth dis. cover, no one knows how this may end!
 vo. ta. ries de. fend, For if he should the truth dis. cover, no one knows how this may end!
 dont un. der. stand, What meaneth all this wild con. fusion, Really I dont un. der. stand!

f So wondrous like no two can be..... no two can
 Oh! would this try...ing scene were o...ver, Now love thy vo...ta...ries de...
 Oh! would this try...ing scene were o...ver, Now love thy vo...ta...ries de...

gva Where a...ri...seth her de...lusion, Why dis o...beys she my com...
f

be. So.... wondrous like no two can be..... The
 fend. For if he should the truth dis...co...ver, No one knows how
 fend. For if he should the truth dis...co...ver, No one knows how

...mand? What meaneth all this wild con...fu...sion? Real...ly I dont
gva

face.... I see the face I see The face the
 this may end. For if he,... for if he,... the truth should dis...
 this may end. For if he, for if he the truth should dis...

gva un...der...stand! What mean...eth all..... this wild..... con...
p *f* *f* *f* *f*

face I see..... *f p* *panimato*

-co-ver, No one knows how this may end, how this may end!

-co-ver, No one knows how this may end, how this may end!

-fu-sion? Really I dont un-der-stand, dont un-der-stand!

gsta. *Cres:* *f* *p* *animato.*

the face I see..... be-wil-ders me! *p* My

how..... this may end! Now love thy vo-taries de.

how..... this may end! Now love thy vo-taries de.

I..... dont un-der-stand! Why dis-o-beys she my com-

tempo 1^o *f* *p*

won..... d'ring eyes..... Can I.....

fend! now love thy vo-taries de-fend, For if he should the truth dis-co-ver, No one

fend! now love thy vo-taries de-fend, For if he should the truth dis-co-ver, No one

mand, Why dis-o-beys she my com-mand What meaneth all this wild con-fu-sion, Really

..... be... lieve? Or does a

knows how this may end. Now love, thy vo...taries de... fend, now love, thy vo...taries de...

knows how this may end. Now love, thy vo...taries de... fend, now love, thy vo...taries de...

I dont un...der...stand, Why dis...obeys she my com...mand, I really do not un...der...

dream my mind..... de...ceive?

- fend: For if he should the truth dis...co...ver, No one knows how this may end!

- fend: For if he should the truth dis...co...ver, No one knows how this may end!

stand; What meaneth all this wild con...fu...sion, Really I dont un...der...stand!

So wondrous like no two can be..... no two can be. So

Oh! would this try...ing scene were o...ver, Now love, thy vo...ta...ries de... fend.

Oh! would this try...ing scene were o...ver, Now love, thy vo...ta...ries de... fend.

grace Whence a...ri...seth her de...lusion, Why dis...obeys she my com...mand?

... wondrous like no two can be The face I
 For if he should the truth dis...co...ver, No one knows how this may
 For if he should the truth dis...co...ver, No one knows how this may

What meaneth all this wild con...fu...sion? Really I dont un...der
gva

see the face I see the face the
 end, For if he,.... for if he.... the truth should dis...
 end, For if he, for if he the truth should dis...

stand! What mean...eth all..... this wild..... con...
gva *lento* *fz>p* *fz>p* *fz>p*

face I see..... *fz>p* *p animato*
 co...ver, No one knows how this may end, how this may end!
 co...ver, No one knows how this may end, how this may end!

fu...sion? Really I dont un...der...stand, dont un...der...stand!
gva *animato* *Cres:* *b2* *f* *p*

Stringente.

the face I see..... be-wil-ders me! So wondrous
 how..... this may end! No one doth
 how..... this may end! No one doth

I dont un-der-stand, I real-ly

Stringente.

like no two can be, The face I see Be-wil-ders me!
 know how this may end, No one doth know how..... this may end!
 know how this may end, No one doth know how..... this may end!

do not un-der-stand, I really do not un-der-stand!

FINALE "OF JEWELS RICH AND RARE?"

♩ = 152.

ALLEGRO

CHORUS

Tenore 1º

Tenore 2º

Basso.

Of jew.....els rich and rare,..... What plun.....der we shall

Of jew.....els rich and rare,..... What plun.....der we shall

Of jew.....els rich and rare,..... What plun.....der we shall

share. Then to quaff (how di...vine,) then to quaff (how di...vine) The bright and ro...sy

share. Then to quaff (how di...vine,) then to quaff (how di...vine) The bright and ro...sy

share. Then to quaff (how di...vine,) then to quaff (how di...vine) The bright and ro...sy

wine..... When we he... roes ap. pear, How the

wine..... When we he... roes ap. pear, How the

wine..... When we he... roes ap. pear, How the

ff

foes quake with fear! The gar.ri.son hath flown, The day is all our

foes quake with fear! The gar.ri.son hath flown, The day is all our

foes quake with fear! The gar.ri.son hath flown, The day is all our

LANSKOI.

(Aside to Alexis.)

I long have de-

own, is all our own, is all our own! our own!

own, is all our own, is all our own! our own!

own, is all our own, is all our own! our own!

ALEXIS. *(Aside to Lanskoï.)* (99)

Your wish is grati.fied! *(Pointing to them.)*

-sird a Circassian to see: I am quite satis.fied! In figure or in

IRAK.

face, not a spark of po.e...try! In this wild and dreary

LANSKOI.

What here at once, up .on the

plain, These two slaves alone re .main. This moment let them both be shot!

BOUDOUR.

Hold, hold! a female I es . py..... *(Aside to Alexis)*

spot? The rogue for beauty hathan

ALEXIS.

(100)

Yes, kind sir, a fe..... male you see!

eye!

BOUDOUR.

La.....dy, fear no dis.....as.....ter, To

wait up.. on our mas...ter,

Your hap..py for.....:

ALEXIS.

One moment your at..ten..tion give!

LANSKOI.

(Aside to Alexis.)

.....tune it shall be!

Be si..lent,

(101) BOUDOUR. (*Looking at Alexis.*)

if you wish to live! This new and lovely face, This figure full of grace, Our

The first system of the musical score for 'BOUDOUR'. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The lyrics are: 'if you wish to live! This new and lovely face, This figure full of grace, Our'.

eastern style of beau . . . ty shortly will displace. This love,ly face, This figure full of

The second system of the musical score. The lyrics are: 'eastern style of beau . . . ty shortly will displace. This love,ly face, This figure full of'.

grace Our eastern style of beauty short.ly will dis . place. Die rev' rence

The third system of the musical score. The lyrics are: 'grace Our eastern style of beauty short.ly will dis . place. Die rev' rence'. The tempo marking 'LANSKOI. (aloud.)' is present at the end of the system.

pay die rev' rence

The fourth system of the musical score. The lyrics are: 'pay die rev' rence'. The piano part includes the marking 'R.H.'.

pay to her no . . . bil . . i . ty!

The fifth system of the musical score. The lyrics are: 'pay to her no . . . bil . . i . ty!'. The piano part continues with a rhythmic accompaniment.

CHORUS

Her fa.ther is a

Hip! hip! hur.rah! Hip! hip! hur.rah!

Hip! hip! hur.rah! Hip! hip! hur.rah!

Hip! hip! hur.rah! Hip! hip! hur.rah!

lord, a lord of high de.gree!

Hip! hip! hur.rah! Good ran.....

Hip! hip! hur.rah! Good ran.....

Hip! hip! hur.rah! Good ran.....

.....som he shall pay, Good ransom he shall pay!

.....som he shall pay, Good ransom he shall pay!

.....som he shall pay, Good ransom he shall pay!

IRAK. (to Lanskoi.)

To fetch the ransom fly! Quickly hence be . . gone! Three

Musical score for Irak's first line. It features a vocal line in a single staff and a piano accompaniment in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

ALEXIS.

(Aside.)

LANSKOI.

A . . las! I have not one!

IRAK.

Aye!

(Pointing to Alexis.)

thou sand rou . bles, -

If not she here must

Musical score for Alexis and Lanskoi's first line. It features three vocal lines (Alexis, Lanskoi, and Irak) and a piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chords as in the first system.

LANSKOI.

(Aside to Alexis)

Full soon, at my des . . cription, The ran . som will be here. I'll stay.

Musical score for Lanskoi's second line. It features a vocal line and a piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chords, ending with a *pp* (pianissimo) dynamic marking.

get it, have no fear! Your comrades in a day Will raise it by sub .

Musical score for Lanskoi's third line. It features a vocal line and a piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chords, ending with a *b* (basso) dynamic marking.

BOUDOUR.

CHORUS.

Of jewels rich and rare, O what plunder we shall share, what
 scription. Soon the ransom will be here, Soon the ransom will be here, the
 IRAK.

Yes, yes, good ransom he shall pay, yes, yes, good ransom he shall pay, good
 Yes, yes, good ransom he shall pay, yes, yes, good ransom he shall pay, good
 Yes, yes, good ransom he shall pay, yes, yes, good ransom he shall pay, good
 Yes, yes, good ransom he shall pay, yes, yes, good ransom he shall pay, good

f *ff*

ALEXIS.

Ah me! what cruel fate is mine!
 plunder we shall share! (Aside to Alexis.) To wait upon our
 ransom will be here. Fair maid, what e'er be tide thee, Thou hast a
 ransom he shall pay!
 ransom he shall pay!
 ransom he shall pay!
 ransom he shall pay!

pp *p*

..... A princess born of high de-gree, A
 master, Your hap-py fortune it shall
 friend be-side thee, Who flies to set thee free!

What glorious plunder we shall
 What glorious plunder we shall
 What glorious plunder we shall

What glorious plunder we shall

lone..... in sla-ve-ry to pine,..... Without a friend to
 be.
 Let nought pro-voke to violence, Be prudent and keep silence. Kind heavn will
 share!
 share!
 share!

share!

(to *Lanskoï.*)

pi..... ty me! On Heavn and thee re... ly... ing, This law-less band de.
 pi..... ty thee!

- fy ing, On Heavn and thee re... ly..... ing, I'll brave cap-ti-vi... ty!
 BOUDOUR.

This

new and lovely face, This figure full of grace Our eastern style of beau... ty

shortly will displace, This lovely face, This figure full of grace Our eastern style of beauty

ALEXIS.

Ah me! what cru . el

shortly will dis . place. (Aside to Alexis.)

LANSKOI

IRAK.

Fair maid, what e'er be, tide the

We'll quaff the bright and ro . sy wine!

We'll quaff the bright and ro . sy wine!

We'll quaff the bright and ro . sy wine!

We'll quaff the bright and ro . sy wine!

fate is mine!..... A princess born of high de . gree,

To wait upon our mas . ter, Your hap . py

Thou hast a friend beside thee, Who flies to set thee free.

What glorious
1st & 2nd TENOR

What glorious
BASSO

What glorious

A lone..... in sla-ve-ry to pine..... Without a
 fortune it shall be.
 Let nought pro-voke to violence, Be prudent and keep silence
 plunder we shall share!
 plunder we shall share!

plunder we shall share!

friend to pi-ty me! On Heav'n and thee re-ly-ing, This
 Kind Heav'n will pi-ty thee!
 (to Lanskoj.)

lawless band de-fy-ing, On Heav'n and thee re-ly-ing, I'll brave cap-ti-ve.

ALEXIS.
 ty! BOUDOIR.
 LANSKOI.
 Kind Heavn a...bove will pi...ty thee!
 IRAK.
 What glo...rious plum...der! how di...vine,
 What glo...rious plum...der! how di...vine,
 What glo...rious plum...der! how di...vine,
 What glo...rious plum...der! how di...vine,

..... Have pi...ty on me! Ah!.....
 Our Queen thou shalt be! Ah!
 Kind Heavn a...bove will pi...ty thee!
 To quaff the bright and ro...sy wine!
 To quaff the bright and ro...sy wine!
 To quaff the bright and ro...sy wine!
 To quaff the bright and ro...sy wine!

Ah!..... ah!..... ah!..... ah!..... ah!.....

Ah!..... ah!..... ah!..... ah!..... ah!..... Our

f Re.....

f Oh!

f Oh!

f Oh!

p

f

pi... ty me! On Heav'n and thee re-ly-ing. This law-less

Queen thou shalt be! Thy hap-py for-tune... Thy hap-py

-ly on me! Let nought pro-voke to violence, Be prudent

how di... vine! To quaff the bright..... and ro-sy

how di... vine! To quaff the bright..... and ro-sy wine.....

how di... vine! To quaff the bright..... and ro-sy wine.....

band de - fy - ing, I'll brave..... cap - ti - vi -
 for - tune it shall be thy hap - py for - tune it shall
 and keep si - lence Re - ly on me..... re - ly on
 wine!..... to quaff the bright..... and ro - sy
 the ro - sy wine, to quaff the bright..... and ro - sy
 the ro - sy wine, to quaff the bright..... and ro - sy

ty! On Heav'n and thee re - ly - ing, This law - less
 be! Thy hap - py for - tune..... thy hap - py
 me! Let nought pro - voke to violence, Be prudent
 wine! to quaff the bright..... and ro - sy
 wine! To quaff the bright..... and ro - sy wine.....
 wine! To quaff the bright..... and ro - sy wine.....

band de . fy . ing, I'll brave cap . ti . vi .

for . tune it shall be thy hap . py for . tune it shall

and keep si . lence, Re . ly on me re . ly on

wine to quaff the bright and ro . sy

the ro . sy wine, to quaff the bright and ro . sy

the ro . sy wine, to quaff the bright and ro . sy

ty! On Heav'n and thee re . ly . ing,

be, To wait up . on our mas . ter

me! I fly to set thee free, I

wine! quaff the ro . sy wine.

wine! quaff the ro . sy wine.

wine! quaff the ro . sy wine.

gva

I'll brave cap-ti-vi-ty! Thy happy for-tune it shall be! fly I fly to set thee free! quaff the ro-sy wine!

quaff the ro-sy wine!

quaff the ro-sy wine!

quaff the ro-sy wine!

gva

ACT II.

Introduction.

ALLEGRO

$\text{♩} = 72.$

First system of the musical score. It features a treble and bass clef with a 3/4 time signature. The bass clef part begins with a forte (*f*) dynamic and consists of a steady eighth-note accompaniment. The treble clef part starts with a series of chords, followed by a melodic line marked *gva* (glissando) with a dashed line above it.

Second system of the musical score. The bass clef part continues with the eighth-note accompaniment. The treble clef part continues the melodic line marked *gva*.

Third system of the musical score. The bass clef part continues with the eighth-note accompaniment. The treble clef part continues the melodic line marked *gva*.

Fourth system of the musical score. The bass clef part continues with the eighth-note accompaniment. The treble clef part continues with chords.

Fifth system of the musical score. The bass clef part continues with the eighth-note accompaniment. The treble clef part continues with chords.

Sixth system of the musical score. The bass clef part continues with the eighth-note accompaniment. The treble clef part concludes with a melodic line marked *p* (piano).

CHORUS &c. — "AWAY, MELANCHOLY!"

NEILA.

ZOLOE.

SOPRANO 1^a.

SOPRANO 2^a.

CHORUS.

PIANO FORTE.

p A way... me... lan... cho.ly! All sad...

p A way... me... lan... cho.ly! All sad...

p A way... me... lan... cho.ly! All sad...

p A way... me... lan... cho.ly! All sad...

ness is fol.ly; Let us now be jol.ly, And live

ness is fol.ly; Let us now be jol.ly, And live

ness is fol.ly; Let us now be jol.ly, And live

ness is fol.ly; Let us now be jol.ly, And live

at our ease! On beau... ty re. ly... ing, Each other out.

at our ease! On beau... ty re. ly... ing, Each other out.

at our ease! On beau... ty re. ly... ing, Each other out.

at our ease! On beau... ty re. ly... ing, Each other out.

vy...ing, We dai...ly are try...ing Our mas...ter to please!...

vy...ing, We dai...ly are try...ing Our mas...ter to please!...

vy...ing, We dai...ly are try...ing Our mas...ter to please!...

vy...ing, We dai...ly are try...ing Our mas...ter to please!...

... On beau...ty re...ly...ing, Each...o...ther out...vy...ing, We

... On beau...ty re...ly...ing, Each...o...ther out...vy...ing, We

... On beau...ty re...ly...ing, Each...o...ther out...vy...ing, We

... On beau...ty re...ly...ing, Each...o...ther out...vy...ing, We

dai...ly are try...ing, are try...ing Our mas...ter to please!

dai...ly are try...ing, are try...ing Our mas...ter to please!

dai...ly are try...ing, are try...ing Our mas...ter to please!

dai...ly are try...ing, are try...ing Our mas...ter to please!

NEILA.

'Tis I must have the sole di-rect-ion: O-ver all su-preme I'll be:

ZOLOE.

Of..... the Sul-tans love..... and af-fec-tion The twelfth part is too

NEILA.

A-way... me-lan-cho-ly! All sad...
small for me! A-way me-lan-cho-ly! All sad.....

CHORUS

A-way... me-lan-cho-ly! All sad...
A-way me-lan-cho-ly! All sad.....

ness is folly; Let us now be jol-ly, And live
ness is folly; Let us now be jol-ly, And live
ness is folly; Let us now be jol-ly, And live
ness is folly; Let us now be jol-ly, And live

at our ease! On beau... ty re... ly... ing, Each other out

at our ease! On beau... ty re... ly... ing, Each o... ther out

at our ease! On beau... ty re... ly... ing, Each other out

at our ease! On beau... ty re... ly... ing, Each o... ther out

...vy... ing, We dai... ly are try... ing Our master to please!

...vy... ing, We dai... ly are try... ing Our mas... ter to please!

...vy... ing, We dai... ly are try... ing Our master to please!

...vy... ing, We dai... ly are try... ing Our mas... ter to please!

... On beau... ty re... ly... ing, Each o... ther out vy... ing, We

... On beau... ty re... ly... ing, Each o... ther out vy... ing, We

... On beau... ty re... ly... ing, Each o... ther out vy... ing, We

... On beau... ty re... ly... ing, Each o... ther out vy... ing, We

(to Zoëe.)

dai...ly are try...ing, are try.ing Our mas.ter to please. You think that

dai...ly are try...ing, are try.ing Our mas.ter to please.

dai...ly are try...ing, are try.ing Our mas.ter to please.

dai...ly are try...ing, are try.ing Our mas.ter to please.

on...ly you can please him! (to Neila.) He likes me best, when I do

You hope to gain the vacant throne!

tease him! Silly fool!

The handker - chief is mine a . lone! A truec to

Full of pride! I have
scolding! Far less than you!

none! my self be hold ing; Much! when thou art

in my view! hold your tongue, hold your tongue, hold your
Hold your tongue, hold your tongue, hold your

Cres:.....

tongue, I a lone, it is plain, I a lone, it is
tongue, I a lone, it is plain, I a lone, it is

Cres:.....

NEILA with 1st SOPRANO. (121)

plain Yes I a lone, as you shall see, The Sultan's fa-vorite shall

plain

CHORUS

Yes I a lone, as you shall see, The Sultan's fa-vorite shall

be! ZOLOE with 2nd SOP^o I meet your

By your leave, ... to the throne Equal right ... I main-tain.

scorning with dis-dain, And to the Sul-tan will com-plain!

Your fu-ture Queen be-hold in

No! not to thee!

me: To my com-mand obedient be! Yes yes! to

No! not to thee! One wife, some think, may be too
me! Yes yes! to me! One wife may be too

few, But twelve at once will ne... ver do! Twelve at
few, But twelve at once will ne... ver do! Twelve at

Cres.

once will ne... ver do! will ne... ver do,.....
once will ne... ver do! will ne... ver do,.....

will ne... ver do!
..... will ne... ver do!

ALLEGRO. $\text{♩} = 100.$ NEILA
1st SOPRANO.ZOLOE
2nd SOPRANO.PIANO
FORTE.

A wife or two may be too few, Twelve at a

A wife or two may be too few, Twelve at a

time will ne...ver do! With maiden pret - ty, Young gay and wit - ty, One might a..

time will ne...ver do! With maiden pret - ty, Young gay and wit - ty, One might a..

...lone Di - vide a throne. A life too lone...ly Suit...eth

...lone Di - vide a throne. A life too lone...ly Suit...eth

on - ly Such as dwell..... In hermit's cell..... such as dwell in her - mit's

on - ly Such as dwell..... In hermit's cell..... such as dwell in her - mit's

cell, in her.mit's cell,..... in her.mit's cell,..... such as dwell in her.mit's
 cell, in her.mit's cell,..... in her.mit's cell,..... such as dwell in her.mit's

cell: But of one heart A mere twelfth part Wont do at all,
 cell: But of one heart A mere twelfth part Wont do at

It is too small! A wife or two May be too few, Twelve at a
 all, It is too small! A wife or two May be too few, Twelve at a

time will ne....ver do! With maiden pretty, Young gay and wit.ty, One might a.
 time will ne....ver do! With maiden pretty, Young gay and wit.ty, One might a.

lone Di . vide a throne. A life too lone . ly suit . eth on . ly such as
 lone Di . vide a throne. A life too lone . ly suit . eth on . ly such as

Cres:

dwel in her . mit's cell. One wife or two may be too few, But twelve at once will ne . ver
 dwel in her . mit's cell. One wife or two may be too few, But twelve at once will ne . ver

do, But twelve at once will ne . ver do! What
 do, But twelve at once will ne . ver do!

NEILA.

brings our friend Bour . dour, At this un . u . sual hour?

p

ANDANTE. BOUDOUR.

I come, fair goddesses of beau.....ty, To tell you of new

hap. pi. ness in store. The Sul - tan gives you one com. panion

NEILA:

That makes thir. teen!

ZOLOE.

One more!

more!

I have ful. fill'd my

CHORUS.

That makes thir. teen!

That makes thir. teen!

ALLEGRO $\text{♩} = 104.$

A . way! a . . way! a . way! a . way! You doat . ing fool, a . .
 A . way! a . . way! a . way! a . . way! You doat . ing fool, a . .
 du ty.
 A . way! a . . way! a . way! a . . way! You doat . ing fool, a . .
 A . way! a . . way! a . way! a . . way! You doat . ing fool, a . .

f *ff*

. way! If here you lon . . ger stay, My fu ry will a . .
 . way! If here you lon . . ger stay, My fu ry will a . .
 . way! If here you lon . . ger stay, Our fu ry will a . .
 . way! If here you lon . . ger stay, Our fu ry will a . .

rise; I'll tear out your eyes! BOUDOUR.
 rise; I'll tear out your eyes! To be si.....lent'twere
 rise; We'll tear out your eyes!
 rise; We'll tear out your eyes!

wise, or they'll tear out my eyes!

ANDANTE. ♩ = 66. NEILA.
 ZOLOE. I see!

She comes!

I hate her at once, ere her face I be-hold!
 She is ug-ly and old!

AIR — "BEAUTIES FAIR AND GAY."

ALEXIS

ANDANTE ♩ = 66.

(In the habit of a Circassian female, addresses the Sultanas.)

Beau . . . ties

PIANO FORTE.

p *Cres:* *Dim:* *p*

fair and gay,..... Sweet buds of ro-sy May, Dreams of fond delight,

Forms like Houris bright, Flit be..... fore mine eyes;..... I seem in

Pa-radise! All my sen-ses stray! What am I to say?

Pi - ty a poor mai - den, With grief and sor - row la - den, Who would glad - ly

stay, Be - neath your gen - tle sway, To love you and o - - boy. Beau - ties *a tempo.*

Rall: *a tempo.*

fair and gay..... Sweet buds of ro - sy May. Forms like Houris bright

Flit be - fore my sight. Oh! pi - ty a

mai - - den With sor - row la - den, Who would

glad... ly stay Beneath your gen... tle sway, To love..... and o... bey!

mf

Now to pay my du... ty! — On the battle field, E'en

p

Cu... pid would yield To such a blaze of beau... ty!

mf *gva*

gva View this foot so small!

p *mf*

See that figure tall! This eye of sun-ny bright-ness, That hand of snowy

p

white-ness! My heart melts a-way, My tongue can but say,..... can but say-

Beau-ties fair and gay..... Sweet buds of ro-sy May, Dreams of

fond delight, Forms like Houris bright, Flit be..... fore mine eyes:

..... I seem in Paradise! All my senses stray! What am

I to say? Oh! pi... ty a mai... den,

With sor... row la... deu, Who would glad... ly

stay Beneath your gen... tle sway, To love..... and o... bey!

mf

To love..... you and o... bey!

Ah! to love and..... o... bey.

ALLEGRO MODERATO 112. NEILA.

With our new friend I am de-light-ed!

ZOLOE. NEILA.
Oh! how charming is her face! What grace and elegance u-

ni-ted! ZOLOE.
To love..... my hatred must give place!

CHORUS.
To love..... our ha-tred must give
To love..... our ha-tred must give

BOUDOUR.
Slaves, bow the knee, the Sul-tan ap-proaches!

place!
place!

RECITATIVE. — "WHO 'MID THIS UNRULY BAND?"

AIR. — OER KINGS WHO RULE IN EASTERN PLAINS?"

ALLEGRO MAESTOSO. ♩ = 144.

ABOULKAZIM

PIANO
FORTE.

RECIT.

Who'mid this unruly

ALLEGRO ♩ = 69

band, Dares to dispute her lord's command?

O'ur kings who rule in east-ern

plains, Cupid, they say, a ty-rant reigns.

Here, 'mid our moun-tains rug-ged and wild, Cupid is

on-ly a poor sil-ly child, Make

no re-ply not a word! But o-bey the

will of your lord! Cu... pid I'll ne'er...

ff *p*

..... drive a way; In my court he shall stay! Of your love.....

gva *f* *p*

..... I ap... prove, 'Tis my solemn de... cree, (So you

gva *f* *p*

love none but me!) Of your love..... I gva ap...

gva *f* *p*

... prove 'Tis my so-lemn de... cree, (So you love none but

f *p* *f*

me!) You may love.....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics 'me!) You may love.....' and includes a fermata over the final note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand.

..... you may love, but si..... lent.

The second system continues the vocal line with the lyrics '..... you may love, but si..... lent.' The piano accompaniment continues with the same rhythmic pattern, featuring some chromatic movement in the bass line.

...ly. Love must all..... o.....

The third system shows the vocal line with the lyrics '...ly. Love must all..... o.....'. The piano accompaniment continues, with the bass line showing more chromatic activity.

be... dience be!..... On a sweet face I'll free..ly be...

The fourth system features the vocal line with the lyrics 'be... dience be!..... On a sweet face I'll free..ly be...'. The piano accompaniment includes a 'Cres:' (Crescendo) marking and features thicker chords in the bass line.

...stow..... My fa..... your, For e..... ver!

The fifth system concludes the vocal line with the lyrics '...stow..... My fa..... your, For e..... ver!'. The piano accompaniment continues with thick chords in the bass line.

But not my pow'r..... Oh no! but not my

pow'r Oh no!

no! O'er kings who rule in eastern

plains, Cu-pid, they say a ty.....rant reigns.

Here 'mid our moun...tains rug-ged and wild, Cu-pid is

on . . . ly a poor sil . . ly child! Make

. no re . . . ply, not a word, But o . . . bey the

will of your lord! Cu pid I'll ne'er

. drive a . . . way, In my court he shall stay; Of your love

. I *gr* ap . . . prove, 'Tis my so lemn de . . . cree! (So you

love none but me!) Of your love I ap prove.....

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'love' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *p*.

..... 'Tis my solemn de.cree! (So you love none but

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic flourish over 'de.cree!' and then a long note on 'love'. The piano accompaniment features a *f* dynamic marking.

me!)

The third system shows the vocal line and piano accompaniment. The piano accompaniment starts with a *p* dynamic marking and features a rhythmic pattern of eighth notes.

(Pointing to Aïexis.)

Why thus with out.....

The fourth system includes a stage direction '(Pointing to Aïexis.)' above the vocal line. The vocal line has a melodic phrase with triplets marked with a '3'. The piano accompaniment continues with a rhythmic pattern.

mea..... suré, Hath she, ... my la..... test trea..... sure, Fall'n

The fifth system concludes the page with the vocal line and piano accompaniment. The vocal line has a melodic phrase with triplets marked with a '3'. The piano accompaniment features a rhythmic pattern with triplets.

un...der your... dis...pleasure, Why en...vy ye.... her

hap...py lot? Now let all..... un...der-

Cres:

- stand The Sul...tauis com...mand! Kind.....ly

take..... her hand..... Em...brace her on the

ALEXIS.

spot! Your wis.....dom I ad...mire! 'Tis

fp

(to Zoloe.)

just what I de... sire..... So by your

fp

leave, I pray, The Sul... tans or..... der I o... bey!

NEILA.

	O'er Kings who	rule	in Eastern	plains,	Cu - pid, they	say, a
	ZOLOE.					
	O'er Kings who	rule	in Eastern	plains,	Cu - pid, they	say, a
	BOUDOUR.					
	O'er	Kings	who	rule	in	East.....
	ABOUTK.					
	IRAK.	O'er Kings who	rule	in Eastern	plains.....	Cu - pid, they
	O'er	Kings	who	rule	in	East.....
CHORUS	O'er Kings who	rule	in Eastern	plains,	Cu - pid, they	say, a
	O'er Kings who	rule	in Eastern	plains,	Cu - pid, they	say, a
	O'er Kings who	rule	in Eastern	plains,	Cu - pid, they	say, a

ALEXIS.
All goes well!

BOUDOUR
ern
ABOULK. plains, Cu...pid, they

IRAK say, a ty...rant reigns! Here 'mid our moun...tains

ern
SMILA with 1st SOP. plains, Cu...pid they

ty...rant reigns! Here 'mid our moun...tains rug-ged and

ZULOE with 2nd SOP. ty...rant reigns! Here 'mid our moun...tains rug-ged and

All goes well!

say a ty...rant reigns!

rug-ged and wild, Cu . pid is a poor sil . ly child.....

say a ty...rant reigns!

wild, Cu . pid is on.....ly a poor sil . ly child.....

wild, Cu . pid is on.....ly a poor sil . ly child.....

What e'er we see,
 Here 'mid mountains rugged
 Cupid is on ly is

Here 'mid mountains rugged
 Cupid is on ly, is

Cu pid is on ly, is

Still prudent be!
 -ged and wild, Cu pid
 on ly a poor sil ly child. Ill ne'er drive Cu pid a -

-ged and wild, Cu pid
 on ly a poor, a poor sil ly child, Cu

on ly a poor, a poor sil ly child, Cu

ff *p*

And, as of

is a poor sil-ly

way! In my court he shall stay, in my court, in my court he shall

is a poor sil-ly

pid he'll ne'er..... drive a way In the court he shall

pid he'll ne'er..... drive a way In the court he shall

old, Kind for..... tune will

child; Then let us all

stay! Of your love..... I ap- prove..... 'Tis my

child; Then let us all

stay: 'Tis the law, 'tis the law,

stay: 'Tis the law, 'tis the law,

f *p* *f* *p*

fa . your the bold! Kind
 a be dient be. Then
 so . lemn de . cree (So you love none but me) Of your love.....
 o be dient be. Then
 we must o bey! 'tis the
 we must o bey! 'tis the

for tune will fa . your the bold .
 let us all o be
 I ap . prove 'Tis my so . lemn de . cree, 'tis my
 let us all o be
 law, 'tis the law, we must
 law, 'tis the law, we must

ANIMATO.

Then, what . . . e'er we see,
 dient be! Then let us
 so . lemn de . cree, (So you love none but me!)
 dient be, Then let us all
 o bey To the Sul
 o bey To the Sul

ANIMATO.

Still
 o be dient be, Then let
 'Tis my solemn de . cree
 o be dient be, Then let
 tan's high de cree Let
 tan's high de cree Let

pru dent be!

us all o be dient be!

(So you love none but me!)

us all o be dient be!

us all o be dient be!

us all o be dient be!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has the lyrics "pru dent be!" and the lower staff has "us all o be dient be!". Below the vocal staves is a piano part with two staves. The lyrics "(So you love none but me!)" are placed between the vocal staves. Below the piano part are three more vocal staves, each with the lyrics "us all o be dient be!". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment.

The second system of the musical score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and dynamics. The bass staff contains a harmonic accompaniment with chords and moving lines.

The third system of the musical score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and dynamics. The bass staff contains a harmonic accompaniment with chords and moving lines.

The fourth system of the musical score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and dynamics. The bass staff contains a harmonic accompaniment with chords and moving lines.

CHORUS & C. "THE SULTAN CHEERFULLY CONSENTING"

ANDANTE CON MOTO. ♩ = 104.

f

p

BOUDOIR.

The Sul - tan cheer - ful - ly con - sent - - ing, As you de -

p

- sire..... will it to be: Go! re - vel to.....

p

..... your heart's con - tent - ing!

CHORUS

NEILA with 1st Soprano.
How ve - ry kind how kind is

ZOLOE with 2nd Soprano.
How ve - ry kind how kind is

p

OLGA.

(151)

Why am I hi_ther led? What can this vio_lence mean?

he!

he!

NEILA.

ZOLOË. What see we?

Ah!.....

ABOULK. What see we?

Ah!.....

My Sul... ta... na!

fz

What see we?

f Ah!.....

What see we?

Ah!.....

fz

p

Cres:

f

And now your Queen!.....

ff

f

Dim.

CHORUS

To be his Sul-ta-na, his Sul-ta-na and their

NEILA.

ZOLOE: Must I to this new Queen of beau-ty, On bended knee pay humble

BOUD: Must I to this new Queen of beau-ty, On bended knee pay humble

ABOULK: Un-to this peerless Queen of beau-ty, On bended knee present your

IRAK. Un-to this peerless Queen of beau-ty, On bended knee present your

Un-to this peer-less Queen of beau-ty,

Must I to this new Queen of beau-ty,

Must I to this new Queen of beau-ty,

p

Queen, I ne- ver will my self.

du-ty? I'll ne'er con-sent, no no not I! No no no

du-ty? I'll ne'er con-sent, no no not I! No no no

du-ty: To her a-lone all honour pay! And his com

du-ty: To her a-lone all honour pay! And my com

On bend.ed knee present your du-ty, To her a-lone all honour pay!

On bend.ed knee present my du-ty? I'll ne'er con-sent, no no not I!

On bend.ed knee present my du-ty? I'll ne'er con-sent, no no not I!

..... de... mean! I'll.... ne'er con - sent, no, no, not I, I'll ne'er con - sent, no, no I'd
 no, I'd ra - ther die! no no I'll ne'er con - sent, not I!.....
 no, I'd ra - ther die! no no I'll ne'er con - sent, not I!.....
 mand see you o - bey! To her a - lone all ho - nour pay,.....
 mand see you o - bey! To her a - lone all ho - nour pay,.....
 To/ her a - lone all ho - nour pay,.....
 No no, I'll ne'er con - sent, not I.....
 No no, I'll ne'er con - sent, not I.....

Cresc.

ra - ther die!..... I'd ra - ther die!
 no..... not I, no, no, no, no, I'd rather die, no, no, no, no, I'd rather die!
 no..... not I, no, no, no, no, I'd rather die, no, no, no, no, I'd rather die!
 his..... com - mand, his..... com - mand see you o - bey!
 my..... com - mand, my..... com - mand see you o - bey!
 his..... com - mand, his..... com - mand see you o - bey!
 no..... not I, no, no, no, no, I'd rather die! no, no, no, no, I'd rather die!
 no..... not I, no, no, no, no, I'd rather die! no, no, no, no, I'd rather die!

Do ye re . . . bel? do ye re . . . bel? My

rage..... would ye ap . . . pease,

To..... the Sul . . . ta . . . na, Down

down up . . on your knees!

ALEXIS. (*Starting at sight of Olga.*) OLGA.
Ah!..... To

be his Sul - ta - na, his Sul - ta - na and their
 Must I to this new Queen of beau - ty, On bended knee pay humble
 Must I to this new Queen of beau - ty, On bended knee pay humble
ALEXIS.
 The maid I love his Queen to be! his
 Un - to this peerless Queen of beau - ty, On bended knee present your
 Un - to this peerless Queen of beau - ty, On bended knee present your
 Un - to this peerless Queen of beau - ty
 Must I to this new Queen of beau - ty
 Must I to this new Queen of beau - ty

Queen, I ne - ver will my - self
 du - ty? I'll ne'er consent, no, no, no! I! No, no, no,
 du - ty? I'll ne'er consent, no, no, no! I! No, no, no,
 Queen to be! The thought is mad - ness un -
 du - ty, To her a - lone all honour pay! And his com -
 du - ty, To her a - lone all honour pay! And my com -
 On bended knee present your du - ty? To her a - lone all honour pay!
 On bended knee present my du - ty? I'll ne'er consent, no, no, no! I!
 On bended knee present my du - ty, I'll ne'er consent, no, no, no! I!

de... mean! I'll... ne'er con... sent, no no not I, I'll ne'er con sent, no, no, I'd
 no, I'd ra... ther die! no no I'll ne'er con... sent, not I!.....
 no, I'd ra... ther die! no no I'll ne'er con... sent, not I!.....
 to me! I'll ne'er con... sent no... no, not I! No,
 mand see you o... bey, To her a... lone all ho... nour pay.....
 mand see you o... bey, To her a... lone all ho... nour pay.....
 To her a... lone all ho... nour pay.....
 No no, I'll ne'er con... sent, not I.....
 No no, I'll ne'er con... sent, not I.....

Cres:

ra... ther die!..... I'd ra... ther die!
 no..... not I, no, no, no, no, I'd ra... ther die, no, no, no, no, I'd rather die!
 no..... not I, no, no, no, no, I'd ra... ther die, no, no, no, no, I'd rather die!
 no I'd ra... ther die..... no no..... no no, I'd ra... ther die!
 his..... com - mand, his..... com - mand see you o... bey!
 my..... com - mand, my..... com - mand see you o... bey!
 his..... com - mand, his..... com - mand see you o... bey!
 no..... not I, no, no, no, no, I'd ra... ther die! no, no, no, no, I'd rather die!
 no..... not I, no, no, no, no, I'd ra... ther die! no, no, no, no, I'd rather die!

In ho - nour of this hap - - - - - py day With - in these

walls let all be gay! In Cir - - - - - eas - - - - - sias

NEILA.

best ar - - - - - ray Go! deck your Queen! What! wait on

ALLEGRO ♩ = 114.

ZOEL. her? not I, not I! No! we'd ra - ther

ABOULK. Nor I nor I! No! we'd ra - ther

how dare you!

ALLEGRO.

die!

die!

Is it thus your King you o . . . bey?..... Back back! to your chambers, a .

We'd rather die!

We'd rather die!

We'd rather die!

We'd rather die!

- way! a . way! a . way!

We'd rather die!

We'd rather die!

We'd rather die!

We'd rather die!

ABOULK .

(to Alexis) = 104

For this you'll pay! Re main!....

ALEXIS.

I o. bey!

..... Her slave thou shalt be,..... To serve on

bend.ed knee! She to rule with gen.tle sway!_ Thou to ho.....

OLGA.

Cres:

ALEXIS.

Cres:

BOUDOUR.

Cres:

ABOULK.

Cres:

IRAK.

Cres:

O'er my heart gent.ly stea . ling, Hope re. . turneth

O'er my heart gent.ly stea . ling, Hope re. . turneth

O'er his heart gent.ly stea . ling, He feels love's

O'er my heart gent.ly stea . ling, I feel love's

O'er his heart gent.ly stea . ling, He feels love's

Cres: *f*

once a gain; O'er my heart gent...ly stea ling, Hope re...
 once a gain; O'er my heart gent...ly stea ling, Hope re...
 plea...sing pain! O'er his heart gent...ly stea...ling, He
 plea...sing pain! O'er my heart gent...ly stea...ling, I
 plea...sing pain! O'er his heart gent...ly stea...ling, He

turn eth once a gain, With what sweet de...light ful feel ing,
 turn eth once a gain, With what sweet de...light ful feel ing,
 feels loves plea...sing pain; Oh! what sweet de...light ful feel ing,
 feel loves plea...sing pain; Oh! what sweet de...light ful feel ing

Plea . . sure cometh af . . ter pain! Oh! may kind for . . tune still at .
 Plea . . sure cometh af . . ter pain! may kind for . . tune still at .
 Thrills thro' ev' . . ry trembling vein! For . . tune kind . . ly still be .
 Thrills thro' ev' . . ry trembling vein! For . . tune kind . . ly still be .
 Thrills thro' ev' . . ry trembling vein! For . . tune kind . . ly still be .

. tend us, In this all e . . vent . . ful hour! May the God of
 . tend us, In this all e . . vent . . ful hour! May the God of
 friend him, In this soft pro . . pi . . tious hour! God of love, thy
 friend me, In this soft pro . . pi . . tious hour! God of love, thy
 friend him, In this soft pro . . pi . . tious hour! God of love, thy

love defend us, From the cruel tyrant's pow'r!

love defend us, From the cruel tyrant's pow'r!

qui...ver lend him, Make this maiden own thy powr.

qui...ver lend me, Make this maiden own thy powr.

qui...ver lend a'm, Make this maiden own thy powr.

Cres: O'er my heart gently stealing, Hope returneth once a...gain;

Cres: O'er my heart gently stealing, Hope returneth once a...gain;

Cres: O'er his heart gently stealing, He feels love's pleasing pain;

Cres: O'er my heart gently stealing, I feel love's pleasing pain;

Cres: O'er his heart gently stealing, He feels love's pleasing pain;

O'er my heart gently stealing, Hope returneth once a...

O'er my heart gently stealing, Hope returneth once a...

O'er his heart gently steal... ling, He feels loves plea-sing

O'er my heart gently steal... ling, I feel loves plea-sing

O'er his heart gently steal... ling, He feels loves plea-sing

gain; With what sweet de-lightful... feeling Plea-sure cometh

gain; With what sweet de-lightful... feeling Plea-sure cometh

pain; Oh! what sweet de-lightful... feeling Thrills thro' ev'ry

pain; Oh! what sweet de-lightful... feeling Thrills thro' ev'ry

pain; Oh! what sweet de-lightful... feeling Thrills thro' ev'ry

af . . ter pain! Hope re turn

af . . ter pain! Hope re turn eth once

trem . bling vein! O'er his heart gent . . . ly

trem . bling vein! O'er my heart gent . ly stea . . . ling, I feel love's pleasing pain . . .

trem . bling vein. O'er his heart gent . . . ly

eth once a . . gain; Hope re

a . . gain, re . . turn . . eth once a . . gain; Hope re

stea . . . ling, He feels love's plea . sing pain!

. . . . What sweet de . . light . . ful feel ing thrills in ev ry vein, O'er my heart

stea . . . ling, He feels love's plea . sing pain!

stea . . . ling, He feels love's plea . sing pain!

stea . . . ling, He feels love's plea . sing pain!

stea . . . ling, He feels love's plea . sing pain!

stea . . . ling, He feels love's plea . sing pain!

stea . . . ling, He feels love's plea . sing pain!

turn... eth once a... gain, re...
 Oh! what sweet de... light... ful feel... ing thrills
 gent. ly stea... ling, I feel loves pleasing pain,..... What sweet de... light... ful
 Oh! what sweet de... light... ful feel... ing thrills

...eth once a... gain! With what sweet de... light... ful
 turn... eth once a gain Hope re... turn... eth once a...
 in each trembling vein! Oh! what sweet de... lightful feel...
 feeling Thrills in ev'... ry vein! Oh! what sweet de... lightful
 in each trembling vein!

feel - ing, Plea - sure com - eth af - ter pain,
gain, sweet hope re - turn - eth, sweet hope re - turn - eth a - gain!.....
- ing Thrills thro' ev - ry vein, thro' ev - ry trembling vein!.....
feel - ing, Thrills thro' ev - ry trembling vein!.....

The first system consists of five measures. The vocal line is in a soprano clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats. The lyrics are written below the vocal line and above the piano line.

The second system shows the piano accompaniment for the second system of the score. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, both in a key signature of two flats.

..... after pain!

The third system continues the vocal and piano accompaniment. The vocal line has a dotted line indicating a continuation from the previous system, followed by the lyrics "after pain!". The piano accompaniment continues with the same melodic and harmonic patterns.

The fourth system shows the piano accompaniment for the fourth system of the score. The right hand features a more active melodic line with sixteenth notes, while the left hand provides a steady harmonic accompaniment.

The fifth system shows the piano accompaniment for the fifth system of the score. The right hand continues with a melodic line, and the left hand features a more complex rhythmic pattern with sixteenth notes.

DUET—"WITH TREMBLING HAND I HARDLY DARE?"

ANDANTE. $\text{♩} = 72.$

OLGA.

ALEXIS.

(In female attire is commanded to assist at the toilet of Olga.)

With trembling hand I

PIANO

FORTE.

hardly dare Un...tie the bands of thy jet black hair! I hard...ly

(Smiling)

Her trembling hand doth

dare..... Un...tie the bands of thy jet... black hair!

hardly dare Untie the bands of my jet black hair! Her

hand.... doth hardly dare Untie the bands of my jet... black hair!

Awkward tho' you may.... appear, Of thy skill I have.....

Awkward tho' I may.... appear You may trust me, have.....

..... no fear. Then I'll not angry be, Maiden fair, with

..... no fear. Then do not angry be, Lady fair, with

thee Then ill not angry be, Mai - den fair, with
 me Then do not angry be, La - dy fair, with

thee!
 me!

ALLEGRO, ♩ = 126.

OLGA.

Haste thee now I pray, Make no more de -

-lay. We both must ob - bey! The mighty Sultans or - der!

You seem in dis.or.der! Pray explain!

Stay oh! stay! stay oh! stay! Idarenot

meet Your cold... dis...dair!

ANDANTE.

I trem...bling vainly try..... To raise to

you..... my downcast eye! Oh! pi.....ty my

pain!..... I me.rit all..... your cold dis...dain! O

beau...teous maid, a base de...ceit..... To you I now make known, While

low...ly bending at thy feet..... My shame I blush to

own..Alas! a..las there cannot be A pardon now for me! Trem...bling..... I vain...ly

try..... To raise to you..... my downcast eye! Oh! pi.....ty my

pain!..... I mer..it all..... your cold dis...dain! I may no

more dis-guise the truth, For love of thee a fool-ish youth, (My bro-ther

ALLEGRO. $\text{♩} = 162.$

Ah!

dear) would glad-ly die; That bro-ther dear, A-las! am I!

What au-dac-i-ty! I trem-ble with af-fright! Be-

ff

- gone! quit my sight!

O pardon me! O pardon me!

Tho' thy

love.....might of fend me, Ve..ry light shall thy punishment be! In this

f *p*

dan.....ger de...fend me, No one else can I look to but

f *p*

thee! An in....human fiend would make me To his

ty.rant will a slave, Gentle youth, if you for.. sake me, Nought r-maineth but the

grave! If love you e'er did feel for me, for me, for me! Oh! let me owe my life to

f

ALEXIS.

thee, to thee, to thee! Tho' my love might of fend thee, My a-

ff *p* *f* *p*

tonement full speedy shall be; 'Gainst the tyrant I'll de-

.. fend thee! From his bondage thou soon shalt be free! While loves

fz *p*

guiding star directs me, I no danger des-

cry. While a pow'r above pro... tects me, His rage I de... fy! Prepar'd am I for thee to

die, for thee to die, prepar'd am I for thee to die, for thee to

f *ff*

OLGA.

die! Gen...tle youth, on thee..... on

p *sfz*

ALEXIS.

thee a... lone I re... ly! Yes! for thee my be-

p

...lov... ed, Free... ly my blood shall flow.....

sfz

While I live, no mis... for... tune Shall fair Ol... ga

Still in thee my trust shall know..... in me shall

fz *fp* *f* *fp*

be! Tho' thy love might of... fend me, Ve...ry
 be! Tho' my love might of... fend thee, My a.

fp *fz* *p*

light shalt thy pun... ish... ment be! In this dan... ger... do
 -tonement full spee... dy shall be! 'Gainst the ty... rant I'll... de.

fend me, No one else can I look to but thee. Au in-
 fend thee, From his bondage thou soon shalt be free! While loves

fz *p*

hu... man fiend would make me, To his ty... rant will a
 gui... ding star di... rects me, I no dan... ger des...

slave, Gentle youth, if you for... sake me, Nought remaineth but the grave! If love you e'er did feel for
 cry, While a pow'r above pro... tects me, His rage I de... fy; Prepar'd am I for thee to

me for me for me, Oh! let me owe my life to thee, my life to
 die for thee to die, prepar'd am I for thee to die, for thee to

f *ff*

thee! I trust in thee to set me free.....

die, for thee to die! Oh! trust in me! in me.....

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "thee! I trust in thee to set me free..... die, for thee to die! Oh! trust in me! in me....."

Still I trust in thee! I trust in thee, to set me

Trust, Oh! trust in me, I'll set thee free, Oh! trust in me, in

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: "Still I trust in thee! I trust in thee, to set me Trust, Oh! trust in me, I'll set thee free, Oh! trust in me, in"

free..... I trust..... in thee.

me I will die..... for thee.

This system contains the third two vocal staves and the piano accompaniment. The lyrics are: "free..... I trust..... in thee. me I will die..... for thee."

This system contains the final two vocal staves and the piano accompaniment. The piano part features a prominent chordal texture in the right hand and a more active bass line. The system concludes with a double bar line.

CONCERTED PIECE — "FAIR BEAUTY'S QUEEN!"

BOUDOUR.

PIANO
FORTE.

p

$\text{♩} = 116.$

(to Alexis.)

Fair beautys

fz
ffp

Queen, loves own bright ray, A stran . ger . is

NEILA. (to Alexis.)

come your ran . som to pay, You sure . ly will not go to .

fz
fz > p

ALEXIS.

(180)

BOUDOUR.

day! No no! With you I go, Or here with you I stay! Here no lon-ger can you

stay. The man will soon ap-pear. Go in, go in, I

say! Why so? Behold him here! I wont do what I'm

ALEXIS. BOUDOUR.

told! Good, good! No man must you be hold!

CHORUS.

SOPRANO 1! Nor I, nor I!

SOPRANO 2! Nor I, nor I!

NEILA.

Our rules would you de - fy? Our rules would you de - fy? Oh!

BOUDOUR.

nought for them care I! The law you shall o - - - bey, And

ZOLOE.

here no lon - ger stay! For you and all your law, I

NEILA.

ZOLOE.

do not care a straw! Here I re - - - main! Here I re - - -

ALEXIS.

Good! good, good a - - gain!

here I re...main, here I re...main! here I re...

ZOLOE.

main! here I re...main, here I re...main! here I re...

ALEXIS.

Bra - vi! bra - vi! good, good, a - - gain!

BOUDCUR.

Go in! go in!

CHORUS.

here we re...main, here we re...main! here we re...

here we re...main, here we re...main! here we re...

main! My right determind to main - tain,

main! BOUDOUR. My right de - termind to main -

ALEXIS. How

Bra - vi! go! go!

main! Our right determind to main - tain,

main! Our right de - termind to main -

fz > p

In spite of all I will re-main! To us their du-ty is to
 -tain, In spite of all I will re-main!
 can he bear their scorn.....ing?
BOUDOUR.
 How shall I bear their
 In spite of all we will re-main! To us their du-ty is to
 -tain, In spite of all we will re-main!

yield! Vic-torious we will keep the field!
 To us their duty is to yield! Vic-torious we will keep the
 With shame and an-ger burn.....ing,
 scorn.....ing? With
 yield! Vic-torious we will keep the field!
 To us their duty is to yield! Vic-torious we will keep the

In vain this scarecrow of a man
 Would rule us; let him if he
 field!
 In vain this scarecrow of a man
 His brain a . . . round is
 shame and an . . . ger burn ing!

In vain this scarecrow of a man
 Would rule us; let him if he
 field
 In vain this scarecrow of a man

can!
 With fan for sceptre here we reign,
 Would rule us; let him if he can!
 With fan for sceptre here we
 turn ing!
 He
 My brain a . . . round is turn ing,

can!
 With fan for sceptre here we reign,
 Would rule us; let him if he can!
 With fan for sceptre here we

Tri-umphant in our own do-main!
 reign, Tri-umphant in our own do-main!
 strug-gles all in vain! (to Zoïoe)
 At least your veil down
 Tri-umphant in our own do-main!
 reign, Tri-umphant in our own do-main!

(to Alexis.) ZOLOE. BOUDOUR.
 draw; And al-so yours I pray! For why? 'Tis the

ZOLOE.
 law! You therefore must o...bey! For me that will not

do! I have a pret . ty face, Which all who like may

view! BOUDOIR.
I shall get in - to dis - grace! Were it known I had

dared Your love . ly charms to see, With me it would go

hard And punish'd I should be! In . deed!
ZOLÉE.
CHORUS. In . deed!
In .
Cres:

(Throwing back their veils.)

In . deed! if that's to be the case,
 In . deed! if that's to be the case,
 . deed!

CHORUS

You shall be . . . hold them, be . . . hold them face to face!
 You shall be . . . hold them, be . . . hold them face to face!
 You shall be . . . hold them, be . . . hold them face to face!
 You shall be . . . hold them, be . . . hold them face to face!

ALEXIS. **BOUDOUR.**

Good, good, a - - gain! He fumes all in vain! Now hide each one her

face, Oh! dear! should this be known! The pri - vi - lege a -

NEILA.

CHORUS.

Be... hold! be... hold! be...
 lone..... Is well worth the dis - grace!... Be... hold! be... hold! be...
 Be... hold! be... hold! be...
 Be... hold! be... hold! be...

hold! be... hold!
 hold! be... hold!
 hold! be... hold!
 hold! be... hold!

My right de - termin'd to main - tain,
 My right determin'd to main - tain.
 How
 Our right de - termin'd to main - tain,
 Our right determin'd to main - tain

ALEXIS.

In spite of all I will re-main! To us their du.ty is to
 -tain, In spite of all I will re-main!
 can he bear their scorn.....ing?
BOUDOUR. How shall I bear their
 In spite of all we will re-main! To us their du.ty is to
 -tain, In spite of all we will re-main!

yield! Vic.to-rious we will keep the
 To us their du.ty is to yield!
 With shame and an.....ger
 scorn.....ing?
 yield! Vic.to-rious we will keep the
 To us their du.ty is to yield!

field! In vain this scarecrow of a man
 Vic-torious we will keep the field! In vain this scarecrow of a
 burn.....ing! His
 With shame and an-ger burn.....ing!
 field! In vain this scarecrow of a man
 Vic-torious we will keep the field! In vain this scarecrow of a

Would rule us; let him if he can! With fan for scerp.tre here we
 man Would rule us; let him if he can!
 brain a..round is turn.....ing!
 My brain a...round is
 Would rule us; let him if he can! With fan for scerp.tre here we
 man Would rule us; let him if he can!

reign, Triumphant in our own do-main!
 With fan for seep.tre here we reign, Triumphant in our own do-main!
 He strug-gles ali in vain!
 turn.....ing!
 reign, Triumphant in our own do-main!
 With fan for seep.tre here we reign, Triumphant in our own do-main!

BOUDOUR. **NEILA.**

Be-wil-der'd by surprise, I dare not look, not I! Then let me

(All the ladies cover Boudour's head with their veils.)

veil your eyes. And nought will you es.....py.

PIU ALLEGRO.

NEILA.

(192)

Now gallant la . dies, Our triumph is com . ple . ted: Freedom lies be . fore us, Our

ZOLOE.

Now gallant la . dies, Our triumph is com . ple . ted: Freedom lies be . fore us, Our

CHORUS.

Now gallant la . dies, Our triumph is com . ple . ted: Freedom lies be . fore us, Our

Now gallant la . dies, Our triumph is com . ple . ted: Freedom lies be . fore us, Our

guardian is de . fea ted . Of our cage the door you

guardian is de . fea ted . Of our cage the door you

guardian is de . fea ted . Of our cage the door you

guardian is de . fea ted . Of our cage the door you

see, The keys are our own, The birds will soon have flown, We have

see, The keys are our own, The birds will soon have flown, We have

see, The keys are our own, The birds will soon have flown, We have

see, The keys are our own, The birds will soon have flown, We have

won, have won the vic...to...ry, have won the vic...
won, have won the vic...to...ry, have won the vic...
won, have won the vic...to...ry, have won the vic...
won, have won the vic...to...ry, have won the vic...

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "won, have won the vic...to...ry, have won the vic...".

...to...ry!
...to...ry!
...to...ry!
...to...ry!

The second system of the musical score continues the vocal and piano parts. The lyrics for the vocal parts are: "...to...ry!". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of the musical score shows the continuation of the piano accompaniment. It features a complex rhythmic pattern of eighth notes in the right hand and chords in the left hand, leading to a final cadence.

FINALE TO SECOND ACT.

ALLEGRO
♩ = 69.

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The dynamic marking is *f* (forte).

The second system continues the piano introduction with similar rhythmic patterns. The right hand features a mix of eighth and sixteenth notes, and the left hand maintains the eighth-note accompaniment. The dynamic remains *f*.

The third system concludes the piano introduction. The right hand has a more active melodic line, and the left hand accompaniment becomes sparser towards the end. The dynamic marking changes to *p* (piano) for the final few notes.

CHORUS.

NEILA.
ZOLOE.
SOPRANO 1:
SOPRANO 2:

Ah! Ah! what
Ah! Ah! what
Ah! Ah! what
Ah! Ah! what

The chorus section features four vocal parts: NEILA, ZOLOE, SOPRANO 1, and SOPRANO 2. Each part begins with a rest followed by the exclamation "Ah!" and then the word "what". The piano accompaniment is written for the bottom two staves and includes dynamic markings of *fz* (forzando) and *p* (piano).

sweet de...light is ours,
 sweet de...light is ours,
 sweet de...light is ours,
 sweet de...light is ours,

Ah! Ah! how gai...ly pass the
 Ah! Ah! how gai...ly pass the
 Ah! Ah! how gai...ly pass the
 Ah! Ah! how gai...ly pass the

hours! To a soft and flow...ing measure, Our fai...
 hours! To a soft and flow...ing measure, Our
 hours! To a soft..... and flow...ing measure, Our
 hours! To a soft..... and flow...ing measure, Our

ry foot steps move! Dai . . . ly sing we
 fai . . . ry foot . . steps move! Dai . . . ly sing we songs . . . of
 fai . . . ry foot . . steps move! Dai . . . ly sing we songs of
 fai . . . ry foot . . steps move! Dai . . . ly sing we songs of

songs of plea . . sure, Roum . . de . . lays of love! Oh!
 plea . . sure, Roum . . de . . lays of love! Oh!
 plea . . sure, Roum . . de . . lays of love! Oh! may this
 plea . . sure, Roum . . de . . lays of love! Oh! may this

may this scene be . . fore your eyes, Bring all the joys of
 may this scene be . . fore your eyes, Bring all the joys of
 scene be . . fore your eyes, Bring all the joys of Pa . . ra . .
 scene be . . fore your eyes, Bring all the joys of Pa . . ra . .

Pa . . . ra . . . dise! Dai . ly sing we songs of plea . . . sure,

Pa . . . ra . . . dise! Dai . ly sing we songs of plea . . . sure,

. . . dise! Dai . ly sing we, dai . . . ly sing we songs of plea sure,

. . . dise! Dai . ly sing we, dai . . . ly sing we songs of plea sure,

Round . . . e . . . lays of love! Ah!

Round . . . e . . . lays of love! Ah!

Round . . . e . . . lays of love! Ah!

Round . . . e . . . lays of love! Ah!

Ah! what sweet de . . light is ours!

Ah! what sweet de . . light is ours!

Ah! what sweet de . . light is ours!

Ah! what sweet de . . light is ours!

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *f* and contain the exclamation "Ah!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Piano accompaniment for the first system, showing the right and left hand parts. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords. Dynamics include *fz* (forzando).

Second system of the musical score, featuring four vocal staves with lyrics. The lyrics are: "how gai...ly pass the hours! Dai...ly sing..... we". The vocal parts are marked with *fz* and *fz*.

Piano accompaniment for the second system, showing the right and left hand parts. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords. Dynamics include *p* (piano).

Third system of the musical score, featuring four vocal staves with lyrics. The lyrics are: "Dai...ly sing..... we songs of plea...sure." and "songs of plea...sure, Roum...de...lays, roum.de...lays of love!". The vocal parts are marked with *fz* and *fz*.

Piano accompaniment for the third system, showing the right and left hand parts. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords. Dynamics include *fz* (forzando).

May this scene be fore your eyes.....

May this scene be fore your eyes.....

May this scene be fore your eyes.....

May this scene be fore your eyes.....

Bring all..... the joys of Pa.....

Bring all..... the joys of Pa.....

Bring all..... the joys of Pa.....

Bring all..... the joys of Pa.....

ra-dise! May Oh! may this scene be.

ra-dise! May Oh! may this scene be.

ra-dise! May Oh! may this scene be.

ra-dise! May Oh! may this scene be.

fore your eyes, Bring all the joys of Pa...ra...dise! the

fore your eyes, Bring all the joys of Pa...ra...dise! the

fore your eyes, Bring all the joys of Pa...ra...dise! the

fore your eyes, Bring all the joys of Pa...ra...dise! the

joys of Pa...ra...dise!

joys of Pa...ra...dise!

joys of Pa...ra...dise! (to Lanskoï, who is watching the dancers.)
ABOULK AZIM.

joys of Pa...ra...dise! My friend.....

..... are you pleas'd?
gva

LANSKOI.

Oh! 'tis de...light...ful to

see, *gva* As trip... ping round they go,.....

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are "see, *gva* As trip... ping round they go,.....".

On the light fan... tas... tic toe,..... Re.

gva

This system contains the second line of music. The vocal line continues with the lyrics "On the light fan... tas... tic toe,..... Re.". The piano accompaniment continues with the same instrumental parts. The lyrics "On the light fan... tas... tic toe,..... Re." are written below the vocal line.

call... ing all the charms of the o... pe

This system contains the third line of music. The vocal line continues with the lyrics "call... ing all the charms of the o... pe". The piano accompaniment continues with the same instrumental parts. The lyrics "call... ing all the charms of the o... pe" are written below the vocal line.

ra to me! Dare I ask..... you,

This system contains the fourth line of music. The vocal line continues with the lyrics "ra to me! Dare I ask..... you,". The piano accompaniment continues with the same instrumental parts. The lyrics "ra to me! Dare I ask..... you," are written below the vocal line.

migh ty Sul tan, Tho' I may seem too

free, If un to these beau teous la dies, Pre .

ABOUL . LANSKOI .
 .. sent ed I might be? Thou! yes!

ABOUL LANSKOI .
 Thy wish is in discreet! What do you

dread? You say they're all o... be... dience.

grv I doubt not

their al... le... giance, But a stran... ger's gaze they fear to

LANSKOI. (*Smiling.*)

meet. Do they in... deed?

NEILA.

ZOËE. Ah! what sweet de... light is ours!

Ah! Ah! what sweet de... light is ours!

Ah! Ah! what sweet de... light is ours!

Ah! Ah! what sweet de... light is ours!

fz

CHORUS

A musical score for voice and piano. The score is arranged in systems. The top system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have lyrics: "Ah! Ah!" in the first two measures, followed by "how gai...ly pass the hours! To... a soft and" in the next two measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with lyrics: "how gai...ly pass the hours! To... a" and "how gai...ly pass the hours! To a soft". The piano accompaniment continues with similar rhythmic patterns. The third system has lyrics: "flow...ing measure, Our fai...ry foot...steps move!" and "soft and flow...ing measure, Our fai...ry foot...steps move!". The piano accompaniment includes a piano (*p*) dynamic marking. The fourth system has lyrics: "..... and flow...ing measure, Our fai...ry foot...steps move!" and "..... and flow...ing measure, Our fai...ry foot...steps move!". The piano accompaniment continues with similar rhythmic patterns. The score includes various musical notations such as dynamics (*f*, *fz*, *p*), articulation marks, and slurs.

Dai - ly sing we songs of plea - sure, Roun - de - lays of
 Dai - ly sing we songs of plea - sure, Roun - de - lays of
 Dai - ly sing we songs of plea - sure, Roun - de - lays of
 Dai - ly sing we songs of plea - sure, Roun - de - lays of

love! Oh! may this scene be - fore your eyes, Bring
 love! Oh! may this scene be - fore your eyes, Bring
 love! Oh! may this scene be - fore your eyes, Bring all... the
 love! Oh! may this scene be - fore your eyes, Bring all... the

all the joys of Pa - ra - dise! Dai - ly sing... we
 all the joys of Pa - ra - dise! Dai - ly sing... we
 joys of Pa - ra - dise! Dai - ly sing we dai - ly sing we
 joys of Pa - ra - dise! Dai - ly sing we dai - ly sing we

songs of plea . . sure, Rou . . de . . lays of love!

songs of plea . . sure, Rou . . de . . lays of love!

songs of plea . . sure, Rou . . de . . lays of love!

songs of plea . . sure, Rou . . de . . lays of love!

Ah! Ah! what sweet de . .

Ah! Ah! what sweet de . .

Ah! Ah! what sweet de . .

Ah! Ah! what sweet de . .

light is ours! Ah!

light is ours! Ah!

light is ours! Ah!

light is ours! Ah!

Ah! how gai...ly pass the hours
 Ah! how gai...ly pass the hours! Daily.
 Ah! how gai...ly pass the hours! Dai.
 Ah! how gai...ly pass the hours! Dai.

fz

Dai.ly sing..... we
 sing..... we songs of plea..sure.
 ly sing we songs of plea..sure, Rou..de...lays, rou..de..
 ly sing we songs of plea..sure, Rou...de...lays, rou..de..

songs of plea..sure. May this scene..... be..fore
 May this scene..... be..fore
 lays... of love May this scene..... be..fore
 lays... of love May this scene..... be..fore

f

your eyes Bring all the joys

your eyes Bring all the joys

your eyes Bring all the joys

your eyes Bring all the joys

... of Pa...ra...dise! May Oh! may this

of Pa...ra...dise! May Oh! may this

... of Pa...ra...dise! May Oh! may this

of Pa...ra...dise! May *g^{ua}* Oh! may this

scene..... be fore your eyes, Bring all the joys of

scene..... be fore your eyes, Bring all the joys of

scene..... be fore your eyes, Bring all the joys of

scene..... be fore your eyes, Bring all the joys of

Pa...ra...dise! the joys of Pa...ra...dise!

Pa...ra...dise! the joys of Pa...ra...dise!

Pa...ra...dise! the joys of Pa...ra...dise!

Pa...ra...dise! the joys of Pa...ra...dise!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

LANSKOI.

The second system begins with the section title 'LANSKOI.' in a bold, serif font. It features a vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking 'p' (piano) and a key signature change to two flats.

(Aside.)

Still no sound I hear! Can they have lost their

The third system starts with the instruction '(Aside.)' in italics. It contains a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

way?..... Some dan - ger new, I fear,..... Hath

The fourth system continues the vocal line and piano accompaniment from the previous system. The piano accompaniment maintains the same eighth-note accompaniment and chordal structure.

(to Aboulkuzim.)

caus'd this long de . . . lay. A. mong friends while the

glass Goes round, our minds we tell; We

toast our fav' . . . rite lass, The lass we love so

ANDANTE ♩ = 100.

well! (Chorus of Females behind the scenes.) (The rescuing party are here supposed to arrive)

O happy day! Let us be gay! From slave . . . ry We'll soon be

free! Away with sad . . . ness, And welcome gladness! In love a . . lone True joy is

BOUDOUR.

LANSKOI.

ABOUT

I can not tell what mean.....eth

Full well I know what

known!

p I can not tell what mean.....eth

This distant murm'ring sound!

'Tis o'er, — but yet it

mean.....eth

This distant murm'ring sound!

This distant murm'ring sound!

'Tis o'er, — but yet it

seem . . . eth

To float all a . . round!

'Tis o'er! but yet it seem.....eth

To float all a . .

seem . . . eth

To float all a round!

round!

Cres: *f*

ABOUT.

Ah! (Rushing in.) IRAK. What do I hear! (Seeing the Sultanas &c!)

The ene-my is near!

fz > p *f*

Dare.....

..... ye thus ap-pear! (Military music without)

p

TEMPO DI MARCIA.

Revenge! I'll be!

IRAK.

This sound I know. My sol - diers ap - proach. Not

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

ALEXIS.

What

so! By Or - sakoff led on, The foe is at the gate!

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

OLGA.

next is to be done? What now.....will be our fate? (to Alexis).

LANSKOI

Leave.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

me..... to re.. store fair Ol-ga to his care! A .. way!lest he see you, be:

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

ware! If he should recog - nise Thro' this deceit - ful veil, His Praseo - vi - as

eyes, No art would me a - -vail! Sweet hope alas! no more Would cheer my faithful

OLGA.
If he should recognise Thro' that deceit - ful
heart, From her whom I a - -dore, For ever doom'd to part!

- veil, His Praseo - vi - as eyes, No art would us a - -vail! Sweet hope a - - las no

more Would cheer my faithful heart, From him whom I a - -dore For ever doom'd to

part! NERILA A way, from hence begone! If seen, we are undone!

ZOLOE The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

ALEXIS

BOUD From hence I must be gone! If

LANS The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

The Sul-tan seems dis-or-der'd in his mind,

ABOUL

CHORUS

The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

The Sul-tan seems dis-or-der'd in his mind, dis-or-der'd in his

A way! from hence begone! If seen, we are undone! If

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

seen, we are undone! From hence I must be gone! If seen, we are un-

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

He'll ne-ver more trust wo-man-kind!

more trust wo-man-kind! De-cit-ful as the

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

mind, The Sul-tan seems dis-or-der'd in his mind, He'll ne-ver more trust

seen, we are no done! If he should recog- nize Thro' this de- ceit- ful veil,

Ho- Praseo, vi- as eyes, No art would us a

wo- man... kind! ne- ver... more trust wo- man

wo- man... kind! ne- ver... more trust wo- man

wo- man... kind! ne- ver... more trust wo- man

wind

wo- man... kind! ne- ver... more trust wo- man

wo- man... kind! ne- ver... more trust wo- man

wo- man... kind! ne- ver... more trust wo- man

wo- man... kind! ne- ver... more trust wo- man

vail! Would choe my Eith- ful heart! For e- ver doom'd to

kind! No! ne- ver... more trust wo- man... kind, No, ne- ver... more trust

kind! No! ne- ver... more trust wo- man... kind, No, ne- ver... more trust

Sweet hope a- las! no more From her whom I a- dore,

The Sil- fan seems dis- or- der'd in his mind, He'll ne- ver... more trust

He'll ne'er a- gain He'll ne'er a- gain

De- ceit- ful! De- ceit- ful!

kind! No! ne- ver... more trust wo- man... kind, No, ne- ver... more trust

kind! No! ne- ver... more trust wo- man... kind, No, ne- ver... more trust

kind! No! ne- ver... more trust wo- man... kind, No, ne- ver... more trust

kind! No! ne- ver... more trust wo- man... kind, No, ne- ver... more trust

part!...
 wo...
 For e... ver for e... ver doom'd... to
 trust... kind, trust...
 Ah... ne'er a gain will I trust wo...
 wo... man... kind... trust wo...
 wo... man... kind, trust wo...
 wo... man... kind, Hell ne'er trust wo...
 wo... man... kind, Hell ne'er trust wo...

wo... man... kind, Hell ne'er trust wo...
 Musical accompaniment for the first system.

part! A... way! a... way! a... way! If
 kind! O hap-py day! Let us be gay! let us be gay! In love a...
 kind! O hap-py day! Let us be gay! let us be gay! In love a...
 part! A... way! a... way! a... way! a... way! If
 kind! Hell ne... ver... more trust wo... man...
 kind! kind A... way! a... way! a... way! If
 kind! Deceit... ful de... cit... ful as the wind as the wind
 kind! O hap-py day! Let us be gay! Let us be gay! In love a...
 kind! O hap-py day! Let us be gay! Let us be gay! In love a...
 kind! O hap-py day! Let us be gay! O happy day! Let us be gay!
 kind! O hap-py day! Let us be gay! O happy day! Let us be gay!

kind! O hap-py day! Let us be gay! O happy day! Let us be gay!
 Musical accompaniment for the second system.

seen..... we here im- done! A- way! A-

- lone..... True joy is known! O hap- py day, Let us be

- lone..... True joy is known! O hap- py day, Let us be

seen..... we are im- done! a- way! a- way!

kind, he'll be - ver- more trust wo- man- kind! He'll ne- ver

seen here we are im- done! A- way! a-

I'll ne- ver- more trust wo- man- kind! Deceit- - ful! de- ceit- - ful

- lone..... True joy is known! O hap- py day! Let us be

- lone..... True joy is known! O hap- py day! Let us be

In.... love a - lone True joy is known! O hap- py day! Let us be gay!

In.... love a - lone True joy is known! O hap- py day! Let us be gay!

- way! a- way! If seen..... we are im-

gay! Let us be gay! In love a - lone..... true joy is

gay! Let us be gay! In love a - lone..... true joy is

Away! Away! A- way! A- way! If seen we are im-

more trust wo- man- kind! I'll ne- ver more trust wo- man

- way! A- way! A- way! A- way! If seen we are im-

as the wind! as the wind! ne- ver - more will I trust wo- man

gay Let us be gay In love a - lone in love a - lone True joy is

gay Let us be gay In love a - lone in love a - lone True joy is

O happy day! Let us be gay! In..... love a - lone True joy is

O happy day! Let us be gay! In..... love a - lone True joy is

done! A way! if seen, we are un done!

known! In love a lone True joy is known!

known! In love a lone True joy is known!

done! A way! if seen, we are un done!

kind! He'll ne ver more trust wo man kind!

done! A way! if seen, we are un done!

kind! ne ver more trust wo man kind!

known! In love a lone True joy is known!

known! In love a lone True joy is known!

known! In love a lone True joy is known!

known! In love a lone True joy is known!

ACT III.

Introduction.

ALLEGRO

♩ = 132.

The first system of the Introduction consists of two staves. The right staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a piano (p) dynamic. The left staff is in bass clef with the same key signature and common time signature, starting with a forte (f) dynamic. The music features a complex rhythmic pattern with many beamed notes and rests.

The second system continues the musical introduction with similar rhythmic complexity and dynamics, maintaining the two-staff format.

The third system continues the musical introduction with similar rhythmic complexity and dynamics, maintaining the two-staff format.

The fourth system continues the musical introduction with similar rhythmic complexity and dynamics, maintaining the two-staff format.

The fifth system continues the musical introduction with similar rhythmic complexity and dynamics, maintaining the two-staff format.

The sixth system continues the musical introduction with similar rhythmic complexity and dynamics, maintaining the two-staff format. It includes dynamic markings of forte (f) and piano (p).

The seventh system concludes the Introduction with a 'Segue Chorus' instruction. The notation shows a final chord in the right hand and a sustained chord in the left hand.

CHORUS & BALLAD "UNAVAILING ANGUISH"

OLGA.

ALLEGRO MODERATO.

SOPRANO 1^o

SOPRANO 2^o

CHORUS

PIANO

FORTE.

Un - a -vail - ing an - - guish Dis - tracts our la - dy dear,.....

Un - a -vail - ing an - - guish Dis - tracts our la - dy dear,.....

Still her heart doth lan.....guish, While falls the bit - ter tear! Oh!

Still her heart doth lan.....guish, While falls the bit - ter tear! Oh!

cease the strain of mourn . . ing; Dear la - - dy, sigh no more! May

cease the strain of mourn . . ing; Dear la - - dy, sigh no more! May

hap - py days re - turn - ing Thy peace of mind res - tore!

hap - py days re - turn - ing Thy peace of mind res - tore!

Cease, oh! cease to lan - guish, Nor sigh in sad des - pair!.....

Cease, oh! cease to lan - guish, Nor sigh in sad des - pair!.....

Still to soothe thine an - guish, Shall be our dai - ly care!

Still to soothe thine an - guish, Shall be our dai - ly care!

BALLAD — "MELODIOUS POWER"

ALLEGRO MODERATO $\text{♩} = 104.$

OLGA.

Me.....lo - dious power, Thy spell I fain would bor - row, In

PIANO. *p*

FORTE.

this sad hour To banish my sor - row!

p

(Sings)

Cynthia

f *p*

fair, but un - com - ply - ing. Said, with cold un - kind de - ny - ing, To her

(224)

lov - er sad - ly sigh - ing! Why wilt thou still sigh for me? For

me who am pet - tish, A flirt and co - quet - tish!" He re -

f

- plied? I'd die for thee..... In spite of all thy cru - el - - ty!"

p

(Resumes the song.)

I sing in vain! Alas! my grief In me - lo - dy finds no re - lief!" I am

p

spite... ful, ('Tis de - light - ful!) Al - ways teas - ing, No - ver

plea - sing; Child - ish, naugh - ty, Proud and haugh - ty; Fond..... of

change And apt..... to range; Fic.....kle e.....ver, Con - stant

ne - ver; Deceit - ful and cu - rious, Wild..... and fit - rious!" Still vow'd

he, I'll die for thee!..... In spite of all thy cru - el - ty!" "I..... love

dear - ly And sin - cere - ly, All..... the gems that spar..... kle

clear - ly, On the glos - sy hair Of a maiden fair; Li lies

trans - port, Oh what

white And dia monds bright! Oh! what trans - port, Oh! what

dance a mer ry

plea - sure, 'Tis to dance a mer ry mea - sure!" Still vow'd

he, "I'll die for thee, In spite of all thy cruel .. ty!"

Ah!

(227)

..... Ah!

The first system of the musical score consists of three staves. The top staff is a vocal line in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It begins with a rest followed by a melodic phrase starting on a G4, moving up stepwise to a B-flat4, then a B4, and ending with a quarter note G4. Above the first measure of this phrase is the number '(227)'. Below the vocal line, there are two piano staves. The upper piano staff contains a continuous eighth-note accompaniment. The lower piano staff contains a series of chords, primarily triads, that support the vocal line.

..... Ah!

The second system continues the musical score. The vocal line has a rest followed by a melodic phrase starting on a G4, moving up stepwise to a B-flat4, then a B4, and ending with a quarter note G4. Below the vocal line, the piano accompaniment continues with the same eighth-note pattern and chordal support.

..... Ah! III die for ..

The third system features the vocal line with a rest followed by a melodic phrase starting on a G4, moving up stepwise to a B-flat4, then a B4, and ending with a quarter note G4. The piano accompaniment continues with the same eighth-note pattern and chordal support.

thee.

p

The fourth system shows the piano accompaniment. The upper piano staff has a melodic line with a long note followed by a half note. The lower piano staff has a steady eighth-note accompaniment. The dynamic marking '*p*' (piano) is present.

f

The fifth system shows the piano accompaniment. The upper piano staff has a melodic line with a long note followed by a half note. The lower piano staff has a steady eighth-note accompaniment. The dynamic marking '*f*' (forte) is present.

AIR "THOU WONDER OF NATURE"

PIANO. *ALLEGRO* $\text{♩} = 116.$

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat major) and the time signature is common time (C).

ORSAKOFF.

Thou

won - der of na - ture, In form and in fea - ture! On earth I no - thing

see, But love ly Pras.co - vie! On earth I no - thing see,..... But

lovely Pras.co - vie! When I the day re - cal, The day when first we

met, My pride, my rank and all, E'en du - ty I for -

- get! Thou won - der of na - - - - - ture, In form and in

fea - - - - - ture, On earth I no - thing see But love - - - - - ly Pras - co -

vie! I no - - - - - thing see but love - - - - - ly Pras - co -

- vie. I no - - - - - thing see but Pras - - - - - co - vie!

(230)
(Listening.)

I hear the trumpet and the

drum, The hour of the re-view is come. (He opens the window.)

By slow de-grees ap-pear in sight Bat-

-tal-ion gay..... and squadron bright!

Yes! there they are, and I not near! What



would I give were Laos..... koi here!



Now I'm hot, now I'm cold, I'm hot and cold.....



..... and hot by turns; My bo..... som' free..... zes,



now..... it burns! now..... it burns! How

(Looking at the troops.)



now! raw re-cruits! raw re-cruits, yes, ev'ry one!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "now! raw re-cruits! raw re-cruits, yes, ev'ry one!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

Keep step! they can't! what

f

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Keep step! they can't! what". The piano accompaniment is marked with a forte (*f*) dynamic and features a more complex rhythmic pattern with many sixteenth notes in the right hand.

is to be done? What's to be done? What's to be done?

Cres: *f*

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "is to be done? What's to be done? What's to be done?". The piano accompaniment is marked with a crescendo (*Cres:*) and a forte (*f*) dynamic, with a rhythmic pattern of eighth notes in the right hand.

Marking the time.

Left — right — left — right — left — right — left — right!

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Left — right — left — right — left — right — left — right!". The piano accompaniment is marked with the instruction "Marking the time." and features a rhythmic pattern of eighth notes in the right hand.

You rogues, be — gone! be — gone!

3

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "You rogues, be — gone! be — gone!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, with a triplet of eighth notes marked with a "3" in the final measure.

Now I'm hot, and cold by turns, My bo..... som

free.....zes, now it burns! I am hot and

cold by turns, My bo..... som free .. zes, now it

burns! I am hot I am cold,..... I am hot and cold by

turns, My bo . som free - zes, now it burns, My bo . som free - zes, now it



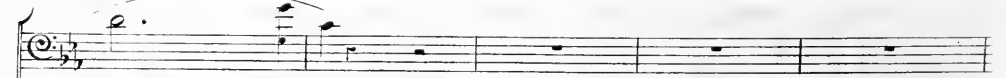
burns! I am hot, I am cold..... I am hot and cold by



turns; My bo - som free - zes, now it burns, My bo - som free - zes, now it



burns, My bo - som free - zes, now it burns, My bo - som free zes,



now it burns.



RECITATIVE.—"TO ADORN! DIDST THOU SAY?"

AIR.—"AH! TOO CRUEL DESTINY!"

OLGA.

ALLEGRO. ♩ = 152.

(Who is told by her guardian to put on her best apparel, for the reception of a suitor.)

PIANO

FORTE

ff

RECIT.

To a... dorn! didst thou say?

(Ah! me, what mis... ry!) All in gau... dy ar... ray, . . . For an...

fp

o... ther than he! Ah!..... too cru... el

ANDANTE. ♩ = 56.

des... ti... ny! Thy..... all pow'r... ful

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "des... ti... ny! Thy..... all pow'r... ful". The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

sway A hap... less vic... tim

The second system continues the vocal line with the lyrics "sway A hap... less vic... tim". The piano accompaniment maintains its rhythmic pattern, with some chords in the left hand becoming more complex.

I..... must now o...

The third system shows the vocal line with the lyrics "I..... must now o...". The piano accompaniment features a more active right-hand part with sixteenth-note runs.

bey! Deep in my beat..... ing

The fourth system continues with the lyrics "bey! Deep in my beat..... ing". The piano accompaniment has a consistent rhythmic accompaniment.

heart, To hide the love for which that heart is

The fifth system concludes the page with the lyrics "heart, To hide the love for which that heart is". The piano accompaniment includes a dynamic marking of *fz* (forzando) in the left hand.

break ing, From out dear friend to

fz

part, Life's on ly joy and hope for

fz

sa king, In vain I try! 'Twere best to

die! In vain I try! 'Twere best to die!

Rall.

Ah! too cru el des ti ny!

tempo.

Thy all pow'r... ful sway A:

hap less vic... tim I *tr*

..... must now o... bey! Oh! that he were but

near, To ban-ish my sor.. row and an..... guish! He for

whom I dai... ly lan..... guish, Whom 'en to

name a..... las!..... Whom

ALLEGRO NON TROPPO. ♩=104.

een to name I fear!

f

Re..... turn, my joy and

p

glad..... ness, Oh leave, Oh leave me not to mourn! My heart is full of

sad ness, Ah! re turn! This trem bling

heart, to thee in constant ne ver, Doth soft ly

whis per "Thine am I for e ver!" For thee I breathe a

fervent pray'r, Which an gels bright a lone can hear! Re turn to set me

free From chains, from chains and slav ery! Ah!.....

Cres. *fz*

Cres.

Re... turn my joy and glad... ness Oh!

leave, Oh! leave me not to mourn My heart is full of sad...

ness Re... turn!

gva

p

gva

Ah!

(242)

System 1: Treble clef with a melodic line of eighth notes, piano accompaniment in the middle and bass staves.

System 2: Vocal line with lyrics "gva Ah! re- turn!". Piano accompaniment includes dynamic markings *f* and *p*.

System 3: Treble clef with a melodic line and piano accompaniment. Includes dynamic marking *gva* and the lyric "Ah!".

System 4: Treble clef with a melodic line and piano accompaniment.

System 5: Treble clef with a melodic line and piano accompaniment.

Ah! re...turn, my joy, re...turn my

f

This system contains the first line of the musical score. It features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Ah! re...turn, my joy, re...turn my". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part begins with a forte (*f*) dynamic and consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

joy re...turn, re...turn, my joy, my joy, re..

This system contains the second line of the musical score. The vocal line continues with the lyrics "joy re...turn, re...turn, my joy, my joy, re..". The piano accompaniment continues with the same rhythmic pattern as in the first system.

...turn, Ah!..... re...turn!

f

This system contains the third line of the musical score. The vocal line concludes with the lyrics "...turn, Ah!..... re...turn!". The piano accompaniment continues, with a forte (*f*) dynamic marking appearing in the right-hand staff.

This system contains the fourth line of the musical score, which is entirely instrumental. It shows the continuation of the piano accompaniment from the previous systems, featuring the same rhythmic and harmonic patterns.

This system contains the fifth and final line of the musical score on this page. It continues the instrumental piano accompaniment, ending with a final chord in the right hand and a sustained chord in the left hand.

DUET.—“MY JOY AND MY PLEASURE?”

ALEXIS. *ALLEGRO.* ♩ = 126.

My joy and my pleasure, My life's on...ly

PIANO
FORTE.

trea...sure, 'Tis rap...ture to me Thy face a...gain to see!

(Alarmed.)
OLGA.

Some one may be near us! Some one may o'er...hear us! Be still! have a

p

ALEXIS.

care! Of dan...ger be...ware! Be...hold...ing thee, I

(245)
OLGA. (with emotion.)

live, I live a...gain! I oft have sigh'd "Where can he

ALEXIS.

be!" A sol.....dier on the tent.....ed plain,.... I

fought, I fought for glo...ry fame and thee! Let him who

will, a mo...narch be,..... I en - vy not the

re.....gal throne! While o...thers dream'd of vie.....to..

ry, I..... dream of thee, and thee a... lone, of

thee a... lone! My dear.....est friend, 'Till life shall end, 'Till life shall

OLGA. *pp* In an-gel form a...
pp end, I'll dream of thee, and thee a... lone! In an-gel form a...

round each faithful lo...ver, Cu...pid him...self with out stretch'd wing doth
 round each faithful lo...ver, Cu...pid him...self with out stretch'd wing doth

ho...ver: He throws the dart that gives... the smart,

ho...ver: He throws the dart that gives... the smart,

And he a...lone can cure the wounded heart,... 'Tis he a...

And he a...lone can cure the wounded heart,... 'Tis he

... lone, 'tis he a...lone can cure.....

..... a... lone..... 'tis he..... alone can cure.....

f *pp*

..... the wounded heart, 'Tis he a... lone, 'tis he a...

..... the wounded heart, 'Tis he..... a... lone..... 'tis he

lone can cure..... the wound ed heart!

..... a lone can cure the wound ed heart!

f *p* *f*

OLGA.

My guar dian un movd by tears of..... sor row,

p

No trou bles heed..... ing save his own, Cold ly would

give to an o ther to mor row The heart that beats for

thee a lone, for thee a lone for thee a

. lone, the heart that beats for thee a lone, the heart that beats for thee a lone!

pp In an gel form a round each faithful lo ver,

pp In an gel form a round each faithful lo ver,

Cu pid him self with out stretchd wing doth ho ver: He throws the

Cu pid him self with out stretchd wing doth ho ver: He throws the

dart that gives.... the smart, And he a lone can
 dart that gives.... the smart, And he a lone can

cure the wounded heart. 'Tis he a lone 'tis he a
 cure the wounded heart. 'Tis he a lone 'tis he

f lone can cure..... *pp* the wounded heart, 'Tis
 a lone can cure..... *pp* the wounded heart,

he a lone 'tis he a lone can cure..... the
 'Tis he a lone 'tis he a lone can cure..... the

ALLEGRO. ♩ = 160.

wound . . . ed heart. Hope on our path gaily

wound . . . ed heart. ALLEGRO. ♩ = 160.

smil ing, Ev'ry sor. row be guil

On our path gai . . . ly smil ing, Ev' . ry sor. row be .

. . . ing, Our com . pa . nion shall be Till we die or are

. . . guil ing, Our com . pa . nion shall be ,

free on our path gaily smil ing, Ev'ry sorrow be .

Till we die or are free. On our path gaily smil

gill ing, Our com pa nion shall
 ing, Ev ry sor row be gill ing, Our com pa nion shall

be Hope our com pa nion shall
 be Hope our com pa nion shall

be, Come join we heart and hand, join heart and
 be, Come *p* join we heart and hand,

hand, O... bey loves com - - mand.
 join heart and hand, O... bey loves com -

Sweet hope gai-ly smi-ling, Ev'ry sor-row be-
 mand. Sweet hope gai-ly smi-ling,

...guil-ling, Our com-pan-ion shall be,
 Ev'ry sor-row be-guil-ling, Our com-pan-ion shall

Our com-pan-ion shall be. Hope..... on our path gai-ly
 be, Our companion shall be,

smil-ling, Ev'ry sorrow be-guil-ling, Our companion shall
 On our path gai-ly smil-ling, Ev'ry sorrow be-guil-

be.....Till we die or are free. Let us join..... heart and
 ing, Our companion shall be,Till we die or are free. Let us join

hand, And o....bey..... love's com.mand, Let us join heart and
 heart and hand, and o. bey love's command; let us join

hand, And o....bey..... love's com. mand. Sweet hope gai..ly
 heart and hand, and o. bey love's command. Sweet hope

smil.....ing, Our..... com. pa.....nion shall
 gai..ly smil.....ing, Our..... com. pa.....nion shall

fz *p* *fz* *p* *fz* *p* *fz* *p*

be Let us join heart..... and hand, And..... o.....

be Let us join heart..... and hand, And..... o.....

...bey lov's com mand, lov's com mand!

...bey lov's com mand, lov's com mand!

AIR — "FEARLESS I BRAVE?"

ALEXIS

ALLEGRO $\text{♩} = 120.$

Fearless I brave, dear maid, I brave for thee, Si-

PIANO FORTE

p

- he... rian chains and sla - ve - ry! E'en death to meet, For

f

O! - gas sake 'twere sweet! Could I but call her mine, e'en.... for an hour, Low

p

Din:

..... at her feet like fa - ded-flow'r, Con - tent could I For

f

beau-teous Ol - ga die! Be - fore the al - tar kneel - ing, Oh what

Dim:

dreams.... of de - light Seem o'er my sen - ses stea - ling, While

mu - tual vows we plight.... My beau - teous bride pos - ses - sing, All

dan - ger I scorn, With love past ex - pres - sing My

bo - som doth burn..... Fear - less I brave, dear maid, I

brave for thee, Si...be...rian chains and sla...ve-ry! E'en death to meet For

O!...gas sake 'twere sweet! Oh! could I call her mine e'en..... for an hour, Low

..... at her feet like fa...ded flow'r, Con...tent could I For

beauteous O!...ga die! Yet ah! this dream of glad...ness, Can but

last for a day! Let then my heart in mad.....ness, Still

re-vel while it may! . . . I reek not of to-mor-row, This

hour makes Ol-ga mine! Be-gone all earth-ly sor-row, My raptures are di-

-vine Fear-less I brave, dear maid, I brave for thee, Si-be-rian chains and

sla-ve-ry! E'en death to meet For Ol-ga's sake 'twere sweet! Oh! could I

call her mine e'en for an hour, Low at her feet like fa-ded flow'r, Con-

tent could I For beauteous Ol- ga die! Oh! could I call her mine e'en

f *Dim.*

for..... an hour, e'en for an hour, Oh! could I call her mine, e'en

fz

for..... an hour, e'en for an hour! Con.....tent could

fz *p* *f*

I For Ol- ga die.

ff

AIR — "TO LOVE, 'TIS PLAIN, IS NOUGHT BUT PAIN"

LANSKOI

ALLEGRO. $\text{♩} = 126.$

PIANO FORTE.

To love, 'tis plain, Is nought but

p

pain; Then why do we the tor...ment bear? A lo...ver's

grief, With out re... lief, Too oft doth end in dark des...

...pair! O melan... cho. ly Trouba... dour, A prey to Cupid's mighty

pow'r, Id have you know what must be done! Of love your su... per... flu... i...

... ty Give un... to others who have none, And thus for love no longer die! I tell to

you, What you must do, And thus for love no lon... ger



die! I tell to you, I tell to you what you must do, And thus for

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 is one sharp (F#) and the time signature is 4/4. The lyrics are: "die! I tell to you, I tell to you what you must do, And thus for".



love no longer die, for love no longer die, And thus for love no longer

This system contains the second line of the musical score. The lyrics are: "love no longer die, for love no longer die, And thus for love no longer".



die!

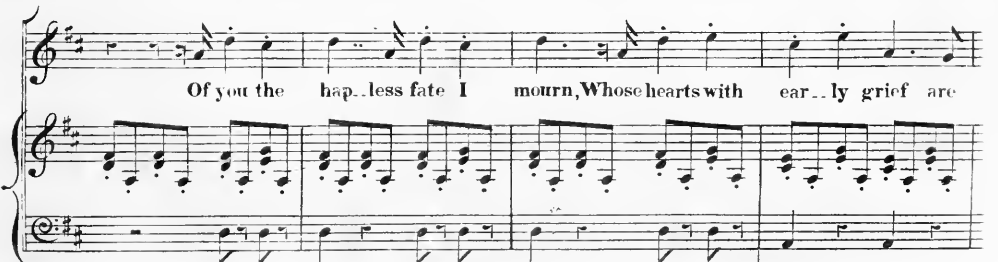
f

This system contains the third line of the musical score. The lyrics are: "die!". A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment.



p

This system contains the fourth line of the musical score. A dynamic marking of *p* (piano) is present at the end of the piano accompaniment.



Of you the hap..less fate I mourn, Whose hearts with ear..ly grief are

This system contains the fifth and final line of the musical score. The lyrics are: "Of you the hap..less fate I mourn, Whose hearts with ear..ly grief are".

torn, Who vain...ly heave the ten...der sigh, In me...mo

...ry of days gone by! All you who pine in so...li...

tude, (I speak, be...lieve me, for your good) I'd have you know what must be

done! Of grief your su...per...flu...i...ty Give un...to o...thers who have

none; And thus for grief no longer die! I tell to you What you must

do, And thus for grief no lon.....ger die! I tell to

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 staff. The lyrics are: "do, And thus for grief no lon.....ger die! I tell to". The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

you, I tell to you what you must do, and thus for grief no lon. ger

This system contains the second line of the musical score. The lyrics are: "you, I tell to you what you must do, and thus for grief no lon. ger". The piano accompaniment continues with a steady eighth-note pattern.

die, for grief no lon. ger die, And thus for grief no lon.....ger

This system contains the third line of the musical score. The lyrics are: "die, for grief no lon. ger die, And thus for grief no lon.....ger". The piano accompaniment features a consistent eighth-note accompaniment.

die.

f

This system contains the fourth line of the musical score. The lyrics are: "die.". The piano accompaniment begins with a forte (*f*) dynamic and consists of a dense, rhythmic pattern of eighth notes.

This system contains the fifth and final line of the musical score. It shows the continuation of the piano accompaniment, which remains a dense eighth-note texture. The vocal line is mostly silent in this system.

PRAYER — "O POWER SUPREME"

MODERATO. ♩ = 104.

ORGAN.



PRIEST.

O Pow'r su... preme, Ac. cept our humble pray'r!

SOPRANI.

p

TENORE.

p Ac.

BASSO.

p Ac.

Ac.

CHORUS.



From dan... ger guard the new... ly wed... ded pair!

cept our humble pray'r!

The

cept our humble pray'r!

The

cept our humble pray'r!

The



May they en . . joy True love without al . . loy!

new.ly wed.ded pair!

True

new.ly wed.ded pair!

True

new.ly wed.ded pair!

True

Their path . . way strew With flowrs of ro.sy hue!

love without al . . loy!

Their

love without al . . loy!

Their

love without al . . loy!

Their

path . . way strew With flowrs of ro.sy hue!

path . . way strew With flowrs of ro.sy hue!

path . . way strew With flowrs of ro.sy hue!

FINALE "WHEN THIS LETTER YOU SHALL READ"

ALLEGRO *(Reading)*
♩ = 132.

ORSAKOFF.

"When this let-ter you shall read, I am number'd with the

PIANO FORTE.

LANSKOI. *(Aside)* *(Reading)*
ORS.

dead! Gracious Pow'rs! A stroke like this could alone command suc-cess! "By

thee were blight-ed the hopes of my youth, Thy

ring I re-...turn as the pledge of my truth!"

(Reading)

Too true! it is mine! "I vow'd till life should

Cres: *f* *p*

end, I neer would it re... sign! Think sometimes on a friend, Who died for love of

thee!" She died for love of me! She died for love of me! O beauteous

Pras... co... vie!..... Bright flow'r of love and truth! Cut

f *p* *fp*

off in ear... ly youth! To die for love of me!... for

fp *fp* *fp*

love of me! to die for love of me,..... for love of

LANSKOI. (Aside.)
me! These thoughts, full well I see, Will rouse his van-i-ty! And overcome by

pride, His grief will soon sub- side, His grief..... will soon sub-

ALLEGRO $\text{♩} = 112.$
-side. (The sound of an approaching procession is heard)

LANSKOI. (Joyfully.) **ORSAKOFF.**
The wedding's o'er! Poor youth! As

LANSKOI.

yet he doth not know.... His sis-ter's fate! To mi-tigate the

fz > p

ORSAKOFF. LANSKOI.

blow, Let it now be our care..... Right! If...

fz > p

..... we should re-veal At once the mournful tale... 'Twould drive him to des-

ORSAKOFF.

-pair! the mournful tale would drive..... him to des-pair!

Cres:

cres. do f p

SOPRANO. 1^{mo} & 2^{do}

(272)

CHORUS

Hail! wedded pair! hail! hap-py day! Ba...nish dull

Hail! wedded pair! hail! hap-py day! Ba...nish dull

Hail! wedded pair! hail! hap-py day! Ba...nish dull

care, Let all be gay! Long may they live new

care, Let all be gay! Long may they live new

care, Let all be gay! Long may they live new

joys to prove! Re...ward of true and faith...ful

joys to prove! Re...ward of true and faith...ful

joys to prove! Re...ward of true and faith...ful

ALEXIS.

(273)

ORSAKOFF.

What now?

He pities

Ah! wretched youth!

I.... pi... ty thee!

love!

love!

love!

me!

he pities

me!

The fi... nal hour is come,

When

LANSKOI.

I must meet my doom! Nay! nay, nay, no more, I vow,..... Shall

fear your heart ap... pal!

Your sis - ter I have kill'd - that's

ALEXIS.

ORSAKOFF.

all! O joy! My love is dead, my love is dead! In vain with

LANSKOI. (Aside.)

fate I strive, She's dead; poor hapless maid! Who no... yr was a live

ORSAKOFF.

O Prasco... vie!... Pras... co...

-vie! To die..... for love of me! for love of me!.....

Hail! wed.ded pair!

Hail! wed.ded pair!

Hail! wed.ded pair!

.....

Hail! hap-py day! Ban-ish dull care, Let all be

Hail! hap-py day! Ban-ish dull care, Let all be

Hail! hap-py day! Ban-ish dull care, Let all be

gay! Long may they live, new joys to prove, Re-

gay! Long may they live, new joys to prove, Re-

gay! Long may they live, new joys to prove, Re-

-ward of true and faith-ful love! Re-ward of

-ward of true and faith-ful love! Re-ward of

-ward of true and faith-ful love! Re-ward of

true and faith-ful love! Re-ward of true.....
 true and faith-ful love! Re-ward of true.....
 true and faith-ful love! Re-ward of true.....

..... of true and faith-ful
 of true and faith-ful
 of true and faith-ful

love!
 love!
 love!





