

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# L'ETOILE DU NORD

AN OPERA

IN THREE ACTS

COMPOSED BY

## GIACOMO MEYERBEER

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY  
BERTHOLD TOURS.

THE ENGLISH VERSION BY  
HENRY F. CHORLEY.

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NOTE.—The English translation of the Opera having been left unfinished by MR. CHORLEY, it has been completed for this Edition by the REV. J. TROUTBECK.

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*Ent. Sta. Hall.*

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# ACT II.

No. 26.

## WALTZ.

SCENE.—A Russian camp, tents at the back of the stage. On the right and on the left, soldiers in groups; arms piled, &c., &c. Natalia, Ekimona, and other sutlers, moving about or dancing with the soldiers.

*Allegro moderato e pesante.*

PIANO.  
♩ = 126.

*Str. f* *ff Str. & Hns.*

Cello, D. Bass & Essn. *pesante.*

Detailed description: This system shows the beginning of the piano accompaniment. The right hand (treble clef) plays a melody with eighth notes and quarter notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Allegro moderato e pesante' and the time signature is 3/8. Dynamics include 'f' and 'ff'. The woodwinds (Str. & Hns.) are indicated to play 'ff'. The strings (Cello, D. Bass & Essn.) are marked 'pesante'.

Detailed description: This system continues the piano accompaniment. The right hand features a series of chords and moving lines, while the left hand maintains a steady eighth-note pattern. A triplet of eighth notes is marked with a '3' above it.

*Sva* .....  
*Picc.*

*ff* *pesante.*

Detailed description: This system introduces a Piccolo part in the right hand, marked 'Sva' and 'Picc.'. The piano accompaniment continues with 'ff' dynamics and 'pesante' character. A triplet of eighth notes is marked with a '3' above it.

*Sva*.....

*tr*

Detailed description: This system continues the Piccolo part and piano accompaniment. A trill is marked with 'tr' above a note in the right hand.

*tr*

Detailed description: This system continues the piano accompaniment. A trill is marked with 'tr' above a note in the left hand.

*Sva*.....  
*Picc.*

*tr* *tr*

Detailed description: This system continues the Piccolo part and piano accompaniment. Two trills are marked with 'tr' above notes in the right hand.

(The curtain rises.)

First system of musical notation, featuring piano (p), crescendo (cres.), più cres., and molto cres. markings.

Second system of musical notation, featuring *ff Tutti.* marking.

Third system of musical notation, featuring a triplet of eighth notes.

Fourth system of musical notation, featuring *tr* (trill) and *Wind.* markings, and *ff pesante.* marking.

D. Bass & Bssn.

Fifth system of musical notation, featuring a *tr* (trill) marking.

Sixth system of musical notation, featuring *dolce e leggiero.* and *p Str. & Wind.* markings.

Seventh system of musical notation, featuring a *tr* (trill) marking and a *ff* marking.

First system of the musical score, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of the musical score. It includes dynamic markings *ff* and *p dolce e leggiero.* The treble staff continues with intricate melodic patterns, and the bass staff has a more rhythmic accompaniment.

Third system of the musical score, showing further development of the melodic and accompanimental lines in both staves.

Fourth system of the musical score, featuring a series of dynamic markings: *p*, *cres.*, *più cres.*, *molto cres.*, and *ff Tutti.* The music builds in intensity and volume.

Fifth system of the musical score, ending with a double bar line and a 2/4 time signature. The treble staff has a triplet of eighth notes.

Sixth system of the musical score, starting with the tempo marking *Un poco più mosso.* and a quarter note equal to 144 (♩ = 144). It also includes the dynamic marking *pp Tutti. leggiero e staccato.*

Seventh system of the musical score, continuing the piece with a lighter and more detached feel as indicated by the previous markings.



This musical score page contains seven systems of music, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Key markings and annotations include:

- p* (piano) and *con delicatezza.* (with delicacy) in the second system.
- Str. & Wind.* (Strings and Winds) in the second system.
- f* (forte) and *p* (piano) in the third system.
- Vn.* (Violin) in the third system.
- con delicatezza.* in the fourth system.
- ff* (fortissimo) and *Tutti.* in the fifth system.

The score concludes with a final cadence in the seventh system.

RECIT.—“YOU’VE DANCED ENOUGH.”

(As the curtain rises every one is discovered waltzing. The female dancers are partly dressed as young recruits, part as drummer boys; the female chorus the same. Catherine is seen, too, dressed as a recruit.)

RECIT. GRITZENKO (coming forward).

You've danc'd e - nough, you've waltz'd e - nough, and drank e-nough to craze an  
 La dan - za or - mai la - sciar con - vien, più del - lo schnick vi scon - vol - ge la

PIANO. *fp Str.*

ar-my, So 'tis just now the time for a lit-tle jol-ly singing. You Cossack ! 'tis you to lead the  
 tes-ta, Or sa - rà me - glio dir la piace - vol can-zo - net - ta. Co - sac - co, a te-sta il commin -

*f*

ISMAILOFF. (with assurance.)

way. That I will, that I will, and with due re-gard for our mo-dest heroes, Mysong shall be, as  
 - ciar Vo-lon-tier con pia - cer, sen - za al - cun ur-tar nel proprio o - nor, io pos-so io penso, '.

*Allegro ben moderato. ♩ = 108. p*

*f* *Tnr.*

Cello. & D. Bass. *p*

youshall hear, a tru - ly true and dash-ing lay To the re-nown of our gaytroop of ri-ders, the re -  
 ca - po - ral can-tar-vi u-na can - zo - ne ad o - - nor del - la ca - val - le - ri - a ad o -

*p* *Ob. & Cl.* *Bssm.*

GRITZENKO (sulkily).

- nown of our gay troop of ri - ders. Start off, start off.  
 - nor del-la ca - val - le - - ri - a. Di - te, di - te.

*f Str. p*

Cello. & D. Bass *pizz.*

*Allegro con spirito.*

PIANO.  $\text{♩} = 160.$

Cornets & Hns. *f stac.*

*ISMALOFF. (Vigorously.)*

Sharp as a blade, And  
Bel ca-va-lier, del

*tr.*

Tutti.  
Ped.

Cornets & Hns. *mezza voce e leggiero.*

straight as reed, Light-foot-ed as a dan-cer, As sharp as blade, as straight as reed, As  
cuor d'ac-ciar, sul suo des-trier si slan-cia, si slan-cia, si slan-cia sul

*ff.*

light as a - ny dan - cer.  
suo des - trier si slan - cia.

*molto accel.* *tempo primo.*

*molto accel.* *tempo primo.*

Mount - ed knight, On charg - er bright, Who would not be a Lan - cer? A mounted knight, On  
Ei può sfi - dar il mon - do in - ter Nell' im - pu - gnar la lan - cia. Nell' im - pu - gnar, nell'

Cornets & Hns. *p*

charg - er bright, Who would not be a Lan - cer?  
*im - pu - gnar, nell' im - pu - gnar la lan - cia.*

*molto accel.* *tempo lmo.*  
*cres.* *molto accel.*

The trum - pet sounds, The chargers neigh. To glo - ry's field We ride a -  
*Al - lor che il suon di trombe u - di Del ca - va - lier Il cuor gio -*

*p staccato.* *Str. & Hns.*

- way ; You hea - vy ones who go on foot, Make way, make way, make way, make way there.  
*i, E fè tre - mar le schiere a piè, tre - mar, si fè tre - mar, tre - ma - - re.*

*Wind.* *f* *tr* *cres.*

Like mount - ed knight, On charg - er, Who would not be a Lan - cer, be a  
*Tre - pi - da al cor - so o - gnun . Del suo de - strier ve - lo - ce, del de -*

**CHORUS.**  
**TENORS.**

Like mount - ed knight, On charg - er, Who would not be a Lan - cer, be a  
*Tre - pi - da al cor - so o - gnun . Del suo de - strier ve - lo - ce, del de -*

**BASSES.**

Like mount - ed knight, On charg - er, Who would not be a Lan - cer, be a  
*Tre - pi - da al cor - so o - gnun . Del suo de - strier ve - lo - ce, del de -*

*Tutti.* *Wind.* *f* *Str.*

*pp.*  
 Lan - cer, would not be a Lan - cer? With  
 - strier, del de - strier suo ve - lo - ce. Eh,  
*pp.*  
 Lan - cer, would not be a Lan - cer? With  
 - strier, del de - strier suo ve - lo - ce. Eh,  
*pp.*  
 Lan - cer, would not be a Lan - cer? With hop, hop, hop, hop, hop,  
 - strier, del de - strier suo ve - lo - ce. Eh, hop, hop, hop, hop, hop,  
*staccato e leggiero.*  
 Cornets, Hns. & K. Dr. *p.*

hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
 with eh, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop,  
*Cl. Bsn. Hns. Cello. & D. Bass.*  
*f* *Tutti.* *stac. e pesante.*

*Picc.*  
*f*

ISMAILOFF.  
 We, like the wind, de - light to range, Care - less and e - ver sport - ing; We, like the wind, de -  
 Bel ca - va - lier, can - gear a - ma, A tut - te sem - pre pia - ce; La guer - ra, la  
 Cornets & Hns.

light to range, e - ver care - less and sport - - - ing.  
 guer - ra re so l'ha de-stro au - da - - - ce.

*Fl.* *molto accel.* *tempo lmo.*

So, mer - ry maids, look out for change When we come to you court - ing, So, mer - ry maids, look  
 D'es - ser leg - gier per - mes - so e - gli è Nel - la trup - pa leg - gie - ra, per - mes - so è - gli è, per -

*p* *Cornets & Hns.*

out for change When we come to you court - - - ing.  
 mes - so e - gli è Nel - la trup - pa leg - gie - - - ra.

*Fl.* *molto accel.* *tempo lmo.*

We have the key to ev' - ry heart; And hav - ing won it, we quick de -  
 In o - gni sen de - stan - do a - mor, E - gli è mo - del - lo de' se - dut -

*Cornet.* *p staccato.* *Str. & Hns.*

- part. Ye ten - der ones, who wait to yield, Be - ware, be - ware, be - ware, be - ware all!  
 - tor. Del - la bel - ta te - men - te ci ri - de si, del - la bel - tà te - men - te.

*Wind.* *f* *cres.*

*ff*

Chang-ing and e-ver lov-ing, Who would not be a Lan-cer? be a Lan-cer, would  
*Che vin-ta dal l'a-mor se-gue il suo de-strier cor-ren-te, se-gue il suo de-strier*

TENORS.

Chang-ing and e-ver lov-ing, Who would not be a Lan-cer? be a Lan-cer, would  
*Che vin-ta dal l'a-mor se-gue il suo de-strier cor-ren-te, se-gue il suo de-strier*

BASSES.

Chang-ing and e-ver lov-ing, Who would not be a Lan-cer? be a Lan-cer, would  
*Che vin-ta dal l'a-mor se-gue il suo de-strier cor-ren-te, se-gue il suo de-strier*

*Tutti. ff*  
*Wind.*

*Str.*

not be a Lan-cer? With *pp*  
*suo de-strier cor-ren-te, Eh,*

not be a Lan-cer? With *pp*  
*suo de-strier cor-ren-te, Eh,*

not be a Lan-cer? With *pp* hop, hop, hop, hop, hop,  
*suo de-strier cor-ren-te, Eh, hop, hop, hop, hop, hop,*

*staccato e leggiero.*

*p* Cornets, Hns. & K. Dr.

*ff*

hop, hop, hop, hop, hop! hop, hop, hop, hop!  
*hop, hop, hop, hop, hop!*

hop, hop, hop, hop, hop! hop, hop, hop, hop!  
*hop, hop, hop, hop, hop!*

with *ff* hop, hop, hop, hop, hop, hop, hop, hop, hop, hop!  
*ch, hop, hop, hop, hop, hop, hop, hop, hop, hop, hop!*

*Picc.*

*ff Tutti.*

RECIT. GRITZENKO (*importantly*).

Not so bad; but your song tells some-thing like a sto-ry A-gainst the gre-na-  
*Al-to là! tal can-zon of fen-de-re mi sem-bra l'o-nor dei gra-na-*

PIANO.

*Andantino.* ♩ = 80.

- diers of whom cor-po-ral am I. Let me there-fore, in turn, in  
 - tier, di cui son ca-po-ral E di-fen-der vor-rei la

*Bssn. p* *Str. pizz.*

*stringendo.*

hon-our of their glo-ry, To sing a bet-ter dit-ty bold-ly  
*glor-ia e l'o-nor no-stro Con u-na bal-la-ta che sia le-*

*Str. arco.* *p*

*Allegro Vivace.*

*try. al.* CHORUS.—TENORS. *f* You young-sters hard-ly beard-ed, You shall  
*E voi gio-vin-co-scrit-ti, un po*

BASSES. *f* Come, fire a-way.  
*E-gli ha-ra-gion.*

Come, fire a-way.  
*E-gli ha-ra-gion.*

*Allegro Vivace.*

*Str. f* *RECIT.* *p*



share in the bur - den, If but for the ex - er - cise sake.  
*d'ar - te e nò fos - se so - lo per ma - no rar più ben.*

*Maestoso.*  
 Look at me, and pay at - ten - tion, Look at me, and pay at - ten - tion,  
*Or cia - scun ben fac - cia at - ten - zion, Si cia - scun fac - cia at - ten - zion,*

*Maestoso* ♩ = 104.  
*p Str.*

*stringendo.*  
 And to the bold gre - na - dier . . . . . Keep time and join the cho - rus.  
*Al co - di - ce guer - rier . . . . . ro Del Rus - so gra - na - tie - ro.*

No. 30. SOLO AND CHORUS.—“GRENADIERS, IN WARLIKE ORDER.”

(Gritzenko puts the recruits through their exercises. Two-thirds of the women are dressed like recruits the rest as vivandières. Natalia and Ekimona sing with the first Sopranos.) *Ob. Cl. Tpts. & Hns.*

*Allegretto maestoso, tempo di marcia.*

PIANO.  
 ♩ = 126.

*ff* *p*  
*Cello, D. Bass & Bssn.* *K. Dr.*

*ff* *p*

*Sca.....*

*Picc. Fl. Ob. & Side Dr.*



rit. no. When a no - ble siege in - vites you, Nei - ther  
In un gior - no di bat - ta - glia Pa - ri

*f* Trrrrum, Trrrrum, Trrrrum, Trrrrum, *f* Trrrrrrrrrrum, Trrrrrrrrrrum,

*f* Trrrrum, Trrrrum, Trrrrum, Trrrrum, *f* Trrrrrrrrrrum, Trrrrrrrrrrum,

*f* Trrrrum, Trrrrum, Trrrrum, Trrrrum, *f* Trrrrrrrrrrum, Trrrrrrrrrrum,

*f* Hns. *Bsn. Tnr. Cello. & D. Bass.* *f* *Str.* *p*

wall nor tow'r af - frights you; For 'tis pe - ril that delights you, For 'tis  
sie - te a una mu - ra - glia. Per cui bom - be, per cui fuo - co Non son

Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum,

Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum,

Trrrrrrrrrrum,

*f* *Cello.* *f* *mf*



*p*

- - rum. March on! march on! *Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on!*  
 - - rum. Va! va! va! va! *Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va!*

1st TENORS. *dolce e cantabile.*

We'll then put forth the merit Of  
 No per ar dir per fe de Nes

2nd TENORS.

on! on! *Trrrrrrrrrrrum, on! Trrrrrrrrrr -*  
 va! va! *Trrrrrrrrrrrum, va! Trrrrrrrrrr -*

BASSES.

on! *Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on!*  
 va! *Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va!*

*dolce e cantabile.*

Cello. & Hn.

*p*

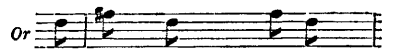
Hns. & D. Bass. Tromb.

on! *Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on!*  
 va! *Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va!*

our un daunt ed spi rit, 'Tis pe ril that de  
 - sun mai mai v'ec ce de, ri - - diam all . . suon dell

- - rum, on! *Trrrrrrrrrrrum, on! Trrrrrrrrrrrum, on! Trrrrrrrrrr -*  
 - - rum, va! *Trrrrrrrrrrrum, va! Trrrrrrrrrrrum, va! Trrrrrrrrrr -*

on! *Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on! on! Trrrrrrrrrrrum, on!*  
 va! *Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va! va! Trrrrrrrrrrrum, va!*



I'll trum - pet forth the  
No, per ar - dir per

on! *Trrrrrrrum*, like jo - vial gre - na - diers. I'll trum - pet forth the  
 va! *Trrrrrrrum*, e a - van - ti o - gnor mar - ciam. No, per ar - dir per  
 SOPRANOS.

Like jo - vial and true Russian gre - na - diers. *Trrrrrrrum*,  
 e a - van - ti o - gnor mar - ciam, o - gnor mar - ciam. . . . . *Trrrrrrrum*,

lights us, Like jo - vial and true Russian gre - na - diers.  
 ar . . . mi, e a - van - ti o - gnor mar - ciam, o - gnor mar - ciam.

rum, on! *Trrrrrrrum*, jo - vial gre - na - diers.  
 rum, va! *Trrrrrrrum*, van - ti o - gnor mar - ciam.

on! *Trrrrrrrum*, on! jo - vial gre - na - diers.  
 va! *Trrrrrrrum*, va! van - ti o - gnor mar - ciam.

*Tpt. Fl. & Cl.*  
*dolce.*  
*Ped. \**

me - rit Of your un - daunt - ed  
 fe - de Nes - sun mai mai vi ec -

me - rit Of your un - daunt - ed spi - rit, For  
 fe - de Nes - sun mai mai vi ec - ce - de, Ri -

*Trrrrrrrum*, *Trrrrrrrum*, *Trrrrrrrum*,  
*Trrrrrrrum*, *Trrrrrrrum*, *Trrrrrrrum*,

*f*  
*Trrrrrrrum*,  
*Trrrrrrrum*,  
*f*  
*Trrrrrrrum* -  
*Trrrrrrrum* -

*ff Tutti.*









*Sva*.....

*ff tutta forza.*  
*Tutti.*

*VI.* *Tpt.*

*Str.*

And in war if you bring ru - - - in, You do  
 So - vra tut - to con le bel - - - le, E sian

*Trill*

*Trill*

*Trill*

*ff* *p* *Str.* *f* *p*

*Cello. D. Bass & Bssn.*

con - quer, too, in woo - - ing, On the maids of ev' - - ry  
 pur le più ru - bel - - le. Gra - na - tie - - ro Mo - - sca -

*f*  
 Trrrrrrrrrum,  
 Trrrrrrrrrum,

*f*  
 Trrrrrrrrrum,  
 Trrrrrrrrrum,

*f*  
 Trrrrrrrrrum,  
 Trrrrrrrrrum,

*f* *p*

na - - tion When-e'er you take compas - sion. If this morn - ing they a -  
 vi - - ta Suo sen - no fa bril - lar si. Il ri - gor mai sciog - lie il

*f* *f*  
 Trrrrrrrrrum, Trrrum, Trrrum,  
 Trrrrrrrrrum, Trrrum, Trrrum,

*f* *f*  
 Trrrrrrrrrum, Trrrum, Trrrum,  
 Trrrrrrrrrum, Trrrum, Trrrum,

*f* *f*  
 Trrrrrrrrrum, Trrrum, Trrrum,  
 Trrrrrrrrrum, Trrrum, Trrrum,

*f* *p* *tr* *f* *Ins.* *Bass. Trnr.*  
*Cello. & D. Bass.*

- buse you,                      Ere the ev - ning they                      must choose you,                      And to - mor - row                      weep to  
*lac - cio*                      *D'un a - mor*                      *co - st*                      *te - na - ce*                      *Ei dis - temp**ra*                      *neve e*

*f*  
 Trrrrrrrrrrrum,  
 Trrrrrrrrrrrum,                      Trrrrrrrrrrrum,                      Trrrrrrrrrrrum,  
*f*  
 Trrrrrrrrrrrum,  
 Trrrrrrrrrrrum,                      Trrrrrrrrrrrum,                      Trrrrrrrrrrrum,  
*f*  
 Trrrrrrrrrrrum,  
 Trrrrrrrrrrrum,  
*f*  
*Str.* *>* *f* *p* *f* *Cello.* *f* *mf*

lose you,                      And to - mor - row                      weep to lose you, Their true darling gre - na -  
*ghiaccio - cio,*                      *Ed dis - tem - pra*                      *neve e ghiaccio Col suo sguardo lu - sin -*

*f*  
 Trrrrrrrrrrrrrum,  
 Trrrrrrrrrrrrrum,                      Trrrrrrrrrrrrrum,                      March on! march  
*f*  
 Trrrrrrrrrrrrrum,  
 Trrrrrrrrrrrrrum,                      Trrrrrrrrrrrrrum,                      March on! march  
*f*  
 Trrrrrrrrrrrrrum,  
 Trrrrrrrrrrrrrum,                      Trrrrrrrrrrrrrum,                      Va! va! va!  
 Va! va! va!

*f* *dim.*

diers, *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrr -*  
ghier, *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrr -*

on! *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum,*  
va! *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum,*

on! *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum,*  
va! *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum,*

*f*

*Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum,*  
*Trrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrrrum,*

*ff Tutti.*

*dim.*

K. Dr.

*p*

rum, *Trrrrrrrrrrum, Trrrrrrrrrrrrum, March on! March on! Trrrrrrrrrrum, on,*  
rum, *Trrrrrrrrrrum, Trrrrrrrrrrrrum, Va! va! va! va! Trrrrrrrrrrum, va,*

1st TENORS. *dolce e cantabile.*

This morn if they a  
No mai ri - - gor non

2nd TENORS.

On, on! *Trrrrrrrrrr -*  
Va! va! *Trrrrrrrrrr -*

BASSES.

On! *Trrrrrrrrrrum, On,*  
Va! *Trrrrrrrrrrum, Va,*

*dolce e cantabile. Cello. & Hn.*

*Hns. & D. Bass.* *Tromb.*

on! *Trrrrrrrrrrrum*, on! on! *Trrrrrrrrrrrum*, on! on! *Trrrrrrrrrrrum*, on!  
 va! *Trrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrum*, va!

- buse us, Ere ev' - ning . . they must . . choose us, To  
 scio - - glie a - mor co - - si te - na - - ce Ei

- rum, on! *Trrrrrrrrrrrum*, on! *Trrrrrrrrrrrum*, on! *Trrrrrrrrrrrum* -  
 - rum, va! *Trrrrrrrrrrrrrum*, va! *Trrrrrrrrrrrrrum*, va! *Trrrrrrrrrrrrrum* -

on! *Trrrrrrrrrrrum*, on! on! *Trrrrrrrrrrrum*, on! on! *Trrrrrrrrrrrum*, on!  
 va! *Trrrrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrrrum*, va!

on! *Trrrrrrrrrrrum*, on! on! *Trrrrrrrrrrrum*, on! dar - ling gre - na -  
 va! *Trrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrum*, e a - - van - ti o - gnor mar -  
 SOPRANOS. *cres.*

Their dar - ling and true Russian gre - na -  
 Col guar - do lu - sin - ghier, lu - sin -  
*cres.*

- mor - row . . . weep to lose us, Their dar - ling and true Russian gre - na -  
 stem - pra . . . ghiac - cio ne - - ve Col! guar - do lu - sin - ghier, lu - sin -  
*cres.*

- rum, on! *Trrrrrrrrrrrum*, on! *Trrrrrrrrrrrrrum*, on! dar - ling gre - na -  
 - rum, va! *Trrrrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrrrum*, va! mar - ciam, si, mar -  
*cres.*

on! *Trrrrrrrrrrrum*, on! on! *Trrrrrrrrrrrum*, on! dar - ling gre - na -  
 va! *Trrrrrrrrrrrum*, va! va! *Trrrrrrrrrrrum*, e a - - van - ti o - gnor mar -  
*cres.*

Or

This morn if they a - buse us, Ere ev' - ning they must  
 Ri - gor mai scio - glie il lac - - - - - cio d'a - mor Co - - - - - si ti -

*fp*

diers. This morn if . . . they a - buse . . . us, Ere ev' - ning . . . they must  
 ciam. Ri - gor mai . . . scio - glie il lac - - - - - cio d'a - mor Co - - - - - si ti -

*fp*

diers. . . . . Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum,  
 ghier. . . . . Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum,

*fp*

diers.  
 ghier.

*fp*

diers.  
 ciam.

*fp*

diers.  
 ciam.

*Fl. & Cl.*

*fp dolce.*

Ped. \*

choose us, To - - - mor - row weep to . . . lose us, Their dar - ling gre - na -  
 na - - - ce Ei scio - glie ne - ve e . . . ghiac - cio Col guar - do lu - sin -

*f* Trrrrrrrrrrum, Ah! . . . . . Their dar - ling gre - na -  
 Trrrrrrrrrrum, Ah! Ah! . . . . . Col guar - do lu - sin -

*f* Trrrrrrrrrrum, Ah! . . . . . Their dar - ling gre - na -  
 Trrrrrrrrrrum, Ah! Ah! . . . . . Col guar - do lu - sin -

*f* Trrrrrrrrrrum, Ah! . . . . . Their dar - ling gre - na -  
 Trrrrrrrrrrum, Ah! Ah! . . . . . Col guar - do lu - sin -

*f* Trrrrrrrrrrum, Trrrrrrrrrrum, Trrrrrrrrrrum, their gre - na -  
 Trrrrrrrrrrrrum, Trrrrrrrrrrrrum, Trrrrrrrrrrrrum, mar - ciam, mar -

*ff Tutti.* *p Str. & Wind.*

(The Recruits begin to march.)

- diers. *f* TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTT -  
 - ghier. TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTT -

- diers. *ff* TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,  
 - ghier. TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,

- diers. *f* TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,  
 - ghier. TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,

- diers. *ff* TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,  
 - ciam. TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,

*ff* Tutti. *p.* *f* *p.*

- rum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,  
 - rum, TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum,

TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, Come, march to  
 TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, si, si mar -

TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, Come, march to  
 TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, si, si mar -

TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, Come, march to  
 TrTTTTTTTTum, TrTTTTTTTTum, TrTTTTTTTTum, si, si mar -

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



glo - ry, march a - way. *Tutti* *Tutti* -  
 - ciam, si, si mar - ciam. *Tutti* *Tutti* -

glo - ry, march a - way. *Tutti* *Tutti* -  
 - ciam, si, si mar - ciam. *Tutti* *Tutti* -

glo - ry, march a - way. *Tutti* *Tutti* -  
 - ciam, si, si mar - ciam. *Tutti* *Tutti* -

- rum, *Tutti* *Tutti* - March a - way.  
 - rum, *Tutti* *Tutti* - si mar - ciam.

- rum, *Tutti* *Tutti* - March a - way.  
 - rum, *Tutti* *Tutti* - si mar - ciam.

- rum, *Tutti* *Tutti* - March a - way.  
 - rum, *Tutti* *Tutti* - si mar - ciam.

*ff Str.* *Wind sustain.* *Tutti.*

*Allegro giusto.*

PIANO.

*p*

*Ped.*

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few whole rests. The middle staff is a treble clef with a key signature of one sharp and a common time signature, featuring a melodic line of eighth notes. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, featuring a bass line of eighth notes with a 'p' dynamic marking and a 'Ped.' (pedal) instruction. An asterisk is placed at the end of the bottom staff.

RECIT. CATHERINE (*dressed as a recruit*).

This work is ve - ry  
Ben ar - duo è il me -

The recitative for Catherine is set in a treble clef with a key signature of one sharp and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of a treble staff with eighth-note patterns and a bass staff with block chords and some melodic lines. The lyrics are: "This work is ve - ry Ben ar - duo è il me -".

NATALIA.

hea - vy. In - deed it is, for a man new - ly en - ter'd. Well then, young sol - dier, wilt have some re -  
- stie - ro. Sì, du - ro as - sai per un nuo - vo co - scrit - to. Gio - vin sol - da - to, vuol qual - che rin -

*p*

The musical score for Natalia is in a treble clef with a key signature of one sharp and a common time signature. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "hea - vy. In - deed it is, for a man new - ly en - ter'd. Well then, young sol - dier, wilt have some re - stie - ro. Sì, du - ro as - sai per un nuo - vo co - scrit - to. Gio - vin sol - da - to, vuol qual - che rin -". The piano accompaniment features a treble staff with chords and a bass staff with a melodic line. A 'p' dynamic marking is present.

CATHERINE.

Thank you, my pret - ty maid - en.  
Gra - zie, gen - til fan - ciul - la.

EKIMONA.

But has he  
Ov - ver la

- fresh - ment?  
- fres - co?

And to drink what wilt thou?  
E la se - te che man - ca?

The musical score for Catherine and Ekimona is in a treble clef with a key signature of one sharp and a common time signature. It features two vocal lines and a piano accompaniment. Catherine's lyrics are: "Thank you, my pret - ty maid - en. Gra - zie, gen - til fan - ciul - la." Ekimona's lyrics are: "But has he Ov - ver la - fresh - ment? - fres - co? And to drink what wilt thou? E la se - te che man - ca?". The piano accompaniment consists of a treble staff with chords and a bass staff with a melodic line.

mon - ey ? To a youth that is so hand - some that I will, I will with plea - -  
 bor - sa ? *Aun gi - o - va - ne st bel - lo con pia - ce - re, con pia - ce - -*

If not, we can but cre - dit him. yes, with plea - -  
*Eb - ben vi fa - rem cre - di - to. con pia - ce - -*

- sure. *CATHERINE (aside).*  
 re. But why, why does this cor - po - ral Thus fix his eyes up - on me? Tra  
 - re. *Per - chè quel ca - po - ra - le Si fis - sa in me lo sguar - do? Tra*

*p*

*Allegro molto moderato.* RECIT.

la la la la la la la la la la la la, A march that's sa - cred,  
 la la la la la la la la la la la, *La mar - cia sa - cra,*

*GRITZENKO.*

*Allegro molto moderato.* What air is that you sing? 'Tis not per -  
 Qual a - ria can - ti là? Non e per -

'Tis the march of the Czar.  
*E la mar - cia del Czar.*

- mit - ted. 'Tis not per - mit - ted, I tell you ; I tell you that our  
 - mes - sa. *Non è per - mes - sa, io di - co, Il no - stro co - lon -*

*p*

Colonel has commanded that none shall sing or play it. Come thou near me, now observe me well, O  
 - nella ho co-man-da-to Che niun la can-ti o suo-ni. T'av-vi-ci-na, O co-scrit-to ben mi os-

*f* *f*

(Catherine delays coming.)

con-script, Come thou here. . . Such a man you've met with  
 - ser-va, Vie-ni qua. . . Non son uo-mo da sprez-

*f*

*Allegro moderato. p*

ne-ver, I am hand-some, I am cle-ver, Full of  
 - za-re, bel-lo e le-sto ad o-gni af-fa-re, Pien di

*f* *p* *f* *cres.*

life, and full of vi-gour, Strong and nervous is my fi-gure. Sparkling eyes and fair complexion, Why, my  
 vi-ta e di sa-lu-te, Con le membra ner-bo-ru-te oc-chi ar-den-ti pe-lo bion-do uom di

*p* *f* *p* *f* *più cres.* *f*

look in-spires af-fec-tion. . . Not a wo-man can op-  
 gar-bo gras-so e ton-do. . . Non v'e don-na che re-dolce.

*f* *dim.*

- pose me, When she sees me, when she knows me, not a wo - man can op -  
- si - sta, A' miei sguar - di a mia vi - sta, non v'e don - na che re -

- pose me, when she sees me, when she knows me, not a wo-man can op - pose me, when she sees me, when she  
- si - sta, A' miei sguar-di a mia vi - sta, non v'e don-na che re - sis - ta a' miei sguar-di a mia

*un poco cres.*

*tr* RECIT. CATHERINE. GRITZENKO.

knows me. I can-not say no. I am a - gree - a - ble, in spite of that a-dorn-ment being  
vi - sta. Non di - co di no. Son pia - ce - vo - le mal gra-do il man-ca-men-to del-la

want - ing, Which, by Sa - kin - ka, I was forced to a - ban - don, ah!  
bar - ba, Che, Per Sa - kin - ka, Fui co - stret - to a ta - glia - re, ah!

*p*

*Allegro molto vivace.*

Loi - ter I dar'd not; Straight I re - mov'd thee; Cut thee, and spar'd not,  
*Allegro molto vivace.* Con man spe - di - ta Ta - gliò mi in fret - ta La pro - i - bi - ta

*p*

Beard, though I lov'd thee. No patch - es leav - ing, Not mak - ing gash - es,  
*Bar - ba di - let - ta. Con gran ta - len - to All' o - pra stet - ti,*

Not mak - ing gash - es, I did my shav - ing.  
*All' o - pra stet - ti Ho ra - so il men - to.*

Ah! I've but mus - tach - es.  
*Ah! Ma due baf - fet - ti.*

RECIT. CATHERINE.  
 Why, cor - po - ral, I ask, art thou up - on my  
*Che a - ve - te Ca - po - ral, per - chè te - ne - te in*

face in - tent - ly gaz - ing? Be - cause thou to my me - mo - ry re - call - est the ap -  
*me sì fis - si gli oc - chi! Per - chè tu mi ri - chia - mi al - la me - mo - ria U - na*

pear-ance of a young and pret - ty sing - er, Whom I saw once in Fin - land, not  
 gio - vin vez - zo - sa can - ti - nie - ra, Che già vi - di in Fin - lan - da, Non

CATHERINE. GRITZENKO.  
 far from Vi - borg. That sing - er was my sis - ter. I now re - cog - nize the  
 lun - gi da Wy - borg. Es - sa e - ra mia so - rel - la. La cau - sa o - ra com -

rea - son of such a close re - sem - blance. With the fore - sight of wis - dom she said, my fate pre -  
 - pren - do Di tan - ta so - mi - gli - an - za. Pro - fe - tes - sa sa - pien - te Fu lei che mi pre -

*Allegretto molto moderato.*  
*a tempo.*  
 - dict - ing, That I one day should be a cor - po - ral of the im - pe - ri - al  
 - dis - se, Ch'un dì sa - rei mon - ta - to a Ca - po - ra - le Del - la guar - dia im - pe -  
 tr

RECT. CATHERINE.  
 guard ; nor has she fail'd me. Six co - pecks, then, a - day you are re -  
 - rial, non men di que - sto. E gua - da - gna - te al gior - no sei co -

GRITZENKO. *Allegretto moderato.*

- ceiv - ing?      And far more,    ten,    twen - ty    ev' - ry    ev' - ning,    then  
 - pe - chi?      As - sai più,    die - ci    ven - ti    o - gni    se - ra,    fin

*Allegretto moderato.*

RECIT. CATHERINE.

GRITZENKO.

thir - ty,    and for - ty.      By what good for - tune, tell me?      If thou wish - est to know, Then I will  
 tren - ta,    qua - ran - ta.      Per qual for - tu - na, a - mi - co?      Se lo bra - mi sa - per, or te lo

No. 32. SOLO AND RECIT.—“ONE DAY I WAS LAMENTING.”

*Allegretto molto moderato.*

tell thee.  
 di - co.

*Allegretto molto mod.*

*p e molto dolce.*

PIANO.

*Parlante.*

One day I was la - ment - ing    The sin - gu - lar com - mandment Which from the Czar has  
 Un gior - no io mi la - gna - va    Dell' or - din sin - go - la - re    Del Czar, che di ta -

reach'd us, That beard shall be cut off.    An of - fi - cer that heard me    Approach'd me and ad -  
 - gli - are    La bar - ba co - man - do.    Un of - fi - cial m' in - te - se    E' dis - se e - gli dè



*poco rall.*

- dress'd me ; And my hand then gent - ly press - ing, He a pa - per to me gave. The  
*no - stri, Poi per la man mi pre - se E un fo - glio mi do - nò. Il*

CATHERINE. *Allegro scherzoso.*

And why?  
*Per - chè!*

pa - per I here have with me, but I have not read it. And why?  
*fo - glio ho ri - ce - vu - to, Ma non lo les - si. Per - chè?*

*Allegro scherzoso.*

*(laughing.)*

Since he can't read a  
*Per - chè leg - ger non*

*(laughing.)*

Since I can't read a word, since I can't read a word, since I can't read a  
*Per - chè leg - ger non so, per - chè leg - ger non so, per - chè leg - ger non*

*molto leggiero.*

*Tempo 1mo. (to Gritzenko).*

word, since he can't read a word. Now tell me, what didst thou do with it?  
*sa, per - chè leg - ger non sa. E giu - sto, e che ne fe - sti?*

word, since I can't read a word. This pa - per had with -  
*so, per - chè leg - ger non so. Quel fo - glio con - te -*

*Tempo 1mo.*

- - in it twen - ty copecks,      And here they all are;      I have them safe.      But on the fol-low-ing  
 - - ne - a Ven - ti co - pe - chi      e que - sti son qui,      ser - bar li vò.      Ma l'in - do - ma - ni  
 Sva.....

ev'ning, Came the self - - same of - fi - cer,      Pass - ing close be - side me,      And speaking to me  
 se - ra L'uf - fi - cia - - le i - stes - so,      Pas - san - do a - me d'ap - pres - so      Co - sì mi fa - ve -  
 Sva.....

(Imitating the imperious voice of the officer.) (Imitating his own reply in a low voice.) (mysteriously.)

thus :-      "Hast thou o - bey'd the or - der?"      "I faith - ful - ly have done so."      And then twen - ty o - ther  
 - - lo.      Hai l'or - din tu com - piu - to.      Per quan - to io l'ho po - tu - to.      E ven - tial - tri co -

*cres. poco a poco.*

co - pecks he slipp'd in - to my hand;      He yes - ter - day brought for - ty;      In short, I have so  
 - - pe - chi      In man ni sdruc - cio - lò,      E' je - ri an - cor qua - ran - ta,      E al - fin la som - ma e

*Allegro scherzoso.*

ma - ny, that, help me, saints and an - gels,      I know not what to do. . . . Ah!  
 tan - ta,      Che per san Ni - co - la - o      Che far - ne or più non so. . . . Ah!  
*Allegro scherzoso.*  
*fp*      *leggiero.*

cheer - y sound of tin, tin, tin, I love the chink of mon - ey, Come,  
 quan - to è dol - ce il tin, tin, tin, il suon de dei quat - tri - ni. Ve -

*e staccato.*

look at what I have to shew, O sweet - er far than hon - ey,  
 - ni - te qua guar - da - te pur, Oh quan - te son ca - ri - ni,

(takes out his purse, and jingles his money.)

tin, tin, tin, tin, tin, tin, tin, tin, tin, tin, The  
 tin, tin, tin, tin, tin, tin, tin, tin, tin, tin, Il  
 Sva..... Sva.....

*p*

world is dull . . and slow, tin, tin, tin, tin, tin, tin. A -  
 mon - do è va - go è ton - do, si, tin, tin, tin, tin. E

*leggiero.* *cres.* *p*

- way with all . . re - pin - - ing, tin, tin, tin, tin, tin, tin. So  
 ca - ra è la . . pa - ro - - la tin, tin, tin, tin, tin, tin. E

*legato e dolce.* *molto cres.*

long as in my purse these danc - ing coins are bright - ly shin - - ing; So  
*tut - ti quan - ti in - sie - me van a far la ca - pri - o - - - la;* *E*

*dolce e cantabile.* *molto cres.*

long as in my purse these danc - ing coins are bright - ly shin - - ing;  
*tut - ti, tut - ti, tut - ti van a far la ca - pri - o - - - la;*

*dim.* *ben*

*Tin, tin, tin, tin, These coins are bright - ly shin - - - - ing.*  
*Tin, tin, tin, tin, A far la ca - pri - o - - - - la.*  
*Sva... Sva... Sva...*

*marcato.* *cres.* *f*

**RECIT. CATHERINE (confidentially).** **GRITZENKO.** **CATHERINE.**

But you have kept the pa - per. I have done so. You are mis - tak - en, it on - ly takes up  
*Ma voi ser - ba - te il fo - glio. Sen - za dub - bio. A - ve - te tor - to es - so oc - cu - pa del*

**GRITZENKO.** **CATHERINE (taking the sheet from his hand).** **RECIT. CATHERINE (reading aside).**

room. I see. I then will read it for you. What is this I look on!  
*po - sto. E - ver. Io dun - que leg - ge - ro per voi. Ma che co - sa or ve - do!*

*f* *p* *p*

(thoughtfully.)

"For each soldier, If thou canst advance our proposal, Thou shalt have ten copecks." What pro - po - sal!  
 "Per ciascuno soldato, Che potrai trarre Nel nostro progetti, Dieci copecchi avrai." Qual pro - get - to!

GRITZENKO (looking off the stage.) (To Catherine.)

At - ten - tion, we soon shall have the colonel ; Pre - sent arms as he  
 In guar - dia, E il no - stro co - lon - nel - lo ; Pre - sen - ta to - sto

Allegro marziale. (Enter Yermoloff followed by an officer.)

pass - es.  
l'ar - me.

Allegro marziale.

*ff* pesante.

(In a low voice also.)

YERMOLOFF (in a low voice to Gritzenko).

Tell me, cor - po - ral, are all things go - ing well?  
 Ca - po - ra - le, va dun - que tut - to be - ne?

Yes, my  
 Si co - lon -

**YERMOLOFF.**

colon-el. Give no-tice to the cap-tain that this ve-ry day our chief com-man-der will be here to re-  
 nel - lo. Pre-vie-ni il ca-pi-ta-no che fra po-co il Ge-ne-ra-le in ca-po pas-se-rà la re-

**YERMOLOFF.**

**1ST OFFICER.**

- view us where we are station'd. But say, what news is lat-est? A command of the Czar, to us di-  
 - vi-sta in que-sto lo-co. Eh-ben quai nuo-ve re-che? Un e-di-to del Czar a noi di-

**2ND OFFICER.**

- rect-ed. Well, what says this com-mand? That of-fi-cers must yield, like all the sol-diers, to the torture of the  
 - ret-to. E' che di-ce l'e-dit-to? Som-met-te l'uf-fi-ciale . come il sol-da-to Al-la pe-na del

**YERMOLOFF.**

**1ST OFFICER (with indignation).**

That can-not be so!  
 Es-ser non puo-te!

**2ND OFFICER.**

knout. That can-not be so! But if it were so, What would you do then?  
 knout. Es-ser non puo-te! Ma se pur fos-se, che fa-re-ste voi?

**YERMOLOFF (looking at him cunningly).**

CHORUS. *Presto.* YERMOLOFF.

What should we do?  
*Che fa - re - mo?*

PIANO. *Presto.*  
 Cello, D. Bass & Bssn. *ff e pesante.*

ISMAILOFF. TENORS. *ff*

He asks what we should do! . . . Too  
*Lo di - ca o - gnun di noi. . . D'ob -*

BASSES. *ff*

Too  
*D'ob -*

*Allegro moderato. ♩ = 13S.*

*ff e pesante.* Str. & Wind.

much of shame, too much of scorn, Have we, as sol - diers, borne. Too  
 - bro - brio as - sai co - per - ti siam, As - sai sof - - fer - to ab - biam Sol -

much of shame, too much of scorn, Have we, as sol - diers, borne. Too  
 - bro - brio as - sai co - per - ti siam, As - sai sof - - fer - to ab - biam Sol -

long the Czar our hearts hath broke, Be - neath his cru - el i - ron  
 - to un cru - del in - giu - sto im - per Ne op - pres - se as - sai lo Czar, ne op -

long the Czar our hearts hath broke, Be - neath his cru - el i - ron  
 - to un cru - del in - giu - sto im - per Ne op - pres - se as - sai lo Czar, ne op -

*ff pesante.*

yoke, his i - ron yoke. Too long the scaf - fold has been dress'd For  
 - pres - se as - sai lo Czar. *ff Sul* no - stro crin l'ac - ciar pe - sò Ne

yoke, his i - ron yoke. Too long the scaf - fold has been dress'd For  
 - pres - se as - sai lo Czar. *ff Sul* no - stro crin l'ac - ciar pe - sò Ne

*ff Tutti.* *pesante.*

those who serv'd the des - pot best, who serv'd the des - pot best.  
 pria da noi si mor - mo - rò, da noi si mor - mo - rò.

those who serv'd the des - pot best, who serv'd the des - pot best.  
 pria da noi si mor - mo - rò, da noi si mor - mo - rò.

*p Tnr. & Cello.*

*(with stifled voice.)*

Now the knout . . . is qui - ver - ing  
 Ma il knout do - vrem or su -

Now the knout . . . is qui - ver - ing  
 Ma il knout do - vrem or su -

*Bssn.*

*D. Bass.*



*p*

nigh.  
bir.

Enough! . . re - sist, or die!  
Giammai! . . me-glio è mo - rir!

nigh.  
bir.

E - nough! . . re - sist, or  
Giammai . . me-glio, è mo -

*Cornet.*

*Hns.*

*p*

*un poco cres. Tromb. sustain.*

1st TENOR. *molto cres.*

E - nough! . . re - sist, or die! re - sist, . . or die! . . re - sist, . . or die! . .  
Giam - mai! . . meglio è mo - rir! me-glio è . . mo - rir! . . me - glio è . . mo - rir! . .

2nd TENOR.

E - nough! . . re - sist, or die! E - nough! e - nough! re - sist, or  
Giam - mai! . . meglio è mo - rir! me - glio è mo - rir! me - glio è mo -

die!  
rir!

E - nough! e - nough! re - sist, or  
me - glio è mo - rir! me - glio è mo -

*molto cres.*

*ff*

e - nough! re - sist, re - sist, or die! re - sist, or die!  
Giam - mai, Giam - mai, me - glio è mo - rir! me - glio è mo - rir!

*ff*

die! e - nough, enough, re - sist, or die! e - nough, e - nough, re - sist, or die!  
rir! me - glio è mo - rir! me - glio è mo - rir! me - glio è mo - rir! me - glio è mo - rir!

die! e - nough, e - nough, re - sist, or die! e - nough, e - nough, re - sist, or die!  
rir! me - glio è mo - rir! me - glio è mo - rir! me - glio è mo - rir! me - glio è mo - rir!

*f Tutti.*

*ff tutta forza.*

*Roll of drums on the stage.*

*Ped.*

(The troops arrive.)

*pp dolce e staccato.*

Set free our ban - ner  
Di trom - ba il suon u -

*pp*

Set free our ban - ner  
Di trom - ba il suon u -

(Side Dr. in the Orchestra.)

*p*

*p Tutti. dolce e staccato.*

K. Dr.

to the air, Ye trum - pets, blow, . . . and bid us dare! Our  
- - dir fac - ciam Il drap - po al - ziam . . . e le - na pren - da il cor Il

to the air, Ye trum - pets, trum - pets, blow, and bid us dare! Our  
- - dir fac - ciam Il drap - po al - ziam e le - na pren - da il cor Il

hearts are stern as our ar - ray, Ad - vance! To vic - - to - ry, to  
lie - to suon che chia - ma a pu - gnar O - gnor del mi - - li - tar fa

hearts are stern as our ar - ray, Ad - vance! To vic - to -  
lie - to suon che chia - ma a pu - gnar O - gnor fa l'al - ma . .

*tr*

vic - to - ry a - way. Set free, set free our ban - ner to the air.  
*l'al - ma sva - vil - lar.* *Di trom - ba il suon u - dir, u - dir fac - ciam.*

- ry a - way. Set free, set free our ban - ner to the air.  
*sva - vil - lar.* *Di trom - ba il suon u - dir, u - dir fac - ciam.*

Ye trum - pets, blow, ye trum - pets, bid us dare. No more of wrong re - solv'd to  
*Il drappo al - ziam, e le - na pren - da il cor.* *Vo - liam a - mi - ci a tri - on -*

Ye trum - pets, blow, ye trum - pets, bid us dare. No more of wrong we  
*Il drappo al - ziam, e le - na pren - da il cor.* *Vo - liam a tri - on -*

bear, Ad - vance, ad - vance, ad - vance, ad - vance! Set  
*- far, An - diam mar - ciam, mar - ciam, mar - ciam.* *Di ..*

bear, Ad - vance, ad - vance, ad - vance, ad - vance! Set  
*- far, An - diam mar - ciam, mar - ciam, mar - ciam.* *Di ..*

*Tutti.* *dim.*  
*Cello. & D. Bass.*

*dolce e staccato.*  
 free our . . ban - ner to the . . air, ye trum - pets, blow, . . . and  
*trom - ba il . . suon u - dir fac - ciam, Il drappo al - ziam . . . e le - na*

free our ban - ner to the air, ye trum - pets, blow, and  
*trom - ba il . . suon u - dir fac - ciam, Il drap - po al - ziam, Il*

*p Str.* *Wind sustain.*

bid us dare, No more of wrong re - solv'd to bear.  
*pre - da il cor, E le - na . . . pren - da, pren - da il cor.*

bid us dare, No more of wrong re - solv'd to bear.  
*drap - po al - ziam, E le - na pren - da, pren - da il cor.*

Ad - vance, ad - vance! To vic - to - ry a -  
*An - diam, an - diam, An - diam a tri - on -*

Ad - vance, ad - vance! To vic - to - ry a -  
*An - diam, an - diam, An - diam a tri - on -*

*Tutti. Tromb. sustain.*

- way! Ad - vance, ad - vance! To vic - to - ry a - way! Ad - vance, ad -  
*- far! An - diam, ah si, an - diam a tri - on - far, An - diam, an -*

- way! Ad - vance, ad - vance! To vic - to - ry a - way! Ad - vance, ad -  
*- far! An - diam, ah si, an - diam a tri - on - far, An - diam, an -*

*Sva.*

- vance! To vic - to - ry a - way. Come a - way! come a -  
*- diam, an - diam a tri - on - far. Si mar - ciam, si mar -*

- vance! To vic - to - ry a - way. Come a - way! come a -  
*- diam, an - diam a tri - on - far. Si mar - ciam, si mar -*

*Sva.*

*Wind. Tutti.*

- way, come to vic - to - ry a - way, . . . away!  
 - ciam, st mar-ciam a tri - on - far, . . . andiam!

- way, come to vic - to - ry a - way, . . . away!  
 - ciam, st mar-ciam a tri - on - far, . . . andiam.

*Side Dr.*

*Ped.* *f*

(The troops defile before the general, and march away.)

*dim.* *mf*

*Wind.*

*Str.*

*p* *tr*

*p* *sempre dim.* *Fl. Ob. & Cl.* *pp* *Tpts. & Hns.* *ppp* *Str. pizz.*

*Side Dr.*

*Side Dr.*

6 6 12 12

RECIT. - "DEPART QUICKLY."

*Andante mosso.* CATHERINE (arriving with two other recruits).  
 What's the mat-ter, will you  
 Che co-sa è, Ca-po-

GRITZENKO (to the soldiers who are carrying the tent).  
 De-part quick-ly, and lin-ger not.  
 An-diam, pres-to, sbri-ga-te-vi.

*Andante mosso.*  
**PIANO.** *ff*

tell me?  
 - ra - le.

Our talk was of a tent which the ge - ne - ral's com - mand bids us be pre -  
 Si trat - ta d'u - na ten - da che il no - stro Ge - ne - ral vuol in - nal -

*f*

- par - ing for a pair of handsome of - fi - cers, whom he looks for. My or - ders are, three sen - ti - nels to  
 - za - re Per due be - gli uf - fi - cia - li che qui a - spet - ta. Ho l'or - di - ne di por tre sen - ti -

*f*

CATHERINE (with curiosity). *Andantino quasi Allegretto.*  
 Three!  
 Tre!

sta - tion A - round the tent, to guard it. Be si - lent!  
 - nel - le In - tor - no a que - sta ten - da. Si - len - zio!

*Andantino quasi Allegretto.*  
*p*

(reflecting deeply.) (to one soldier.) (to another soldier.)

To stand be - fore the tent, thou, on the left-hand, thou,  
In fron - te del - la ten - da, tu, a man - ca, tu,

(to Catherine.) (with importance.)

on the right hand, thou, such in war is the  
à des - tra, tu, quest' è l'or - din di

CATHERINE (laughing to the other soldiers.) *Allegro moderato.*

What a boo - by!  
Ah! che scioc - co!

or - der. Be si - - lent. Ne - ver  
guer - ra. Si - - len - - zio. Non par -

*a mezza voce. (with importance.)*

*martellato.*

speak - ing, ne - ver think - ing, Ne - ver stop - ping, ne - ver shrink - ing, ne - ver  
- la - re, non pen - sa - re, Ub - bi - di - re, ben mar - cia - re, non par -

speaking, never thinking, never stopping, never shrinking, All his mind to duty giving, So a  
*la-re, e non pensare, ubi-di-re, e ben marciare, Sempre pron-to a fie-ra tres-ca Quest' è*

*cres.* *p* *mf*

soldier should be living, so a soldier should be living. March! (*Gritzenko and the others turn  
 vi-ta sol-da-te-sca, quest' è vi-ta sol-da-te-sca. Marche! and march off, talking together.  
 Catherine walks up and down be-  
 tween the sentry-box and the tent.*)

*Allegro con spirito.*

*ff*

PETER (to Scheremetieff.) SCHEREMETIEFF.

For you, as for all, Although here I am nothing but a captain. Be sure we will obey you.  
*Per voi, come per tut-ti Qui altri-men-ti non son che il ca-pi-ta-no. Ob-be-di-to sa-re-te.*

PETER (*largamente*). SCHEREMETIEFF.

I hear them say that in this ve-ry regiment reigns a spi-rit of re-bellion. What say you? Falsely re-  
*Ho-u-di-to dir che in que-sto reg-gi-men-to Regna un spiro-to di ri-vol-ta, E ve-ro? Fal-si rap-*

*p*



PETER (*accelerando*).

- port - ed. Not - with - stand - ing, I think I can pre - vent it. There march - es from To -  
 - por - ti. Non o - stan - te ho pen - sa - to a far di - fe - sa. A - spet - to da To -

*f* *p* *f*

SCHEREMETIEFF.  
 - bolsk a re - gi - ment of gren - a - diers, who are Tar - tars, Is it come? No, Sire, — I mean Captain.  
 - bolsk un reg - gi - men - to di Gra - na - tie - ri. E giun - to? No, Si - ré, — Ca - pi - ta - no.

*fp* *f*

PETER.  
 I but wait for the ar - ri - val of these Tar - tars, Who are faith - ful and  
 Di u - na trup - pa di Tar - ta - ri fe - de - li At - ten - de - va l'ar -

SCHEREMETIEFF. PETER (*turning to the two adjutants*).

loy - al. Have you not heard of them? Not one, my cap - tain. Then make haste to the horse - men,  
 - ri - vo, Ne u - di - ste nuo - ve? Ni u - na, ca - pi - ta - no. Pres - to dunque a ca - val - lo,

*f* *f*

(with a sign to the adjutants to retire.)  
 To mor - row both the squadrons must here at - tend me. I com - mand it!  
 Do - ma - ni le due squa - dre Es - ser qui den - no, il vo - glio!

*Allegro giocoso. p*

(to Danilowitz.)

But now good night to ev' - ry care, to ev' - ry busi - ness. We go to  
 Or buo - na se - ra al - le cu - re, a-gli af - fa - ri. An-diam a

*leggiere e staccato.*

DANILOWITZ.

We go to sup - per, go to sup - - - per.  
 An - diam, a ce - na, an - diam a ce - - - na. (to Scheremetieff.)

sup - per, go to sup - per, go to sup - - - per. In com - ing  
 ce - na, an - diam a ce - na, an - diam a ce - - - na. Nel giun - ger

RECIT.

here I ob - serv'd two pret - ty maidens, who had barrels on their shoulders, And their look was that of the most love - ly  
 què ho ve - du - to due fan - ciul - le Col bar - il sul - le spal - le, E l'a - spet - to di due bel - le guer

*fp*

SCHEREMETIEFF.

Their trade is that of sel - ling li - quors to the ar - my.  
 Son ven - di - tri - ci di li - quo - ri al cam - po.

sol - diers. Then bring them here, that we may taste their liquor.  
 - rie - re. Fal - le ve - nir, ci me - sce - ran da be - re.

*f*

*Allegro moderato.* PETER.

Well, then, up-on this purple field, Where to fall is not  
*Eb-ben a questa im-ban-di-gion, Dal-la se te in-vi-*

*Allegro moderato.*  
 f Str. & Wood.

PIANO.

DANILOWITZ. PETER (taking up a bottle).

shame-ful, I bid my ri-val to the com-bat. I ac-cept the chal-lenge. Come a-  
 - ta-ti, La taz-za in man . . ti sfido a be-re. Ed io non ri-cu-so. Dun-que an-

DANILOWITZ (taking up a bottle).

Pre-sent! present and fire.  
 Be-viam! da impe-ra-tor.

- long, and make ready thine arms. Ne-ver hope I shall  
 - diam, Cominciam a pu-gnar. Meglio an-cor, da sol-

f p

*Allegro vivace.*

tire. . . . . to.

*Allegro vivace.* 176.  
 Vl. 3 3

leggiero.  
 Str.

Ins

In re - vel jol - ly, Let me - lan - cho - ly  
 Vi - va la fe - sta, E la fol - li - a,

In re - vel jol - ly, Let me - lan - cho - ly  
 Vi - va la fe - sta, E la fol - li - a,

*Cl.*  
*f* *p* *Hns.* *f* *p*  
*Tutti.*

By care - less fol - ly, by fol - ly Be swept a - way.  
 Per te s'ob - bli - a, s'ob - bli - a Si o - gni do - lor.

By care - less fol - ly, by fol - ly Be swept a -  
 Per te s'ob - bli - a, s'ob - bli - a Si o - gni do -

*f* *p* *p* *Str.* *col. canto.*

*a tempo.*  
*f* In re - vel jol - ly, Let me - lan - cho - ly By care - less  
 Vi - va la fe - sta, E la fol - li - a, Per te s'ob -

- way, In re - vel jol - ly, Let me - lan - cho - ly By care - less  
 - lor, Vi - va la fe - sta, E la fol - li - a, Per te s'ob -

*a tempo.*  
*f* *Tutti.* *p* *Hns.* *f* *p*

*a piacere.*  
*dolce.* fol - ly, by fol - ly Be swept a - way. Come, love - ly creature, Sent us by  
 bli - a, s'ob - bli - a Si o - gni do - lor. Vie - ni o mia bel - la, In - can - ta -

fol - ly Be swept a - way. Come, love - ly creature, Sent us by  
 bli - a, Si o - gni do - lor. Vie - ni o mia bel - la, In - can - ta -

*Str.* *p* *col. canto.* *a tempo.* *f* *Tutti.* *p* *Str.*

nature, Come love-ly crea-ture, Sent us by nature, Sent us by na-ture. . . To make us  
 tri-ce, O mi-a bel-la In-can-ta-tri-ce, a te din-nan-zi . . . io son fe-

*Cl.* *Ob.*

*f* *p* *f* *p*

gay. Sent us by na-ture to make us gay, to make us gay, to make us  
 li-ce, son fe-li-ce, fe-li-ce an-cor, fe-li-ce an-cor, fe-li-ce an-

gay. Sent us by na-ture to make us gay, to make us  
 li-ce, son fe-li-ce, fe-li-ce an-cor, fe-li-ce an-

*cres.* *Str.* *Wind.*

or

Ah, come, Ah, vien, . . . . . *accel.* . . . . . *a tempo.*

gay. Ah, come, In re-vel  
 cor. Ah, vien, Vi-va la

gay. In re-vel  
 cor. Vi-va la

*a tempo.* *Cl.*

*col. canto.* *f* *p* *Hns.*  
*Tutti*

jol - ly, Let me - lan - cho - ly By care - less  
*fe - sta,* *E la fol - li - a,* *Per te s'ob -*

fol - - - - ly, Be swept a - way. Come! Come!  
*bli - - - - a,* *Sì o - gni do - lor.* *Sì, Sì*

fol - - - - ly, Be swept a - way. Love-ly crea - ture, Sent us by na - ture,  
*bli - - - - a,* *Sì o - gni do - lor.* *O mia bel - la* *In - can - ta - tri - ce,*

Sent us by na - ture, yes, sent us by na - ture To make us gay.  
*te - co fe - li - ce, sì te - co fe - li - ce, Io son an - cor.*

by na - ture, sent us To make us gay, . . . to make us gay.  
*te - co fe - li - ce, te - co fe - li - ce son an - cor.*

*Andantino grazioso.*

*Andantino grazioso. ♩ = 72.*

*Fl. & Ob.*

*p* *fp* *p dolce.* *Cl.*

*Cello. & D. Bass pizz.* *Basn.*

CATHERINE (at her post, outside the tent listening).  
leggiero.

What mer-ry, mer-ry feast are they with - in there keep - ing? Let me  
Ma co - sa ve - do mai là sot - to quel - la ten - da? Son què

see, none but I will suffer by my peep - ing, Tho' a soldier, tho' a soldier by his ar - ti - cles no business has to  
so - la vediam. Mi ten - ta l'occa - sio - ne. Io so be - ne, io so be - ne ch' un sol - da - to in - fa - zio - ne po -

Bssn.

sempre dolce.

pry, . . . Du - ty - keep - ing sen - ti - nel has nei - ther ear nor eye. 'Tis out of rule,  
- sta - to, D' es - ser cu - ri - o - so Non ha la li - ber - tà Vie - ta - to gh' è

shame - less, and most un - com - mon, But when for sen - ti - nel you have a  
Ma . . . per . . . dir . . . ve - ro, quan - do il sol - da - to fos - se u - na

L'istesso Tempo.

wo - man, She will peep if she die, she will peep if she die! Fl. & Ob.  
don - na, Più la leg - ge non va - le per - mes - so sa - rà.

(Peeping through an opening in the tent.)

*VI. & FL.*  
*sf dolce.*  
*Cello.*  
*Ob.*

An of - fi - cer I  
 Io veg - go un uf - fi -

*see!*  
*cial.*

O Heav'n! Dan-il - o - witz, the pas - try - man of old! the o - ther one!  
 O ciel! Dan-il - o - witz Pos' an - zi il pas - tic - cier E pres - so lui

*3*  
*Cl.*  
*ff Str.*  
*p Wind.*  
*ff pp*  
*pp*  
*Cello. & D. Bass.*

Great Heav'n! my eye-sight must de - ceive me!  
 Gran Dio! Io mi so - sten - go ap - pe - na

'Tis Pe - ter! Ah! now my Captain will be -  
 E Pie - tro di ca - pi - tan con l'u - ni -

*Maestoso.*  
 - lieve me! So high! so quick - ly ris - en! an e - pau - let of gold, As I fore -  
 - for - me! Si pron - to in - al - za - men - to U - no spal - li - no d'or Ah! lo diss'

*Maestoso.*  
*ff Tutti.*

*told*  
*io*

As I fore - told!  
 si lo diss' io!

*f*  
*Wind. f*  
*f Tutti.*

*or*  
*told*  
*io!*



*(with emotion.)*  
*pp*

Yet a - gain, am I not dream - ing what I be - hold? . . what I be - -  
 Pur an - cor non o - so cre - der - lo, non o - so cre - - der - lo an - -

*Str. p*

*Allegro vivace.*  
*tr*

hold?  
 cor.

DANILOWITZ.  
*f*  
 In re - vel - jol - ly, Let me - lan - cho - ly  
 Vi - va la fe - sta, E la fol - li - a,

PETER.  
*f*  
 In re - vel - jol - ly, Let me - lan - cho - ly  
 Vi - va la fe - sta, E la fol - li - a,

*Allegro vivace.* ♩ = 176.  
*f* *p* *f* *p*  
*Tutti.* *Hns.*

*tr* *senza rigore.* *a tempo.*

Non o - so cre - der an - cor. what I be - hold?  
 By care - less fol - ly . . . Be swept a - way.  
 Per te s'ob - bli - a . . . o - gni do - lor.

By care - less fol - ly Be swept a - way. Once a - gain fill,  
 Per te s'ob - bli - a o - gni do - lor. Be - viam an - cor,

*f* *p* *f* *p*  
*Tutti.* *Str.*  
*3* *3*

No, 'tis not dream - ing, Too well I know that thirs-ty way of  
 Ah! non v'è dub - bio be - ve st ben De - v'es - ser lui da

once a-gain fill! once a-gain fill!  
 be - viam an - cor, be - viam an - cor.

his! Ah! what a shame to drink like this! Ah! what a shame to drink like  
 ver. Ma pur sta mal quel tan - to ber. Ah! sì sta mal quel tan - to

- gain.  
 - viam.

*Cl. dolce.*  
*poco rall. p*  
*Cl.*  
*Vi. p*  
*Cello.*

this!  
 ber.

PETER (to Danilowitz).

Art beaten e - ven now, That thou drink - est no long - er, Stopping short like a priest, or a  
 Non o - si più ver - sar e di già d'es-ser vin - to, d'es - ser vin - to sen - ti ti -

*f*  
*p leggiero.*

DANILOWITZ.

Not quite, not quite, but the bot - tle is dry.  
 Mai più, mai più, La bot - ti - gliaspa - ri.

boy?  
 - mor?

And what is one? An - other! An - other! An -  
 Un al - tra al - lor! un al - tra! un al - tra! un

*cres.* *molto cres.* Wind sustain. *f*

Have a care, no - ble cap - tain, the wine is head - y.  
 Ah! per voi Io pa - ven - to, Pel vo - stro ca - po.

- o - ther!  
 al - tra!

PETER (angrily).

Is my brain, . . then, not  
 Ah tu tre - mi pel mio

*p Str.*

*Allegro con spirito.*

stea - dy, Thou shalt find out which is stronger, The bot - tle's head or thine. If  
 ca - po. Ebb - ben s'è così, al tuo ca - po, Io vo questo fiasco vuo - tar. Se

*Allegro con spirito.* ♩ = 104.

*pp Bssn. Cello. & D. Bass.*

I must wait much long - er Be - fore, be fore, be . fore I  
 tu non m'ob - be - di - scilo, sai per Bac . . . co, no, no, no.

*cres.* *cres.*

CATHERINE (*aside*).

get my wine, Be - fore I get my wine. That an - ger is al - so  
 no, no, no, Non so - glio per - do - nar. Side - gna - to E lui dav -

*un poco rall.*

his! Ah! what a shame to drink like this! Ah! what a shame to drink like  
 - ver! Ah! non sta ben quel tan - to ber. Ah! non sta ben quel tan - to

*cl. dolce.*  
*p* *p Str.*

Cello. & Bssn.

*Allegretto ben moderato.* PETER (*filling a large glass*).

this! Round the gob - let's rin, . . . In the nec - tar cream - ing,  
 ber. *Allegretto ben moderato.*  $\text{♩} = 72$ . *Ve di al pardo* ru - bi - no *Il li - quor porpo - ri - no*

*p Str.*

*molto cres.* *f*

Ro - - - ses, ro - - - ses, ro - ses melt - ed swim. . . . Come  
 Ri - - - der, Ri - - - der, Ri - der entro il cris - tal. . . . A -

drink with me, thou dar - ling she, . . . Come drink, come drink with me, thou dar - ling  
 - mi - co, an - diam, be - viam, be - viam, . . . be - viam, al mio te - sor, al mio bel

*p* *Fl. & Bssn. sustain.* *Str. pizz. poco marcato.*

*tr* *poco ritardando.*

she, my Ca - the - ri - na! My Ca - the - ri - na, drink . . . with  
 cor, a Cat - te - ri - na, a Cat - te - ri - na al . . . mio bel

*p* *Str. arco.* *colla voce.*

*a tempo.*

me, . . . Come . . . drink The all - a - larm - ing, heart - dis - arm - ing, ev - er - warm - ing, only charming, All - a -  
 cor, . . . ah! . . . beviam. Al - la vez - zo - sa, la pia - ce - vol, l'incante - vol, la di - vi - na, la vez -

Or,

*ad lib.*

- larm - ing, heart - dis - arm - ing, e - ver - warm - ing, on - ly charming Ca - the - ri  
 - zo - sa, la pia - ce - vol, l'incan - te - vol, la di - vi - na Cat - te - ri

*fp*

*Andantino.* CATHERINE. *leggero.*

Ah! 'tis no shame to drink like this, Ah! 'tis no shame to drink . . . like  
 Ah! me - no mal di ber co - sì, Ah! me - no mal di ber . . . co -

na.  
 na. *Andantino.* *Fl. & Cl.*

*VI. dolce.* *p Str.* *Bass.*

*Allegretto grazioso ben moderato.*

this. Free-ly I for-give him.  
*st.* Di cuor io per-do-no.

DANILOWITZ. *p*  
 In the hour of re-vel  
 Ah qual gio-ja qual eb-

PETER. *p*  
 In the hour of re-vel jol-ly  
 Qual eb-brez-za! qual pia-ce-re,

*Allegretto grazioso ben moderato. ♩ = 72.*

*p Str. staccato.* *Hns. sustain.*

And must be-lieve him, . . . . And must be  
 L'a-mor mel com-man-da, . . . . Si può, io son

jol-ly, Ev'-ry thought of me-lan-cho-ly By  
 brez-za! Qual eb-brez-za qual fol-li-a! Per

Ev'-ry thought of me-lan-cho-ly  
 Qual eb-brez-za qual fol-li-a!

*Cello.*

- - lieve him, . . . . How - - - e- - ver, how - e- - ver  
 buo-na, . . . . ber all a-mor, all a-

the spell of care-less fol-ly, Now, now be swept a-  
 te La mia men-te ob-bli-a o - - gni scor-so do-

By the spell of care-less fol-ly, Now be swept a-  
 Per te la mia men-te ob-bli-a o - - gni scor-so do-

*Wind sustain.*

gay, Who, e'en when drink - ing, Of . .  
 mor. Per la tua bel - la se eb - -

way, Come love - - - ly crea - ture, Sent  
 lor. Vie - - - ni o mia bel - la, vie -

way. Come love-ly creature, come love-ly creature, Sent us by na - ture, sent us by  
 lor. Vie-ni, o mia bel - la, vie-ni, o mia bel - la in - can - ta - tri - ce, Per te fe -

*Vi.*

one is think - ing, of one is  
 bro . . tu . . va - - i ah, pos - - sa tu

us by na - ture,  
 ni, o mia bel - la,

na-ture, sent us by na-ture To make us gay, . . In . . the hour . . of re - vel  
 li - ce, per te fe - li - ce Io son an - cor, . . Ah . . qual mai . . gio - con - da eb -

*con portamento.*

*Str.*

think - ing, of one is think - ing, Far  
 ma - i, Pos - - sa tu ma - i, tor - -

Thou best gift of na - ture, make us  
 E por - - ta teb - brez - za, en - tr'il

jol - ly, Ev' - ry thought of me - lan - cho - ly By spell of  
 brez - za! qual a - ma - bi - le fol - li - a! o - gni al - tra

*Cl. sustain.*  
*ben staccato.*

far, . . . . far . . . . a - way, far, . . . . far, . . . . far . . . .  
 na . . . . re . . . . in te, No, . . . . mai, . . . . no . . . .

all gay, make us all gay, all gay, all gay, love - ly crea - ture,  
 mio sen en - tr'il mio sen en - tr'il mio sen, Ah! si

fol - ly be now swept a - way, a - way, By spell of fol - ly be now swept a -  
 cu - ra s'ob - bli - a per te, sì sì o - gni al - tra cu - ra s'ob - bli - a per -

*Molto stringendo e crescendo.**tempo primo.**dolce e leggiero.*

a - way, . . . . far, . . . . far . . . . a - way, of . . . .  
 tor - nar . . . . tu . . . . pos . . . . sa in te pos . . . .

Come, come, come, come, come! Thou  
 sì, sì, sì, Ah! viè - - - - nie

way, Come, come, come, come, come, love - ly crea - ture, the  
 te, sì, sì, sì, Ah! vie - ni, o dol - ce in - can - tar -

*Wind sustain.*

*Molto stringendo e crescendo.*

*tempo primo.*

*p.*

*Str. pizz.*

one . . . . is . . . . think - ing far, . . . . far . . . . a -  
 sa . . . . tu . . . . mai, . . . . no, . . . . pos . . . . sa . . . .

best, best gift of na - - - ture  
 più, duol non of ho ver - - - sa

best gift of na - ture, the best gift of na - ture, To make us all gay; come and  
 tri - ce, Per te ques - to se - no, più duol nò non ha, nò non ha, ver - sa



way  
mai

make us, make us, make us, make us, make  
ver - sa, per me, ver - sa, l'a - mor ver

make us, make us, make us, make us, make  
ver - sa, per me, ver - sa, l'a - mor ver

*p* Wind.

far,  
tor

far a -  
nar in

us all  
sa in

us all  
sa in

way.  
te.

gay.  
me.

gay.  
me.

*Sva*.....

*ff* Tutti.

CATHERINE.

Heaven! Yonder comes my comrade! I hope, by hap-py for-tune, that he may not have seen me. For just a  
*Ciel, l'al-tra sen-ti-nel-la! Per buo-na sor-te io spe-ro, Che non m'ab-bia osser-va-ta: Per qual-che i-*

PIANO.

DANILOWITZ.

mo-ment I will stand in hid-ing. Un-less my sight is dou-ble, I per-ceive,  
*stan-te qui sta-rò ce-la-to. Non so se dop-pio io ve-do, Ma sco-prir*

PETER.

sure-ly, that there are be-fore me a pair of pret-ty mai-dens. As yet thou se-est  
*par-mi, co-me chi di-reb-be Due bel-le vi-van-die-re. Tu ve-di chia-ro an-*

EKIMONA.

You may call me E-ki-mo-na.  
*Io mi chia-mo E-chi-mo-na.*

(to the two vivandières.)

clear-ly. Pray tell me what to call you, you two en-chanting creatures? How love-ly!  
*co-ra. E co-me vi chia-ma-te, Vez-zo-se tor-to-rel-le? Bel no-me!*

NATALIA.

Me Na-ta-li-a!  
*Io Na-ta-li-a!*

DANILOWITZ. PETER.

Oh, what a won-der! Be not fear-ful of us, but come ye near us.  
*A ma-ra-vi-glia! Non te-me-te di noi, v'av-vi-ci-na-te.*

Enter Natalia and Ekimona, in a military step; they come forward and salute Peter and Danilowitz; meanwhile Gritzenko goes his rounds with a patrol outside the tent.

*Allegretto ben moderato.*

PIANO.  $\text{♩} = 126.$

*pp* *pp*  
*Basn. Tnr. & Cello.*

*Side Dr.*

*Hns.*

*pp Str.* *p Wind.* *pp Str.* *p Wind.*

PETER. *Un poco ritenuto.*

Ap - proach, ye hand - maids pret - ty, On our housekeep - ing take pi -  
 Gen - ti - li Vi - van - die - re, Ne fa - te da Cop - pie -

*Un poco ritenuto. ♩ = 108.*

*p Str.*

(Natalia sits down near Peter;  
 Ekimona by Danilowitz.)

- ty. Look here! for each a knee, . . . Sit down, sit . . . down, sit  
 - re. Ne fa - te da Cop - pie - re, An - diam ve - ni - te

*leggiero.* *Fl.*

*Cl. Bsn. & Hn.* *Str.*

(pointing to Danilowitz.)

down, . . . And both of you my boon com - pa - nions be, For he with sleep is winking.  
 quà, . . . ve - ni - te quà, ne fa - te da Cop - pie - re, Per - chè ei non sa be - re.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a piano accompaniment and a vocal line for Peter. The piano part includes staves for Bassoon, Trumpet & Cello, Side Drum, Horns, Strings, and Wind instruments. The vocal line includes lyrics in English and Italian. The score is divided into several systems, with tempo markings such as 'Allegretto ben moderato' and 'Un poco ritenuto'. Dynamic markings like 'pp' and 'p' are used throughout. The piece concludes with a 4/4 time signature change.

*Allegro moderato.* (♩ = 92.)

*f* *staccato.*  
Bssn.

PETER (to Ekimona.)

*f* *Con brio.*

At thy side, at thy side, beau - ty cru - el! Ev'-ry drop I am drink - ing makes me drier and  
*Più con te, più con te, mia di - let - ta, più con te be-ro e me - sco, più mia se - te ac -*

*p* Hns. & Bssn.

*molto cres.*

dri - er, Yes, makes me drier and dri - er. . . Since thy mer - ry, mer - ry eye, and  
*cre - sco, Sì più mia se - te ac - cre - sco, . . . Il vi - no e la can-zon la*

Ob. & Cl. *VI.*

Str. *f* *pp*

*p*

ro - sy, ro - sy lips, Are but, are but so much fresh fu - el, fresh fu - el, With a dear, . . . with a dear little  
*ve - ra gio - ja son, il vi - no e la can-zon la ve - ra gio - ja son, e con te . . . man-car la can -*

*fp* *fp* *fp* *p*

*molto cres.* *dim.* *f*

song . . . prithee blow out the fire, now prithee, prithee, prithee blow out the fire. . . . At thy  
*- - zon . . . no mai non po - trà, no no no no no no no no no no no . . . . . Più con*

*Picc. Fl. & Cl.*

*p dolce.*

side, at thy side, beau - ty cru - el, Ev' - ry drop I am drink - ing makes me drier and  
*te, più con te, mia - di - let - ta, più con te be - vo a me - sco, più mia se - te ac -*

*Wind.*

dri - - - er, And since thine eye and lip are on - ly so much fu - - -  
*cre - - - sco, Il vin e 'la can - zon la ve - ra gio - ja son*

*f Str. p Str. f Wind.*

- el, with a dear lit - tle song I pri - thee now blow out the fire, pri - thee, pri - thee,  
*e con te la gio - ja no mai man - che - rà, no no no no no mai man - che -*

*p Str. Dssn.*

now blow out the fire, pri - thee, pri - thee, pri - thee, pri - thee, pri - thee, pri - thee, now blow out, now  
*- rà, no no no no no no no no no no no mai man - che - rà, no no no no no no no no*

*a tempo moderato. NATALIA.*  
 With what sort of a song? A ten - der  
*E qual a - ria vuoi tu? O qual bal -*

*a tempo moderato. EKIMONA.*  
 blow out the fire. A bal - lad?  
*no . . . . no, no, no. Ro - man - za?*

*a tempo moderato. f Str. f*

PETER.

dit - ty? Nothing ten - der for me, But in - stead something wit - ty. Or something  
 la - ta? Oh Ro - man - za per me, no, mai più non ne vo - glio. Tutt'altro io

NATALIA.

like rum? in sau - cy style.  
 del rhum? n'abbiam del buon.

ERIMONA.

like kirsch? in sau - cy style.  
 del kirsch? n'abbiam del buon.

DANILOWITZ.

Tune up.  
 va ben.

sharp.  
 no.

Tune up,  
 va ben,

Tune up, and he and I will  
 E noi, e noi mio ca - pi -

*p Cl. & Bssn.*

DANILOWITZ.

Tune up, and he and I will lis - ten the while.  
 E noi con tut - ta l'at - ten - zion u - di - rem.

lis - ten the while, Tune up, and he and I will lis - ten the while.  
 tan u - di - rem, E noi con tut - ta l'at - ten - zion u - di - rem.

*Ob. & Hns.*

*Str.*

*Allegro moderato.*  
*vl.*

*p*

*Allegro moderato.* NATALIA.  
Beneath the Kremlin walls, one  
*Nel-la cit - tà di Mos-ca-un*

*Allegro moderato.*  
*Wind.*  
PIANO. No. 108.  
*f*  
*Str.*  
*p molto leggiero.*

day, Two Cossacks at the sword were caught; It was a bot-tle of To - kay, And a pret - ty girl, for which they  
*dì Due bei Co - sa - chi, il fer - ro in man, Facean a col - pi - u - na bot - ti - gli - a fean a col - pi - u - na bel -*

(fencing with each other.)

fought, Ah, Ah, Ah, Ah! A pret - ty girl, for which they fought. The flask was ve - ry frail and  
*ta, Ah, Ah, Ah, Ah! Fa - cean a col - pi - u - na bel - tà. L'u - na è di lor fra - gil, ver -*

EKIMONA.  
It was a bot - tle of To - kay. Ah, Ah, Ah, Ah, Ah!  
*Fa - cean a col - pi - u - na bot - ti - gia. Ah, Ah, Ah, Ah!*

*Picc. & Ob.*  
VI.  
*Hn.* *Cello.*

(fencing.)

ro - sy, And much the same the damsel was, Ah, Ah, Ah, Ah! And much the same the damsel  
*miglia Di spe - cie e - qual l'al - tra pur è, Ah, Ah, Ah, Ah! Di spe - cie e - qual l'al - tra pur*  
(fencing.)

The flask was ve - ry frail and ro - sy. Ah, Ah, Ah,  
*L'u - na è di lor fra - gil, ver - mi - gia. Ah, Ah, Ah,*

*Picc. Fl. & Ob.*  
VI.  
*Hn.*

(Fencing.)

was : Which of the two—which of the two—Which shall ob-tain the girl and glass. Ah, Ah, Ah,  
 è Ma chi dei due la vin-ce - rà? Ma chi dei due la vin-ce - rà? Ah, Ah, Ah,

Ah!  
 Ah!

Which shall ob-tain the girl and glass. Ah, Ah, Ah,  
 Ma chi dei due la vin-ce - rà? Ah, Ah, Ah,

*Str. p* *Picc. Fl. & Ob.* *Str. sustain.*  
 Cello.

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,  
 Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah!

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah!

Ah! 'Tis the sword, 'tis the sword, 'Tis for the bon - ny sword to say! Ah, Ah, Ah, Ah, Ah,  
 Ah! E l'ac - ciar, è l'ac - ciar, è l'ac - ciar che de - ci - de - rà. Ah, Ah, Ah, Ah, Ah,

Ah! 'Tis the sword, 'tis the sword, 'Tis for the bon - ny sword to say! Ah, Ah, Ah, Ah, Ah,  
 Ah! E l'ac - ciar, è l'ac - ciar, è l'ac - ciar che de - ci - de - rà. Ah, Ah, Ah, Ah, Ah,

*f* *(Fencing.)*  
*cres. Str.* *Wind.* *Str.* *f Tutti.*

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,  
 Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,  
 Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

*Wind.* *Tutti.* *f Str.*







*Tutti.*

*ff Tutti.*

*Wind.*

*Str.*

But who could guess what did a - rise,  
*Non più bat - ta-glia ognun di lor,*

But who could guess what did a -  
*Non più bat - ta-glia o-gnun di*

When each obtained a charming prize,  
*Fu vin - ci - tor, fu vin - ci - tor,*

*p Str. molto leggiero.*

*(laughing violently.)*

rise,  
 lor,

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

When each obtained a charming prize,  
*Fu vin - ci - tor, fu vin - ci - tor,*

When each obtained a charming  
*Fu vin - ci - tor, fu vin - ci -*

DANILOWITZ.

PETER.

When each obtained a charming prize. Ah, Ah, Ah,  
*Fu vin - ci - tor, fu vin - ci - tor. Ah, Ah, Ah,*

Sea...: Sea...: VI.

*Picc. & Ob.*

*Cello.*

Ah! The man who won the old To-kay A mi-ser of his li-quer was. Ah, Ah, Ah,  
*Ah! Il vin-ci-tor del-la bot-ti-glia Non in-vi-tò l'a-mi-co a ber.* Ah, Ah, Ah,

prize.  
 tor.

prize.  
 tor.

Ah!  
 Ah!

A mi-ser of his li-quer  
*Non in-vi-tò l'a-mi-co a*

*Picc. & Fl.*

*p Str.*

*Cello.*

*(laughing.)*

Ah, Ah, Ah, Ah, Ah, Ah! He who the maid carried a-way Yielded her up to buy a  
*Ah, Ah, Ah, Ah, Ah, Ah! L'altro pe-rò Oh ma-ra-viglia! Di cambiar of - frè con pia -*

A mi-ser of his li-quer was. Yielded her up to buy a  
*Non in-vi-tò l'a-mi-co a ber.* *Di cambiar of - frè con pia -*

*(laughing.)*

Ah, Ah, Ah, Ah,

was, A mi-ser of his li-quer was.  
*ber, Non in-vi-tò l'a-mi-co a ber.*

*Fl.*

*p Str.*

*(laughing.)*

glass. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,  
 cer. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

*(laughing.)*

glass. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,  
 cer. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

*(laughing.)*

Too good, . . . too good, Ah, Ah, Ah, Ah,  
 Va ben, . . . va ben, Ah, Ah, Ah, Ah,

*(laughing.)*

Too good, too good, Ah, Ah, Ah, Ah,  
 Va ben, va ben, Ah, Ah, Ah, Ah,

*VI.*  
*p Str.* *Ins. sustain.*

*(Courtseying with mock solemnity.)*

Ah, Ah, Ah, Ah, Ah! 'Twas an old man, a sol - dier . . .  
 Ah, Ah, Ah, Ah, Ah! Un gra - na - tier ch'un cre - der . . .

Ah, Ah, Ah, Ah, Ah! 'Twas an old man, a sol - dier . . .  
 Ah, Ah, Ah, Ah, Ah! Un gra - na - tier ch'un cre - der . . .

Ah, Ah, Ah, Ah, Ah! A mer - ry tale, and may be . . .  
 Ah, Ah, Ah, Ah, Ah! La bel - la i - sto - ria non no -

Ah, Ah, Ah, Ah, Ah! A mer - ry tale, and may be . . .  
 Ah, Ah, Ah, Ah, Ah! La bel - la i - sto - ria non po -

*fp*  
*Str. & Bssn.* *cres.*

*dim.* too, Who told the tale we tell to you. *cres.* 'Twas an old man, a sol-dier  
*può,* La bell' i - sto - ria a noi con - tò. Un gra - na - tier ch'un cre - der

*dim.* too, Who told the tale we tell to you. *cres.* 'Twas an old man, a sol-dier  
*può,* La bell' i - sto - ria a noi con - tò. Un gra - na - tier ch'un cre - der

*dim.* true, For long a - go the same we knew. A mer - ry tale, and may be  
*- trò,* Non po - trò mai di - men - ti - car, La bel - la i - sto - ria non po -

*dim.* true, For long a - go the same we knew. A mer - ry tale, and may be  
*- trò,* Non po - trò mai di - men - ti - car, La bel - la i - sto - ria non po -

*fp* *Cl. Bssn. & Hn.* *Ob. Cl. & Bssn.* *molto cres.*  
*Str.*

*dim.* too, Who told the tale we tell to you. *f* (laughing heartily.)  
*può,* La bell' i - sto - ria a noi con - tò. Ah, ah, ah, ah, ah, ah, ah,

*dim.* too, Who told the tale we tell to you. *f* (laughing heartily.)  
*può,* La bell' i - sto - ria a noi con - tò. Ah, ah, ah, ah, ah, ah, ah,

*dim.* true, For long a - go the same we knew. *f* (laughing heartily.)  
*- trò,* Non po - trò mai di - men - ti - car. Ah, ah, ah, ah, ah, ah, ah,

*dim.* true, For long a - go the same we knew. *f* (laughing heartily.)  
*- trò,* Non po - trò mai di - men - ti - car. Ah, ah, ah, ah, ah, ah, ah,

*Wind.* *dim.* *cres. e staccato.* *Wind sustain.*  
*molto cres.* *S'r.*

*Cello. & D. Bass.*  
*ben marcato.*



RECIT.—“THE COAST IS CLEAR AT LAST.”

(Catherine watching the other sentinel, who at last gets out of sight behind the tent.)  
Allegretto ben moderato.

PIANO. ♩ = 92.

CATHERINE.

The coast is clear  
Ei sen par - te al

Cl. dolce. Fl. Sva. Picc. f<sup>p</sup> Str. dim.

Hns. & Bssn.

(approaching the tent.)

clear at last, 'tis well: Once I thought they must be  
fin, va ben, va ben. Par che vo - glia - no sfi -

Cello. Bssn. marcato. Vl.

(looking in at Peter embracing the two girls.)

fight-ing, dar - st, Such a ri - ot did they make!  
Tal ru - mor fa - cen - do van.

Fl. Vl. Bssn. dim. Tnr.

O Heaven!  
Som - mo ciel!

Sva. Tutti. Ped. \*

NATALIA.

This is an in - sult, I can ne - ver for - give him! Have  
Ah! ques-to in - sul - to, Or da lui mi se - pa - ra! Ces -

Str. p



PETER. EKIMONA. DANILOWTZ. NATALIA.

done! . . . Nay, nay! . . . Have done! . . . Nay, nay! . . . Have done! . . .  
 . . . sa - te! . . . Ve - diam, . . . Ces - sa - te. . . Ve - diam, . . . Ces - sa - . . . te.

VI.

No. 40.

QUINTETT.—“CEASE WE THIS IDLE TOYING.”

(Natalia, Ekimona, Danilowitz and Peter in the tent; Catherine outside.)

*Andante quasi allegretto.*

NATALIA. *dolce e stac.*

*legato. cres.*

Cease we this i - dle toy - ing; What is the use of try - ing? What can be the use of  
*Fi - nir con - vien lo scher - zo, Di voi non è più de - gno, No giam - mai, io non im - cres.*

EKIMONA.

Cease we this i - dle toy - ing; What is the use of try - ing? What can be the use of  
*Fi - nir con - vien lo scher - zo, Di voi non è più de - gno, No giam - mai, io non im -*

DANILOWTZ.

What do you mean by fly - ing? Would you pro - voke by coy - ing, Think you to pro - voke by  
*O scher - zo sin - go - la - re, A - mor che fe dis - de - gna, Dol - ce a - mor che fe dis - cres.*

PETER.

What do you mean by fly - ing? Would you pro - voke by coy - ing, Think you to pro - voke by  
*O scher - zo sin - go - la - re, A - mor che fe dis - de - gna, Dol - ce a - mor che fe dis -*

*Andante quasi allegretto.*

PIANO.  
 = 112.

*p. stac.*

try - - - ing? All your fine arts de - fy - ing, All your fine arts de - fy - ing,  
 pe - - - gno, No no giam - mai im - pe - gno, No no giam - mai im - pe - gno,

*p.*

try - - - ing? All your fine arts de - fy - ing, All your fine arts de - fy - ing,  
 pe - - - gno, No no giam - mai im - pe - gno, No no giam - mai im - pe - gno,

*p.*

coy - - - ing, And by your arts de - fy - ing, More sure - ly seize your prey, More  
 de - - - gna, Che per un gior - no im - pe - gna, La men - te e non il cor, E

*p.*

coy - - - ing, And by your arts de - fy - ing, More sure - ly seize your prey, More  
 de - - - gna, Che per un gior - no im - pe - gna, La men - te e non il cor, E

*dolce.*

Cl. Bssn. & Tbn.

We heed . . . not what you say, you say.  
*nè a - mor . . . nè mia fè nè'l mio cor!* *nè'l cor.*

We heed not what you say.  
*nè a - mor il fè nè'l cor.*

sure - ly seize your prey, More sure - ly seize your prey.  
*non il cor, E non il cor . . . ma non il cor.*

sure - ly seize, more sure - ly seize your prey, more sure - ly seize your  
*non il cor, E non il cor, e non il cor, . . . e non il*

*Cl. & Bssn.*  
*Bssn.*

CATHERINE.

*f* Re-vel on! *f* Re-vel! I hear you!  
*No non più,* *Quest' in-sul-to*

*p dolce e stac.*  
 Cease we this i - dle toy - ing, What is the use of try - ing?  
*Fì - nir con-vien lo scher - zo, Di voi non è più de - gno*

*p*  
 Cease we this i - dle toy - ing, What is the use of try - ing?  
*Fì - nir con-vien lo scher - zo, Di voi non è più de - gno*

What do you mean by fly - ing? Would you provoke by coy - ing?  
*Oh scherzo sin - go - la - re, A - mor che fè dis - de - gna,*

prey, . . . . seize your prey, What d'ye mean by fly - ing? Would you pro-voke by coy - ing?  
 cor, . . . . e . . . non il cor, scherzo sin - go - la - re, A - mor che fè dis - de - gna,

*Cl. & Bssn.*  
*Str. p*

might my an - - - guish, Might my anguish con-sume you ! Re-vel on !  
 or da lui . . . mi se-pa-ra per sem - pre ! O - do sol

*legato.* what can be the use of try - - - ing? *stac.* All your fine arts de - fy - ing,  
 No giam - mai io non m'im - pe - - - gno, No no giammai im-pe - gno,

what can be the use of try - - - ing? All your fine arts de - fy - ing,  
 No giam - mai io non m'im - pe - - - gno, No no giammai im-pe - gno,

Think you to pro - voke by coy - - - ing? And by your arts de - fy - ing,  
 Dol - ce a - mor che fè dis - de - - - gna, Che per un giorno im-pe - gna,

Think you to pro-voke by coy - - - ing? And by your arts de - fy - ing,  
 Dol - ce a - mor che fè dis - de - - - gna, Che per un giorno im-pe - gna,  
 Cello.

*Cl. Bsn. & Hrn.*  
*Str.*

Re - vel on !  
 il mio fù-ror !

All your fine arts de - fy - ing, We . . heed, . we heed not what you say ! you  
 No no giammai im-pe - gno, La mia fè . . la mia fè nè'l mi - o cor ! No,

All your fine arts de - fy - ing, We . . heed not what you  
 No no giammai im-pe - gno, La mia fè nè'l cor ! No,

More sure-ly seize your prey, more sure - ly seize your prey, more sure . ly seize your  
 La men-te e non il cor, e non il cor, e non il cor, . . no, no, non il

More sure-ly seize your prey, more sure - ly seize your prey, more sure - ly,  
 La mente e non il cor, e non il cor, e non il cor, la

*Cl. & Hrn.* *Cl. & Bsn.*

*f* *vibrato.* *poco accelerando.*

Might my an-guish but consume them! My scorn and vengeance doom them  
*Or non più quest' in - sul - to! Mi scio-glie d'o - gni im - pe -*

say, you say.  
 no giam - mai.

say, you say.  
 no giam - mai.

prey, your prey.  
 cor, il cor.

surely, sure - ly seize your prey.  
*men-te so - la ma non il cor.*

*Tempo lmo.* *f*

all! Might earth in some a - byss en - tomb them!  
*- gno! Or o - do sol si sol lo sde - gno!*

*p* We do but laugh to hear you, Too well pre - par'd to  
*Or nul - la te - mo al mon - do, Che lo co - nos - co ap -*

*p* We do but laugh to hear you, Too well pre - par'd to  
*Or nul - la te - mo al mon - do, Che lo co - nos - co ap -*

*p* Sing on, we love to hear you, Hap - py a - lone when  
*Bel - tà che or - na - te il mon - do, Ch'il vo - stro a - mor ri -*

*p* Sing on, we love to hear you, Hap - py a - lone when  
*Bel - tà che or - na - te il mon - do, Ch'il vo - stro a - mor ri -*

*Tempo lmo.*

*Str. p*

Command-ed by my bit - ter hate.  
*Che mi di - vo - - ra il cor.*

*p leggiero.*

fear you ; Nor, tho' we came to cheer you, Fling we our hearts, our hearts a -  
*pie - - no ; Il sen - no mio pro - fon - do Sem - pre il mio o - nor, ah ! so - ster -*

*p leggiero.*

fear you ; Nor, tho' we came to cheer you, Fling we our hearts, our hearts a -  
*pie - - no ; Il sen - no mio pro - fon - do Sem - pre il mio o - nor, ah ! so - ster -*

near you ;  
*pon - - da ;*

*p leggiero.*

near you ; Your blush-es but en - dear you, Tho' they are on - ly, on - ly  
*pon - - da ; Al - la pro - fon - da e - brez - za, Che in me, ch' in me spar - gen - do*

*p*

*Tnr.*

Go, re - vel, re - vel on, I hear . . . thee ! With gross al - lurements  
*Non più, non più or quest' in - sul - - - - - to. Na si mi scioglie d'ogni im -*

*fp* way ! *p* Fling we our hearts, our hearts a - way !  
*ra. Sem - pre il mio o - nor, si so - ster - ra.*

*fp* way ! *p* Fling we our hearts, our hearts a - way !  
*ra. Sem - pre il mio o - nor si so - ster - ra.*

*fp* Tho', *p* Tho' they are on - ly, on - ly play,  
*Ah ! sì all' e - brez - za o bel - ia. fp*

*fp* play. *va.* Tho' they are on - ly, on - ly play,  
*Che in me, ch' in me spar - gen - do va.*

*fp Wind.* *p Str.* *fp Fl. & Cl.*

*molto cres.*

cheer thee, And know that love was near  
*p* pe - - - no, Or non o - do ch'il fu - ror

Fling we our hearts, our hearts a - way, fling a - way,  
*p* Sem-pre il mio o-nor si so - ster - ra, so - ster - ra,

Fling we our hearts, our hearts a - way, fling a - way,  
*p* Sem-pre il mio o-nor si so - ster - ra. sa - ster - ra,

Tho' they are on - ly, on - ly play,  
*p* Che in me, ch'in me spar - gen - do va,

*molto cres.*

Tho' they are on - ly, on - ly play, Your blush - es en - dear you,  
 Che in me, ch'in me spar - gen - do va, Ch'in me spar - gen - do,

*p Str.*

thee . . . . . When re - pent - - - - - ance came too late, When re -  
*p* Che di - vo - - - - - rà il mio cor Oi - mè . . .

Cease we this i - dle toy - ing, What is the use of try - ing? Cease we this i - dle toy - ing,  
*p* Fi - nir con-vien lo scher - zo, Di voi non è più de - gno, Fi - nir con-vien lo scher - zo,

Cease we this i - dle toy - ing, What is the use of try - ing? Cease we this i - dle toy - ing,  
*p* Fi - nir con-vien lo scher - zo, Di voi non è più de - gno, Fi - nir con-vien lo scher - zo,

What do you mean by fly - ing, Tho' it be on - ly play? What do you mean by fly - ing?  
*p* A - mor che fe dis - de - gna, Ch'in me spar-gen - do va, O scher-zo sin - go - la - re,

What do you mean by fly - ing? Would you pro-voke by coy - ing?  
 Va si l'a-mor che sde - gna, A - mor che fe dis - de - gna,

*8va.*

*Picc.*

*pp Tutti Wind.*

*Ped.*

pent - - - ance comes too late. Ah! know that love was near thee,  
 . . . . . che di - vo - rà il mio cor. Sì che di - vo - ra, che di -

*cres.*

What is the use of try - ing? We do but laugh to hear you! Nor, tho' we came to cheer you,  
 Di voi non è più de - gno, Io con un mai m'im - pe - gno, Io con un mai m'im - pe - gno,  
*cres.*

What is the use of try - ing? We do but laugh to hear you! Nor, tho' we came to cheer you,  
 Di voi non è più de - gno, Io con un mai m'im - pe - gno, Io con un mai m'im - pe - gno,  
*cres.*

Would you provoke by coy - ing? And by your arts de - fy - ing, More sure - ly seize your prey, more  
 A - mor che fè dis - de - gna, Che per un gior - no im - pe - gna, La men - te e non il cor e  
*cres.*

And by your arts de - fy - ing, More sure - ly seize your prey, more  
 Che per un gior - no im - pe - gna, La men - te e non il cor e  
 Cello.

*Hns.*

*dim. dolce. rall.*

When re - pent - ance comes too late.  
 vo - - - ra il . . mio . . af - fèt - to cor.

Fling we our hearts a - way.  
 Che giu - ra fe - del - tà.

Fling we our hearts a - way.  
 Che giu - ra fe - del - tà.

sure - - - ly seize your prey.  
 non e non il cor.

*f vibrato.*

sure - - - ly seize your prey. Ere you fly or de - ny . . Bet - ter wait an - o - ther  
 non e non il cor. D'on - de vien tal ri - gor . . Per un cor pien d'a -

*p Str. pizz. rall. a tempo.*

O may re-pen-tance come . . . . .  
 O ciel se-con-dail mio . . . . .

*f*  
 What is the use of trying? Ceasethis i - dle toy - ing, For we heed not what you say, we heed not  
 Ces - sar con-vien lo scher-zo, si convien ces-sar, si si con-vien ces-sar, si si con-vien ces -

*f*  
 What is the use of trying? Ceasethis i - dle toy - ing, For we heed not what you say, we heed not  
 Ces - sar con-vien lo scher-zo, si convien ces-sar, si si con-vien ces-sar, si si con-vien ces -

*f*  
 Would you pro-voke by coy-ing? And by arts de - fy - ing, Sure-ly seize your prey, more surely, sure-ly  
 Che il vostro amor, ch' il vo-stro amor. Ah si ri-spon-da all' e - brez-za che spar-gen-do in cor mi

day . . . . . Would you pro-voke by coy-ing? And by arts de - fy - ing, Sure-ly seize your prey, more surely, sure-ly  
 . . . . . mor, d' a-mor. Che il vostro amor, ch' il vo-stro amor. Ah si ri-spon-da all' e - brez-za che spar-gen-do in cor mi

*f*  
*cl.* *Str.* poco a poco cres. *Ob. & Cl.* molto cres.  
*f*  
*fp*  
*Str.*

too late.  
 fu - - - - - ror.

what you say.  
 sar, ces - - - - - sar.

what you say.  
 sar, ces - - - - - sar.

seize your prey.  
 va, mi va.

seize your prey.  
 va, mi va.

*Ped.* *Tutti.* *ff* *p Str.*



No. 41. RECIT., SEXTETT AND CHORUS.—“HAVE DONE WITH IDLE TOYING.”

Enter Gritzenko with a patrol outside the tent to relieve guard.

Enter Ismailoff into the tent.

*Allegretto ben moderato.* ISMAILOFF (presenting a letter).

A letter this for  
Al Comandan - te

PIANO. ♩ = 126.

*Allegretto ben moderato.*  
Ct. *p* Trnr. Cello, & Bssn. *Ins.*  
Side Dr.

PETER (drunk, gives the letter to Danilowitz). DANILOWITZ (reading).

Pe - ter who here com - mands. Take it, read it, whatever can it be? Nay, 'tis past be -  
Pie - tro, il ge - ne - ral! Prendi, leg - gi, che mai potrà vo - ler? Qua - si non par

*pp* Str.

(to Peter.) (to Ismailoff.) GRITZENKO (importantly).

- lief. Pray you, come. Stay, then. You watch him well. The  
ve - ro, andiam. Res - ta a ve - gliar su lui. Il  
PETER.

I will not stir; not I.  
Io trop - po ben què son.

*p* Wind. *pp* Str. *p* Wind. *ppp* staccato.  
Bssn. Cello. & D. Bass.

hour, the hour has struck, and here I come ex - act and stea - dy, To  
ca - po - ral, il ca - po - ral al suo do - ver fe - de - - le Vien a

change, to change the guard, a sen - ti - nel is rea - - - - dy.  
 ri - le - var, a ri - le - var la sen - ti - nel - - - - la.

*tr.* *sempre p*

CATHERINE (*peeping into the tent*). GRITZENKO.

Not yet a - lone. What's yonder? can a young soldier dare thus to play the  
 Or so - la io son. Che veg-gio! un sol - da - to com - mu - ne . . . suoi mag-

*poco sf*

CATHERINE (*impatiently*).

'Tis well.  
 Che vuoi?

spy with - out leave! Attention there! your guard's re - liev - ed, To quarters,  
 - gior s'piando va! sol - dato, c - là! è l'o - ra vo - stra, vi den-no or

*pp Str.* *p Wind.* *pp Str.*

(*still peeping.*)

I will not, will not stir, not I, No, I will not, will not stir, not I, Here I  
 No, no, non voglio ancor par-tir, No, non vo - glio an-cor, an - cor par-tir, Qui son

you may go. You will . . . not, will . . . not, we . . . will try? you will .  
 ri - le - var. An-diam, . . . an-diam . . . tu dei . . . par-tir, an-diam .

*p Wind.* *Fl. & Ob.* *Hrn.* *cres.* *cres.*

stay, here I stay, and stir not I, No, ra - ther on . . . the  
*i - o non voglio an - cor par - tir,* *Io re - sto qui do - vessi*

. . . not stir, that mat - ter we will try.  
*an - diam di qui con - vien par - tir.*

*f* *Ped.* *p* *Tromb. Hns. & Bsn.*  
*ff* *K. Dr.*

spot I die, on the spot I die. Do, if you like it. Do, if you're  
*pria mo - rir, do - vessi an - cor mo - rir.* *Non ne fo con - to.* *Non me ne*

But I command you. But if I force you?  
*Ma la con - se - gna?* *La disci - pli - na?*

*dolce.* *Cl. & Bsn.* *p* *Str.*

(Gritzenko attempting to force Catherine away, she gives him a slap on the face.)

a - ble! Were you to kill, were you to kill, I movenothence be - fore I  
*cu - ro.* *Ch'importa a me! ch'im - por - ta a - me!* *Men ri - do al par del ca - po.*

But if I flog you?  
*La pu - ni - zi - on.*

*cres. Str. & Bsn.* *molto cres.*

*Allegro vivace.*

will.  
-  
ral.

GRITZENKO (spoken): "Sakinka!"

(rubbing his cheek.)

Ah!  
Ah!

*Allegro vivace.* ♩ = 184.

*ffz Tutti.* *fp* *pp*

Cello, D. Bass. & Bsn.

*p*

ah!  
ah!

ah!  
ah!

*vi.*

*p*

Cello.

NATALIA (to Peter).  
*leggiere.*

Have done with i - dle toy - - - - ing, What is the use of  
Fi - nir con-vien lo scher - - - - zo, di voi non è più

ISMAILOFF. *leggiere.*

Al-though it on - ly is play, What do they mean by  
O scher - zo ben sin - go - lar! A - mor che fè dis -  
*leggiere.*

ah!  
ah!

Here is no mat - ter for play.  
Quest'è un in - sul - to mor - tal.

PETER. *leggiere.*

Would you pro - voke us by coy - ing, pro -  
O scher - zo ben sin - go - lar! per un

SIX TENORS. *leggiere.* *pp*

No  
Ah!

SOLDIERS. SIX BASSES. *leggiere.* *pp*

No  
Ah!

*Fl. & Cl.* *dolce.* *Cello.* *Str. & Wind.* *leggiere.*

## CATHERINE.

Go re-vel on, I hear thee!  
*Per me tutt'è fi - ni - to*

With gross al-lure-ments cheer thee.  
*Son fuo - ri dell' im - pe - gno.*

## NATALIA.

try-ing?  
*de-gno.*

## EKIMONA.

Have done with i - dle toy - ing.  
*Di voi non e più de - gno*

What is the use of  
*Io mai no non im -*

## ISMAILOFF.

fly-ing?  
*de-gna.*

Would thou provoke by coy-ing?  
*O scher-zo sin - go - la - re*

## GRITZENKO.

A blow from yonder var-let!  
*In vol-to a me un schiaffo*

The no - tion makes me scarlet,  
*Che in - sul - to Ca - po ra - le,*

## PETER.

- voke us by coy - ing, Al - tho' 'tis on - ly play?  
*sol gior - no im - pe - gna La vi - ta e non il cor.*

play.  
*qual*

A blow!  
*ar - dir*

play.  
*qual*

A blow!  
*ar - dir*

*cres.*

And know but love was  
Or o - do sol lo

try - - - - ing? What is the use of toy - ing?  
- pe - - - - gno, *Giammai no non im - pe - gno,*

What do they mean then by coy - ing, Tho' 'tis on - ly play?  
*Che sol im - pe - gna La te - sta ma giam - mai il cor.*

(to the Patrol.)

See what the gen' - ral will say! A blow from yon - der  
*Qui ven - ga o - gnun, ven - ga o - gnun! Lo schiaf - fo sul mio*

And by the act of de - fy - ing, the act of de -  
*Che per un sol gior - no im - pe - gna, La vi - ta, ma il*

What  
*Ah!*

*p*

The ge - - - ne -  
*Ah! qual, Ah!*

*leggiero e molto stac.*

near thee,  
*sde - gno,*

When sor - row comes too late.  
*Che bat - ter fam - mi il cor.*

O might my  
*Ah nel mio*

*leggiero e molto stac.*

What is the use of try - ing?  
*No giam-mai non im - pe - gna,*

We do but  
*Noi co - no -*

*leggiero e molto stac.*

We heed not what you say.  
*La mia fè, nè'l mio cor.*

We do but  
*Noi co - no -*

*leggiero e molto stac.*

Al-though 'tis on - ly play?  
*La vi - ta e non il cuor.*

Sing on, we  
*Bel - tà ch'or -*

*leggiero e molto stac.*

var - let!  
*vi - so?*

A pret - ty piece of . play, a pret - ty play!  
*Per me qual di - so - nor, o Ca - po - ral,*

Au - da - cious  
*Què cor - ra*

*leggiero e molto stac.*

- fy - ing,  
*cuor, no*

Make sure of your prey!  
*giam - mai non il . cor.*

Sing on, we  
*Bel - tà ch'or -*

*leggiero e molto stac.*

will  
*qual*

he say?  
*ar - dir.*

ah!  
*si,*

A blow from  
*Ah! qual ol -*

*leggiero e molto stac.*

- ral  
*qual*

will say?  
*ar - dir.*

ah!  
*si,*

A blow from  
*Ah! qual ol -*

*staccatissimo.  
pp Tutti.*

*Dssm.*

an - guish, might my an - guish con - sume them! O might earth en -  
*sde-gno al - fin si qui si con - fen - da Ah! tu ciel, ah! tu*

laugh to hear you! Too well pre - par'd to fear you; Nor, tho' we  
*- sciam il mon - do E lun - gi ch'un ri - spon - da, Il sen - no*

laugh to hear you! Too well pre - par'd to fear you; Nor, tho' we  
*- sciam il mon - do E lun - gi ch'un ri - spon - da, Il sen - no*

love to hear you! Hap - py a - lone with you And your blush - es do  
*- na - te il mon - do Ch'il vo - stro a - mor ri - spon - da, all' eb - brez - za pro -*

ur - chin pry - ing, Is this what comes of spy - ing? Tru - ly a  
*tut - to il mon - do, E cia - scun qui ri - spon - da, E cia - scun*

love to hear you! Hap - py a - lone with you; And your blush - es do  
*- na - te il mon - do Ch'il vo - stro a - mor ri - spon - da, all' eb - brez - za pro -*

yon - der var - let! In truth a plea - sant mat - ter, Jus - tice will  
*- tray - gio ca - po - ral per te L'ar - res - tiam, sì, l'ar - res - tiam*

yon - der var - let! In truth a plea - sant mat - ter, Jus - tice will  
*- tray - gio ca - po - ral per te L'ar - res - tiam, sì, l'ar - res - tiam*



- tomb them! Com - mand - ed by my hate, Ay, re - vel on, I hear . . . .  
*ciel se - con - da il giu - sto fu - ror, Per me tutt' è fi - ni - - - -*

came to cheer you, We fling our hearts a - way. Have done with i - dle  
*mio pro - fon - do Il mio o - nor so - ster - rà. Fi - nir con - vien lo*

came to cheer you, fling hearts a - way. Have done with i - dle  
*mio pro - fon - do mi so - ster - rà. Fi - nir con - vien lo*

make you dear, Al - tho' 'tis but play. What do they mean by  
*- fon - da don't ei sen - te l'ar - dor. O scher - zo sin - go -*

plea - sant mat - ter done in play. A blow from yon - der var - - - -  
*qui ri - spon - da al mio fu - ror. A me u - no schiaffo in vol - - - -*

make you dear, Al - tho' 'tis but play. What do they mean by fly - ing. What mean they by  
*- fon - da don't ei sen - te l'ar - dor. O scher - zo sin - go - lar, O scher - zo sin - go -*

track him bet - ter ere a new day. The gen' -  
*a mo - rir con - dot - to sa - rà. Qual ar -*

track him bet - ter ere a new day. The gen' -  
*a mo - rir con - dot - to sa - rà. Qual ar -*

*cres. fp*

thee, With gross al - lure-ments cheer thee, And know but love was near  
 - to, *Son fuo - ri d'og-ni im - pe* - - - - *gno, Non o - do chè lo sde* - - - -

toy - ing? What is the use of try - ing? Your skil - ful arts de -  
*scher - zo* *Di noi non è più de - gno,* *Io mai con un m'im -*

toy - ing? What is the use of try - ing? Your skil - ful arts de -  
*scher - zo* *Di noi non è più de - gno,* *Io mai con un m'im -*

- fly - ing? They would pro-voke by coy - ing, And by their arts de -  
 - la - re, *A - mor che fè dis - de - gna,* *Che per un gior-no im -*

- let! The no - tion makes me scar - - - - let! A blow from yonder var - - - -  
 - to, *me lasso ahì qual in - sul* - - - - *to, A me u - no schiaffo in vol* - - - -

fly - ing? They would pro-voke by coy - ing, And by their arts de -  
 - la - re, *A - mor che fè dis - de - gna,* *Che per un gior-no im -*

- ral he shall hear, he shall  
 - dir *Ca - po - ral,* *qual ar -*

- ral he shall hear, he shall  
 - dir *Ca - po - ral,* *qual ar -*

*cres.* *fp* *fp*

*f*

thee, When sor - row comes too late! Ah! . . .  
 - gno, Che bat - ter fum - mi il cor! Ah! . . .

*dolce.*

- fy - ing, We heed not what you say! Ah! . . . We do but  
 - pe - gno, Che giu - ra fe - del - tà! Ah! . . . Noi co - no .

*dolce.*

- fy - ing, We heed not what you say! Ah! . . . We do but  
 - pe - gno, Che giu - ra fe - del - tà! Ah! . . . Noi co - no .

*dolce.*

- fy - ing, More sure - ly seize their prey! Ah! . . . sing on, we  
 - pe - gna, La tes - ta e non il cor! Ah! . . . Bel - tà ch'or -

*marcato.*

- let, The no - tion makes me scar - - - - - let. Ah! . . . The gen' - ral shall  
 - to Me las-so ah! qual in - sul - - - - - to. Ah! . . . Venga me tut - to il

*dolce.*

- fy - ing, More sure - ly seize their prey Ah! . . . sing on, we  
 - pe - gna, La tes - ta e non il cor. Ah! . . . Bel - tà ch'or -

*p*

hear of this play! Ah! . . . the ge - ne -  
 - dir Ca - po - ral, sì . . . l'ar - res - tiam,

*p*

hear of this play! Ah! . . . the ge - ne -  
 - dir Ca - po - ral, sì . . . l'ar - res - tiam,

*f Tutti.* *p Wind.*

Might my  
Me se - -

laugh to hear you, Too well pre - par'd to fear you, We do but  
- sciam il mon - do E lun - gi ch'un ri - spon - da, Il sen - no

laugh to hear you, Too well pre - par'd to fear you! We do but  
- sciam il mon - do E lun - gi ch'un ri - spon - da, Il sen - no

love to hear you, Hap - py a - - lone when near you! Your  
- - na - te il mon - do Ch'il vo - stro a - mor ri - spon - da, ch'il

hear me, I will make him fear me, And jus - tice teach him for an - o - ther day, teach him  
mon - do che cia - scun ri - spon - da e che cia - scun ri - spon - da al mio giu - sto fu - rot, e cia - -

love to hear you, Hap - py a - - lone with you, And your blush - es en - -  
- - na - te il mon - do Ch'il vo - stro a - mor ri - spon - da l'eb - brez - za pro - -

- - ral shall hear, And jus - tice shall teach him what they say!  
l'ar - res - tiam quest' uo - mo, quest' uo - mo cri - mi - - nal.

- - ral shall hear, And jus - tice shall teach him what they say,  
l'ar - res - tiam quest' uo - mo, quest' uo - mo cri - mi - - nal.

*Str. leggiero e dolce.*

an - guish them con - sume! . . . . . Might my  
*con - da, giu - sto ciel . . . . . al - fin*

laugh, laugh to hear, laugh to hear! . . . . . Too well pre -  
*mio so - - ster - - rà, il mio o - nor. . . . . Il sen - no*

laugh, laugh to hear, laugh to hear! . . . . . Too well pre -  
*mio so - - ster - - rà, il mio o - nor. . . . . Il sen - no*

blush - - - es but en - - dear . . . . you, Al - -  
*vo - - - stro a - mor ri - spon - - - da, ri - -*

. . . bet - ter be - re an - o - ther day. I'll teach him  
*- - scun què ri - spon - da al mio fu - - ror. E cia - scun*

- - - dear you Al - tho' it is but play. Blush - es en - -  
*- - - fon - da che bat - ter fam - mi il cor. Che bat - ter*

Of such a  
*Ei dee mo - -*

what they say! Of such a  
*si, si dee mo - - rir mo - -*

scorn and ven - geance doom, . . . my . . .  
*nel mio fu - ror, nel mio*

- par'd to fear, pre - par'd to fear, . . . Nor . . .  
*mio sos - ter - rà, il mio o - nor, sì il*

- par'd to fear, pre - par'd to fear, . . . Nor . . .  
*mio sos - ter - rà, il mio o - nor, sì il*

tho' 'tis but in play. What do you mean? You but pro -  
*- spon - - da al no - - stro ar - dor. Ch'il vostro a-mor, ch'il vostro a -*

bet - ter Be - fore an - o - ther day. The ge - ne - ral shall hear the  
*quì ri - spon - da al mio fu - ror. Che tut - to il mon - do quì ri -*

- dear you Al - tho' 'tis but play. What do you mean? You but pro -  
*fa bat - ter fam - mi il cor. Ch'il vostro a-mor, ch'il vostro a -*

prey!  
*rir.* The ge - - ne -  
*Ei dee mo -*

prey!  
*rir.* The ge - - ne - ral shall  
*Ei dee mo - rir quest'*

*f Str.*  
*Wind.*

scorn . . . . and . . . . ven - - - - geance  
fu - - - - ror, . . . . nel . . . . mio

will . . . . we . . . . fling . . . . our  
mio . . . . o - - - - nor, . . . . si il

will . . . . we . . . . fling . . . . our  
mio . . . . o - - - - nor, . . . . si il

- voke, And by your arts de-destroy your prey, What do you mean? You but pro -  
- mor, Al - fin ri - spon - da al vo - stro ar - dor, Ch'il vo - stro a - mor, ch'il vo - stro a -

tale, And we shall see what he will say, The ge - ne - ral shall hear the  
- spon - da, qui ri - spon - da al mio fu - ror, Che tutt' il mon - do qui ri -

- voke, And by your arts de-destroy your prey, What do you mean? You but pro -  
- mor, qui vi ri - spon - da al vo - stro ar - dor, Ch'il vo - stro a - mor, ch'il vo - stro a -

- ral shall hear, The ge - - - ne -  
- riv, mo - riv, quest' uo - - - mo

hear, shall hear, The ge - - - ne - ral shall  
uo - - - mo cri - - - mi - nal, quest' uo - - - mo

*Più mosso.*

*ff*

doom . . . them ! . . . Might earth en - -  
*fu* . . . . . *ror.* . . . . . *Ah !* tu ciel

hearts . . . a - - - way ! Though we came  
*mio* . . . . . *o* - - - - *nor.* *Il mio sen* - - -

hearts . . . a - - - way ! Though we came  
*mio* . . . . . *o* - - - - *nor.* *Il mio sen* - - -

- voke, And by your arts de-destroy your prey, And by  
*mor,* *Al - fin ri - spon - da al vos-tro ar - dor.* *Ch'il* vo - -

tale, And we will see what he will say, And we  
*spou - - da, què ri - spon - da al mio fu - ror,* *Che* *tut* - -

- voke, And by your arts de-destroy your prey, And by  
*mor,* *Al - fin ri - spon - da al vos-tro ar - dor.* *Ch'il* vo - -

- ral shall hear ! And we will see  
*cri - - mi - nal,* *Ei* *dee mo - rir,*

hear, shall hear ! And we will see  
*cri - - mi - nal,* *Ei* *dee mo - - rir,*

*Più mosso. ♩ = 92.*

*ff Tutti.*

*Wind sustain.*



- tomb . . . them! Com - - mand . . . .  
*se . . . con - - da - - mi, O ciel . . .*

to cheer you, We fling not hearts . .  
*no so - - ster - - rà mio o - nor . . .*

to cheer you, We fling not hearts . .  
*no so - - ster - - rà mio o - nor . . .*

your arts, and by your arts de -  
*stra a - - mor, al - - fin ri - - spon - da al*

will see, and we will see what  
*ti il mon - - do què ri - - spon - da al*

your arts, and by your arts de -  
*stra a - - mor, al - - fin ri - - spon - da al*

what he will say, aye.  
*Ei dee mo - - rir st.*

what he will say, aye.  
*Ei dee mo - - rir st.*

*Str.*  
*Wind.*

The musical score consists of several systems. The first system features a vocal line with lyrics: "de - stroy your prey, de - stroy your prey, And by your arts de - stroy your no - stro ar - dor, al no - stro ar - dor, ri - spon - da al - fin al no - stro ar -". The second system continues the vocal line with lyrics: "he will say, what he will say, And we will see what he will mio fu - ror, al mio fu - ror, ri - spon - da qui ri - spon - da al". The third system repeats the vocal line with lyrics: "de - stroy your prey, de - stroy your prey, And by your arts de - stroy your no - stro ar - dor, al no - stro ar - dor, ri - spon - da al - fin al no - stro ar -". The fourth system shows empty vocal staves. The fifth system features a piano accompaniment with a complex rhythmic pattern in the right hand and chords in the left hand.

de - stroy your prey, de - stroy your prey, And by your arts de - stroy your  
no - stro ar - dor, al no - stro ar - dor, ri - spon - da al - fin al no - stro ar -

he will say, what he will say, And we will see what he will  
mio fu - ror, al mio fu - ror, ri - spon - da qui ri - spon - da al

de - stroy your prey, de - stroy your prey, And by your arts de - stroy your  
no - stro ar - dor, al no - stro ar - dor, ri - spon - da al - fin al no - stro ar -

ed by hate, O earth en - tomb . . .  
nel fu - ror, Al - fin, al - fin O

hearts a - way, Nor, though we came to  
mio o - nor, Sì mi - o sen - -

hearts a - way, Nor, though we came to  
mio o - nor, Sì mi - o sen - -

prey, de - - stroy your prey, And by your arts de -  
dor, al no - - stro ar - - dor, Ch'il vo - stro a - mor ri -

say, . . . . . will . . . . . say, The ge - ne - ral shall  
mio, . . . . . fu - - - - - ror, Che tutt' il mon - do

prey, de - - stroy your prey, And by your arts de -  
dor al no - - stro ar - - dor, Ch'il vo - stro a - mor ri -

*f* A . . . . . pret - - - ty play! The ge - ne - ral shall  
Ei . . . . . dee mo - - rir! Quest' uo - mo cri - mi -

*f* A . . . . . pret - - - ty play! The ge - ne - ral shall  
Ei . . . . . dee mo - - rir! Quest' uo - mo cri - mi -

*Tutti.* *ff*

*Allegretto moderato.*

them, com-mand - ed by my bit - ter, bit - ter hate.  
*ciel se - con - da mio ge - lo - - - so fu - ror.*



cheer . . you, We fling our hearts . . . a - way.  
*- no pro-fon - do so - ster - rà il . . . mio o - nor.*

*EKIMONA (runs and opens the curtains of the tent.)*

cheer . . you, We fling our hearts . . . a - way.  
*- no pro-fon - do so - ster - rà il mio o - nor.*



- fy - - - ing, You would de - stroy, de - stroy your prey.  
*- spon - da al - fin Al no - stro ar - dor, al no - stro ar - dor.*



hear the tale, And we will see what he will say.  
*qui ri - spon - da al mio fu - ror, al mio fu - ror.*



- fy - - - ing, You would de - stroy, de - stroy your prey.  
*- spon - da al - fin Al no - stro ar - dor, al no - stro ar - dor.*



hear the tale, And we will see what he will say.  
*- nal ei dee pe - rir, quest' uo - mo cri - mi - nal.*



hear the tale, And we will see what he will say.  
*- nal ei dee pe - rir, quest' uo - mo cri - mi - nal.*



*K. Dr. &  
Side Dr*

ERIMONA. Exit.

Ah! well, I won-der what this noise can be?  
*Eb-ben,* *che co-sa è que - sto stre - pi - to?*

PIANO. *fp* *Cl. Bssn. & Hns. fp* *Ob. & Cl. fp* *Bssn. & Hn. p* *Cello. & D. Bass. p*

GRITZENKO.

Whom see I? It is a cap - tain. I seek for jus - tice.  
*Che ve - do?* *un ca - pi - ta - no.* *E' quel che cer - co.*

Tnr. *Cl. & Hns.*

PETER (quite drunk).

A-gain a new re-quest to me? Who wants me? What is it?  
*An - cor un im - por - tun!* *da me che bra - mi* *ti spie - ga,*

Ob. & Cl. *Tnr. pp* *VI.* *Cello. & D. Bass. p*

GRITZENKO.

come, say quick - ly. Look, this sol - dier struck me, who am a corpo - ral,  
*ma fa pre - sto.* *E' ch'uno schiaf - fo die - de a me, ca - po - ra - le,*

Fl. *VI.*

PETER. CATHERINE.

He is but a common sol - dier. Ah! well, Why don't you have him shot then! Ah! . . .  
*Un sol - da - to com - mu - ne.* *Eb - ben,* *! sia to - sto fu - ci - la - to.* *Ah! . . .*

Str. *VI.* *rallentando un poco.* *pp* *104.* *Bssn. Cello. & D. Bass.*

GRITZENKO. CATHERINE.

A-way, now; a-way, now. O Pe-ter, O Pe-ter! O mo-ther, grant that I may  
 A-van-ti, a-van-ti. O Pie-tro, O Pie-tro! Ah ma-dre fa che la mia

*pp cantabile.*  
*Str.*

have a voice to reach his ve-ry heart. O Pe-ter! O Pe-ter! do but look on my coun-ten-ance, behold 'tis  
 vo-ce Ar-ri-vi nel suo cuor. O Pie-tro! O Pie-tro! ri-co-no-sci'l mio vol-to guarda son

PETER. CATHERINE (with indignation).

I. 'Tis thou? Thou shalt be shot this moment, A-las! with drinking heat-ed, He does not  
 io. Sei tu? sia to-sto fu-ci-la-to, Ai-mè, dal vin, scal-da-to, Ei non mi

*Cor. Ingl.*

*fp Str. Cor. Ingl.*  
*fp*  
*Bssn.*

see me, does not know me. What sor-row! And now I can but die.  
 ve-de, non mi sen-te. Oh sor-te! eb-ben io mo-ri-ro.

*fp fp fp fp fp*

But O Pe-ter, pray re-mem-ber it is thou that con-demn-est me to per-ish.  
 Ma, O Pie-tro, ti ram-men-ta Che sei tu quel che mi con-dan-na a mor-te.

*p*

*p* *p* *Fl. & Cl. sustain. un poco cres.*  
*Cello, & D. Bass. pp*

*più cres.* *Bass. Cello, & D. Bass.*

*Peter, who has at last recognised Catherine's voice, makes violent efforts to sober himself, and at length cries—*

*poco a poco stringendo. molto cres. Wind sustain.*

*ff* *Tutti. Str. pizz. smorzando. p*  
*Hns. & K. Dr.*

*PETER (Spoken). Stop there! call him back. Fermatevi.*

*PETER (aside.)*

*RECIT. GRITZENKO (re-enters running).*  
 What dost thou com-mand me, my no-ble Cap-tain? Those fea-tures, and those ac-cents, and more than  
*Che co - sa co - man - da, O Ca - pi - ta - no? Quel trat - ti, quel - la vo - ce, E so - pra*

*(To Gritzenko.) a tempo.*

*p* *f* *Moderato. a tempo.*

all, those last en-trea-ties— Go hast-en, bring back that sol-dier in a moment, or you shall  
*tut-to que- gli estremi ac-cen-ti Va, cor - ri, quel sol - da - to qui pres-to ri - con - du - ci, od il ba -*

*Allegro moderato.*

smart.  
ston. GRITZENKO. RECIT. (exit.)

Sa - kin - ka! He does not spare his or - ders!  
Sa - kin - ka! non chie - de - si ra - gio - ne! *Allegro Moderato.*

DANILOWITZ. RECIT.

Sire, your ge - ne - ral no long - er sup - plies the in - for - ma - tion, but I am  
Si - re il vo - stro ge - ne - ra - le Di nul - la più ri - spon - de, e cer - to o -

PETER. *Molto moderato. pp#.*

sure That when we make the at - tack a re - bel - lion will then break out. Re -  
mai Che al pun - to dell' at - tac - co u - na ri - vol - ta do - vrà scop - piar! Ri -

DANILOWITZ.

- bel - lion! at - tack me! Un - known are the lead - ers' names, nor can we  
- vol - ta! at - tac - co! I - guo - to de' ca - piè il no - me e del - la

PETER. DANILOWITZ.

trace the plot. No mat - ter, now I am thinking of her, of Ca - the - ri - na! Ca - the - ri - na!  
tra - ma il fil. Che im - por - ta, o - ra si trat - ta di lei, di Cat - te - ri - na! Cat - te - ri - na!



PETER. *Allegretto.*

Be-fore mine eyes there ap - pear'd her love-ly i - mage, And brought me back to rea-son.  
*L'imma-gin sua . . com - par-ve a-gli occhi mi - ci, E al - la ra-gion mi re - se.*

GRITZENKO. PETER.

How now, Sir? Yes, Captain! The youth for whom I sent you.  
*Eb-be-ne? Ca-pi-ta-no! Il gio - va-ne sol - da-to.*

*Allegro vivace.* GRITZENKO.

At the mo-ment I came, The men were just a - bout to load their  
*Al mo - men-to ar - ri - vai, Che car - ri - can - do sta - va - no i fu -*

*Allegro vivace.*

wea-pons. He was tran-quil - ly writ - ing; Be - cause this man is bet - ter far at  
*- ci - li. E' tran - quil - lo scri - ve - va; Per - ch'è quell'uom co - no - sce la scrit -*

PETER.

let - ters than at o - bey - ing or - ders. And then? De - lay not,  
*- tu - ra, Più che la di - sci - pli - na. E poi? t'af - fret - ta,*

## GRITZENKO.

I say, de - lay not. Do not shoot him, I cried, And then I led him on - ward,  
 e poi t'af - fret - - ta. Deh! fer - ma - te gri - dai; E quì lo con - du - ce - va,

*mf e molto stac.*

Un - til we saw a ri - ver close be - side  
 Al - lor che vi - sto un fu - me a noi vi - ci - - -

us, And then he slipp'd with - in my hand this pa - - - per.  
 - no, Di sdruc - cio - lar - mi in ma - no que - sta car - - - ta.

*p*

This was the first of his ac - - - - - tions.  
 Pri - ma gli ven - ne his fat - - - - - to.

*p*

*Un poco meno mosso.*  
*dolce.*

Then, while I look'd up - on him, He plung'd in - to the wa - ter,  
 Or men - tre io lo guar - da - va Nell' ac - qua ei si slan - ciò,

*Un poco meno mosso.*

*fz p fz p*

*dolce.*

And, as we see the fish do, He quick - ly swam a - way, he  
*E* co - me fan - no i pe - sci, *A* nuo - to se n'an - dò, *A*

*fz* *p* *fz* *p* *leggiro.*

*PETER.*

swam, he quick - ly swam a - way. And you let him es -  
 nuo - to, a nuo - to se n'an - dò. *E* fug - gir to la -

*fz* *p* *fp*

*GRITZENKO.* *PETER.* *GRITZENKO (terrified). (laughing aside.)*

- cape thee? Be not an - gry. Give me the let - ter, and leave me. I go - it does not  
 - scias - ti? Per - met - te - te. *Dam-mi quel fo-glio e van - ne.* *Io vo - ma non im -*

*p*

*Allegretto moderato.* *PETER (taking*

mat - ter, Right sure am I I made my shot a good one. Heaven! there's a  
 - por - ta, *Io cer - to son ch'è - ti - ro mio fu buo - no.* *Cielo un a -*

*Allegretto moderato.*

*ff* *fp*

*the letter).*

ring here! It is Ca - the - ri - na's; I doubt no lon - ger, 'Tis she her - self.  
 - nel - lo! *quel di Cat - te - ri - na; Più non v'è dub - bio!* *è des - sa.*

*Andantino.*

*p*

(Reads.)

"I have been betrayed by you. Farewell for ever. I avenge myself by making your fortune. Send these papers to the Czar as soon as possible. He will be grateful to you, and will deny you nothing."

"Da Voi tradita, fui, per sempre addio. Mi vendico col far la vostra sorte, Rimesse tosto al Czar sian queste carte. E a voi riconoscente. Non negherà più niente."

Ped. \* Ped. \* Ped. \* Ped. \*

RECIT. DANLOWITZ.

Do they con - tain the names of the guil - ty trai - tors? Mas - ter, do you hear me?  
 Ri - chin - don es - se i no - mi de' con - giu - ra - ti, si - re, m'in - ten - de - ste?

*fp* *fp*

PETER.

RECIT. DANLOWITZ.

Ah! Ca - the - ri - na is no more. O heaven! they  
 Ah! Cat - te - ri - na non è più. *Allegro.* O ciel! son

*f*

do, the heads of the con - spi - ra - cy which now threatens to hurt us.  
 es - si i ca - pi del - la con - giu - ra ch'a noi veg - go ve - ni - re. *Allegro.*

*f*

YERMOLOFF.

DANLOWITZ.

Two of the cap - tains, to us en - tire - ly strang - ers. Let us be  
 Due ca - pi - ta - ni, a noi del tut - to i - gno - ti! Noi sia - mo a -

YERMOLOFF. DANILOWITZ. YERMOLOFF.

friend - ly! What is the news you bring us? The Czar will join us. He lin - gers.  
 - mi - ci? E qual no - vel - la a - ve - te? Che il Czar qui giun - ge. E' tar - di.

PETER. DANILOWITZ. YERMOLOFF (*shrugging his shoulders*).

No, for he waits that he may strike the surer. Two regiments are faithful! But they are distant, while the Swedes are be -  
 No, per-chè aspet-ta onde pun-ir - vi meglio. Due fi-di reg-gi-men-ti. An-cor son lun-gi, e ab-biam qui gli Svee -

Danilowitz Yermoloff.  
 YERMOLOFF. DANILOWITZ.

- side us, And they to rise are rea-dy, at a - ny sig - nal. What shall it be? The march of the  
 - de - si A sol - le - var - si pron-ti, al pri-mo se - gno. E qual sa - rà? Sa - ra del Czar la

PETER (*indignantly*). YERMOLOFF.

Czar. What! a march that's sa - cred! And when we hear it, then to the Swedes the camp will be sur -  
 mar-cia. Co-me! la mar-cia sa - cra! A ques-to suo-no, Noi ce - de - re-mo il cam-po a-gli Svee -

PETER.

- ren - der'd, And we will go and join them. You talk of down - right trea - son!  
 - de - si E ci u - ni - rem con lo - ro. Qual tra - di - men - to in te - si!

(During the symphony they strike the tent.)

*Allegro moderato.*

*VI.*

PIANO.  
- 138.

*p*  
*sfz*  
Tnr. & Cello. Bssn. & D. Bass.

Ob. & Cl. sustain.

*cres.* *molto cres.*

(Ismailoff enters, followed by several soldiers.) SOPRANOS (Recruits, Sutlers and Peasants).

*p*  
Str. & Bssn.  
Tnr.

O Heaven! what do they  
O ciel quai nuo - - - ve a -

*cres.*

say? What cau - ses this trou - ble, this dis -  
- vran? Per - chè tant' af - fan - no, che mai

CHORUS. *Presto.*  
SOPRANOS.

may?  
*fù?*  
TENORS.

Ex - plain!  
*Che fù,*

have  
*che*

those who should  
*fù un ne -*

BASSES.

Ex - plain!  
*Che fù,*

have  
*che*

those who should  
*fù un ne -*

*Presto.*  $\text{♩} = 66.$   
*Vl.*  
*Tnr.* *Tutti.*

aid us, To ven - geance be - tray'd us, be - tray'd us, ex - plain.  
*mi - co, è sta - to sco - per - to che fù, di - te al - fin.*

aid us, To ven - geance be - tray'd us, ex - plain.  
*mi - co, è sta - to che fù, di - te al - fin.*

aid us, To ven - geance be - tray'd us, ex - plain.  
*mi - co, è sta - to che fù, di - te al - fin.*

*Vl. & Cl.*  
*p dolce.*

ISMAILOFF.

There are sud - - den ti - dings  
*O ter - ror e - - stre - mo*

*Fl.* *Vl. & Cl.*

*Str.*

That the Czar is com - ing— Yes! ev'n  
*El lo Czar lui stes - so si Ac -*

*Ob. Vl. Fl. & Cl.*

now while we talk, He comes, he comes to a - vengo and  
*- cer - ta cia - scun che Pie - - tro giun - to in se - gre - to è*

*Vl. Fl. & Cl.*

slay!  
*qui.*

SOPRANOS. *ff*

Then 'tis he who yields him-self up to our hate, To - day he shall  
*Il ti - ran lui stes - so a noi si do - nò in man ci ca -*

TENORS. *ff*

Then 'tis he who yields him-self up to our hate, To - day he shall  
*Il ti - ran lui stes - so a noi si do - nò in man ci ca -*

BASSES. *ff*

Then 'tis he who yields him-self up to our hate, To - day he shall  
*Il ti - ran lui stes - so a noi si do - nò in man ci ca -*

*ff Tutti.*



per-ish, 'tis jus-tice and fate, To-day he shall per-ish, 'tis jus-tice and  
- dè si fe-riam il ti-ran, In man ci ca-dè si fe-riam il ti-

per-ish, 'tis jus-tice and fate, To-day he shall per-ish, 'tis jus-tice and  
- dè si fe-riam il ti-ran, In man ci ca-dè si fe-riam il ti-

per-ish, 'tis jus-tice and fate, To-day he shall per-ish, 'tis jus-tice and  
- dè si fe-riam il ti-ran, In man ci ca-dè si fe-riam il ti-

## PETER (to Danilowitz).

Come on then! come on then!  
S'av-van-zin! s'av-van-zin!

fate, shall per-ish, shall per-ish, 'tis on-ly fate.  
- ran, si mo-rà, si mo-rà, non v'è per-don.

fate, shall per-ish, shall per-ish, 'tis on-ly fate.  
- ran, si mo-rà, si mo-rà, non v'è per-don.

fate, shall per-ish, shall per-ish, 'tis on-ly fate.  
- ran, si mo-rà, si mo-rà, non v'è per-don.

## RECIT. YERMOLOFF (to Danilowitz and Peter).

His doom they do de-cree: A-rise and fol-low me! Too long, my com-rades  
Voi ne di ces-te il ver Ve-ni-te or pres-so a me Per lun-go tem-po ah

brave, in si - lence have we wait - ed, Too long for - borne for men who with just cause have  
 si, *Nell om - bra nel si - len - zio as - pet - ta - - mo il di, il di di far ven -*

*lento.*

*f p*  
*Str.*

*Allegretto moderato.*

hat - ed. Strike up the mu - sic! the mo - ment is near, . . . To the  
 - det - ta. *Al suon di trom - be! Or se - gui - te il mio piè . . . Ed il*

*Allegretto moderato. ♩ = 84.*

*Str. p*

tune of the march to which they did crown him; Let us one and all swear That from this  
*suo - no all 'u - dir della mar - cia sa - cra - ta Si la mar - cia del Czar per tut - to ah!*

*Cl.* *Fl.* *Cl.*

(to the soldiers.)

camp the des - pot goes not liv - ing. If you hear and a - gree, Re - peat the oath with  
 si, *si giu - re - rà sua mor - te. Non è ver? non è ver? Che qui fa giu - ro o -*

*Cl. Bsn. & Hns. sustain.*

me, . . . That he shall fall Be - neath a - veng - ing swords,  
 - gnun . . . *Fa giu - ro o - gnun Che il ti - ran pe - ri - rà,*

*cres. poco a poco.*

CHORUS.—SOPRANOS.

Fall . . by our hands . . un-for - giv - ing.  
Si . . lo giu - riam . . Ei mor - ra.

TENORS.

Fall . . by our hands . . un-for - giv - ing.  
Si . . lo giu - riam . . Ei mor - ra.

BASSES.

Fall . . by our hands . . un-for - giv - ing.  
Si . . lo giu - riam . . Ei mor - ra.

*Dssn.*

*pesante.*

THE OATH.

*Andante maestoso.*

PETER (*aside, raising his hands to heaven*).

Thou . . who canst aid, Thou . . who wilt hear, Thron'd in heav'n a - far,  
Ciel . . pro - tet - tor, Ciel . . pro - tet - tor, Tu ne sal - va an - cor!

*Andante maestoso.* ♩ = 60.

*Tpts. & Tromb.*  
*pp*

DANILOWITZ.

Thou . . who canst aid, Thou . . who wilt hear, Thron'd in heav'n a - far!  
Ciel . . pro - tet - tor, Ciel . . pro - tet - tor, Tu ne sal - va an - cor!

PETER.

Now that  
Tu che

CHORUS. NATALIA AND EKIMONA with the first Sopranos.

Thou . . who canst aid, Thou . . who wilt hear,  
Ciel . . pro - tet - tor, Ciel . . pro - tet - tor,

*pp*

Thou, Thou, Look from heav'n a - far,  
Ciel! Ciel! Tu ne sal - va an - cor!

*pp* ISMAILOFF with first Tenors.

Thou . . who canst aid, Thou . . who wilt hear, Look from heav'n a - far,  
Ciel . . pro - tet - tor, Ciel . . pro - tet - tor, Tu ne sal - va an - cor!

YERMOLOFF with first Basses.

Thou, Thou, Look from heav'n a - far,  
Ciel! Ciel! Tu ne sal - va an - cor,

*Cl. Bssn. & Hns.*  
*p*

EKIMONA AND NATALIA.

*pp*

Now that  
Re del

DANILOWITZ.

*pp*

Now that  
Tu che

PETER.

pe - ril is round me, and trea - son is near, Give Thy light . . and succour to the Czar.  
ve - di le rec tra - me lor, - prendi i miei Di ma sal - va la mia patria ancor.

SOPRANOS.

*pp*

Now that  
Re del

TENORS.

*pp*

Now that  
Re del

BASSES.

Basn.

pe - ril is round us, and ty - ran - ny near, Give us right . .  
Ciel . . im - plo - riam tuo fa - vor . . sal - va noi Dal ti - ran -

pe - ril is round us, and ty - ran - ny near, Give Thy suc - cour  
ve - di le rec tra - me lor - - giu - sto ciel, Ah pro - teg - ga e

pe - ril is round us and ty - ran - ny near,  
Ciel . . im - plo - riam tuo fa - vor - - sal - va noi,

hear us,  
O ciel!

hear us!  
O ciel!

Give us ven - geance  
Dal ti - ran ne

pe - ril is round us, and ty - ran - ny near, Give us ven - geance  
Ciel . . im - plo - riam tuo fa - vor - - sal - va noi, Dal ti - ran ne

hear us,  
O ciel!

hear us!  
O ciel!

Give us ven - geance  
Dal ti - ran ne

Cl. Basn. & Ins.  
*pp*

and ven-geance on the Czar! Give right, . . . and ven-geance on the  
*la Rus - sia salva ancor,* *O ciel,* . . . *la pa - tria sal - va an -*

to the Czar! Give light, give light and suc - cour to the  
*sal - va il Czar!* *Che Dio, che Dio, pro - teg - gi e sal - va il*

Give light . . . and suc - cour to the Czar.  
*O ciel,* . . . *La pa - tria salva ancor.* Give right . . . and ven-geance on the  
*O Dio,* . . . *la pa - tria sal - va an -*

now on the Czar, Give right, give right and ven-geance on the  
*sal - va an - cor,* *O Dio, O Dio, la pa - tria sal - va an -*

now on the Czar, Give right, give right and ven-geance on the  
*sal - va an - cor,* *O Dio, O Dio, la pa - tria sal - va an -*

now on the Czar, Give right, give right and ven-geance on the  
*sal - va an - cor,* *O Dio, O Dio, la pa - tria sal - va an -*

*Hns.* *p* *mf Military Band on the stage.*

THE CZAR'S MARCH.

*Tempo di marcia, ben moderato.*

(The Chorus repeats the Oath.)

Czar.  
cor.

Czar.  
cor. YERMOLOFF.

Ah! hark to the sig - nal of the ty - rant's fall!  
*E la mar - cia sa - cra è di mor - te il se - gnal.*

Czar.  
cor.

Czar.  
cor.

Czar.  
cor. (Distant music of the regiment of Yermoloff.)  
*Tempo di marcia, ben moderato. ♩ = 76.*

*pesante.* *ff Tutti*

DANILOWITZ. 3

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!  
*Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!*

NATALIA AND ERIMONA (with the 1st Sopranos to the end of the Act). 3

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!  
*Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!*

ISMAILOFF (with the 1st Tenors). 3

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!  
*Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!*

YERMOLOFF (with the Basses). 3

Thou . . . who canst aid, Thou, Thou who wilt hear, Thron'd in heaven a - far!  
*Ciel . . . pro - tet - tor! Ciel sal - va - ci an - cor Dio ne sal - va an - cor!*

*ff* (Orchestra.)

(Military band on the stage.)

3

Now that pe - - - ril is round him and trea - - - son is near,  
*Tu che ve - - - di le ree tra - me lor, giu - sto ciel,*

3

Now that pe - - - ril is round us and ty - - - ran - ny near,  
*Re del ciel . . . im - plo - riam tuo fa - vor . . . sal - va noi,*

3

Now that pe - - - ril is round us and ty - - - ran - ny near,  
*Re del ciel . . . im - plo - riam tuo fa - vor . . . sal - va noi,*

3

Now that pe - - - ril is round us and ty - - - ran - ny near,  
*Re del ciel . . . im - plo - riam tuo fa - vor . . . sal - va noi,*

*ff* (Orchestra.)

Give Thy light, . . . and suc-cour to the Czar.  
*Ah pro - teg - - - gie sal - va il no - stro Czar.*

PETER (*rushing forward in spite of Danilowitz*).  
*ff*

What Sol -

Give us right, . . . and ven-geance on the Czar.  
*dal ti - ran . . . la pa - tria sal - va an - cor.*

Give us right . . . and ven-geance on the Czar.  
*dal ti - ran . . . la pa - tria sal - va an - cor.*

Give us right, . . . and ven-geance on the Czar.  
*dal ti - ran . . . la pa - tria sal - va an - cor.*

*Cl. Bsns. & Hns. dim. Fl. Ob. Cl. & Str.*

*Un poco più presto.*

PETER'S ADDRESS TO HIS SOLDIERS.

mad - ness is on you, that los - ing all rea - son, You fol - low the bid - ding of trea - son!  
*da - ti voi . . . chi mai . . . con - si - glia in voi Qual de - li - ro s'ap - pi - glia*

*ff*

Be -  
*O ff*

Be -  
*O ff*

Be -  
*O*

*Un poco più presto. ♩ = 84.*

*fp fp fp 3 fp fp fp ff Tutti.*

gone, or take a part with us, Who go to drive a hat-ed foe be-fore . . us.  
*van - ne, o se - gui, noi che noi mar - ciam con-tro un ti - ran, con-tr'un sel - vag - gio.*

gone, or take a part with us, Who go to drive a hat-ed foe be-fore . . us.  
*van - ne, o se - gui, noi che noi mar - ciam con-tro un ti - ran, con-tr'un sel - vag - gio.*

gone, or take a part with us, Who go to drive a hat-ed foe be-fore . . us.  
*van - ne, o se - gui, noi che noi mar - ciam con-tro un ti - ran, con-tr'un sel - vag - gio.*

*marcato.* *p Str.*

- gainst the Czar you lov'd of yore!  
*con - tr' il vo - stro im - pe - ra - tor?*

We hate him, now our Czar no more.  
*Ei non l'è più, ei non l'è più.*

We hate him, now our Czar no more.  
*Ei non l'è più, ei non l'è più.*

We hate him, now our Czar no more.  
*Ei non l'è più, ei non l'è più.*

*stac.* *ff Tutti* *p Str.*



ter-nal shame will fall on you!  
 da-te, ch'ei lo può sa-per!

Who dares to ques-tion what we do?  
 Ch'ab-bia-mo noi qui-via te-mer!

Who dares to ques-tion what we do?  
 Ch'ab-bia-mo noi qui-via te-mer!

Who dares to ques-tion what we do?  
 Ch'ab-bia-mo noi qui-via te-mer!

*stac.* *f* *Tutti.*

PETER. *Tempo largo.* *ad lib.*

E-ven I! What? be-cause you are wroth, For re-dress of an  
 O-da o - gnun! Dun-que voi sul na-tal vo-stro suol Lo stra-

*vi.* *Tempo largo.*

*ff* *Tutti.* *p* *Str.*

ill, To the strang-er ap-peal? . . . . To reach this hat-ed  
 - - nier pre-fe-ri-te chia-mar? . . . . Che! per pu-nir il

*Allegretto moderato.* *Allegretto moderato.* ♩ = 92.

*f* *p*

Czar, . . . . . Dis-grace your names for e - -  
 Czar, . . . . . Co-prir - vi d'al-ta in-fa - -

*Str. p* *e stac.*

ver, And break your so-lemn oath, And an-cient ties dis-  
 mia tra-dir i vo-stri giu ri, E ven-de-re la

se ver? No, no, no, At but a  
 pa tria, No, no, no, Al sol ve-

*cres.* *un poco più presto.*

*f p* *Bssn.*  $\text{♩} = 126.$  *p* *Str. Cl. & Bssn.*

sight of the arms of your foe, You your hate will lay by, In your old coun-try's  
 der del ne-mi-co ves-sil l'i-ra vo-stro ob-bli-a-te pen-sa-te al vo-stro

war, And march in her defence u-ni-ted, No leaf of loy-al lau-rel  
 suol Pen-siam sol-da-ti al-la di-fe-sa Per-chè L'o-nor a voi l'im-

*Wind.*  
*p e staccato.* *Sva* *Sva*

blight-ed: What if the strang-er meet you, And with thund'ring wel-come  
 po-ne: Quan-do il ne-mi-co av-van-za, E tuo-nar gia s'o-de il ca-

*Str.* *Ins.* *Tpts.* *Ins.* *Tpts.* *p*

*molto cres.*

greet you! Let Rus-sia's ban-ner fly, And  
no - ne, O vin - ce - re, o mo - rir, Si  
*Wind.* *cres.* *f* *Str.*

raise the bat - tle - cry, "To con - - quer, or die!" "To con - - quer, or  
vin - ce - re, o mo - rir, sol - da - - ti an - diam, pre - sto an - diam . . . pre - sto an -

*f*

die!" And I swear by my man-hood, To yield you up the Czar, A - lone, un - de -  
diam. Vin - ci - tor m'im - pe - gno di dar - vi in man il Czar, So - lo, e senz'  
*Str.* *p* *stac.* *Basn.*

- fend - ed, to be slain if you will. A - lone, un - de -  
ar - mi, si pro - mes - sa io voi fo, sol, sol, e senz'

TENORS. *p* *stac.* A - lone? un - de - fend - ed?  
sol? e senz' ar - mi?

BASSES. *p* *stac.* A - lone? un - de - fend - ed?  
sol? e senz' ar - mi?

*Ob.*

- fend - ed, to be slain, I do swear it!  
 ar - mi lo pro - met - to ve lo giu - - ro.

to be slain? if we will.  
 lo pro - met - to? puoi giu - rar?

to be slain? if we will.  
 lo pro - met - to? puoi giu - rar?

*Fl.*

*(He throws away his sword.)*

YERMOLOFF. PETER.

Who art thou to swear? Who am I? the Czar! Now strike me!  
 Ma, ma chi sei tu? Chi son io? il Czar! fe - ri - te!

*ad lib.* *p Str.* *f Tutti.*

*A tempo molto moderato.*  
 PETER.

CHORUS.—SOPRANOS.  
 Ah! . . . .

TENORS.  
 Ah! . . . .

BASSES.  
 Ah! . . . .

*(All fall on their knees.)*

Ah! . . . . Let us fall at his  
 Ah! . . . . Noi ca-diam a tuoi

*A tempo molto moderato.* ♩ = 88.

*f Tutti.* *dim.* *Ped.* *p* *Hns. & Tromb. sustain.* *Vl. & Cl.* *pp* \*

*K. Dr.*

Ah! my brave sons!  
 Ah! fi - gli miei!

at his feet!  
 a tuoi piè!

Ah! my brave  
 Ah! fi - gli

are thine  
 a te

feet!  
 piè!

We are thine to com-mand!  
 E ci diam tut - ti a te!

*Bssn.*

sons!  
 miei!

Be hearth and home the  
 Pel suol na-tal e

*cres. poco a poco.*

are thine,  
 a te

are thine to com-mand.  
 col cuor col - la fè.

*cres. poco a poco.*

are thine, are thine, are thine, thine to com-mand.  
 a te Pietro col cuor e col - la fè.

*cres. poco a poco.*

are thine, are thine, are thine, thine to com-mand.  
 a te Pietro col cuor e col - la fè.

*cres. poco a poco.*

*Fl. & Cl. sustain.*

*Str. fp*

*p*

*Cello.*

bat - tle - word, To glo - ry let me guide you; From foeman's fire and foeman's sword, There's no one here would  
*per il ciel marcia - te al - la vit - to - ria, E sen - za te - ma an - da - te, an - da - te sot - to la mi -*  
 (All rise at a gesture from Peter.)

Come on!  
*marciam!*

Come on!  
*marciam!*

Come on!  
*marciam!*

hide you! He who strikes for the right, in death can ne - ver die; There - fore manful - ly  
*- tra - glia che com - bat - te pel rè, com - bat - te sì pel ciel del sol - da - to il*

come on! who strike then for the right, in death can ne - ver die; We  
*marciam! che pu - gna pel suo rè com - bat - te sì pel ciel chi*

come on!  
*marciam!*

come on!  
*marciam!*

Wind sustain,  
*fz cres. poco a poco.*

fight for King and country on high, The voice of hon-our call-eth, To ev'-ry one that  
 cor re - spon-di a ques-to ap - pel e quel - lo del - la glo - ria e quel - lo del - la

will go forth to fight for glo - ry up - on high!  
 pu - gna pel suo suol com - bat - te sì pel ciel!

*p Ped.*  
*Str.* *Hns. & Tromb. sustain.*

*molto cres.* fall - eth, To ev'-ry one that fall - eth E - ter - nal Heaven!  
 glo - ria e chi muor col ar - mi in ma - no un di ri - vi - vrà! . . . . .

*f* To Heaven!  
 vi - vrà! . . .

*f* To Heaven!  
 vi - vrà! . . .

*molto cres.*

rall. al tempo della Marcia.

is nigh, heaven vi - - vrà is nigh!  
 Nel ciel, vrà nel ciel!

Heaven vi - - vrà nel ciel! Thou who canst aid,  
 ciel pro - tet - tor,

Heaven vi - - vrà nel ciel! Thou who canst aid,  
 ciel pro - tet - tor,

Thou, Thou who canst aid,  
 Ciel, ciel pro - tet - tor,  
 Tempo di Marcia ben moderato.

*ff* Tutti. pesante.

Thou, Thou who wilt hear, Thron'd in heaven a - far; Thou . . . who didst aid,  
 Deh! sal - va il Czar, sal - va, sal - va il Czar; Ciel . . . pro - tet - tor,

Thou, Thou who wilt hear, Thron'd in heaven a - far; Thou . . . who didst aid,  
 Deh! sal - va il Czar, sal - va, sal - va il Czar; Ciel . . . pro - tet - tor,

Thou, Thou who wilt hear, Thron'd in heaven a - far; Thou . . . who didst aid,  
 Deh! sal - va il Czar, sal - va, sal - va il Czar; Ciel . . . pro - tet - tor,

Thou . . . who wilt hear, Thron'd in heaven a - far, Now that pe - - ril is round us and  
 Deh! . . . sal - va il Czar, sal - va, sal - va il Czar, Ei pro - met - - te il per - don e l'o -

Thou . . . who wilt hear, Thron'd in heaven a - far, Now that pe - - ril is round us and  
 Deh! . . . sal - va il Czar, sal - va, sal - va il Czar, Ei pro - met - - te il per - don e l'o -

Thou . . . who wilt hear, Thron'd in heaven a - far, Now that pe - - ril is round us and  
 Deh! . . . sal - va il Czar, sal - va, sal - va il Czar, Ei pro - met - - te il per - don e l'o -



en - e - mies near, Give us right . . . and conquest in the war.  
 - bli - o noi giu-riam, Di pu - gnar . . . di vin - ce - re per lui.

en - e - mies near, Give us right . . . and conquest in the war.  
 - bli - o noi giu-riam, Di pu - gnar . . . di vin - ce - re per lui.

en - e - mies near, Give us right . . . and conquest in the war.  
 - bli - o noi giu-riam, Di pu - gnar . . . di vin - ce - re per lui.

*p* Cl. Bssn. & Hns. *dim.*

DANILOWITZ (*jovfully*). *f*

YERMOLOFF (*despairingly*). No, 'tis  
 No a -

Ah! 'tis too late, we are sur - prised, And the foe in the camp.  
 On - ta a noi sor - pre - si siam, sor - pre - si noi siam.

(*distant roll of drums.*)  
 Tromb. Hns. & Tpts. *sustain*.  
*Ped.*

you - der come our friends!  
 - mi - ci, a - mi - ci son. PETER.

And keep their pro - mise thus, To fight or die with us!  
 Che in pun - to qui ar - ri - var Con noi pron - ti a pu - gnar.

*Tnr.* *f*

\* Cello, & D Bass. *f* *Side Dr. on the stage.*

(*Enter on the hill to the left, the band of the regiment of Tobolsk Grenadiers.*) PAS REDOUBLÉ.

*♩ = 88.* *Sua.*

*Picc. Fl. Cl. & Side Dr.* *f*

*Sva*.....

Ah ! from Tobolsk come our bold gre-na-diers.  
 Ah ! son que - i i gra - na - tier di To-bolsk.

*Sva*.....

*Sva*.....

*The MARCH, together with the PAS REDOUBLE.*

CHORUS OF WOMEN, with Natalia and Ekimona.

O wel - come here, our com - rades brave, The  
 Sa - lu - te o bra - - vi ca - va - lier, sa -

*Sva*.....

Orchestra *Tutti* *f*

fore - most aye in dan - ger, Who know the he - ro's way to o'er -  
 lu - te a voi sol - da - ti, o bra - vi sol ci toc - ca - no il

*Sva*.....

*f*

- throw and sub - due; No mai - den but would be a slave, At  
*cor sol il cor; Sor - - ri - de a - mor sem - pre al va - lor e*  
*Sva.....*

home or with the strang - er, To brave and loy - - al hearts, who can con - quer like  
*la bel - ta ri - bel - li Null han - no a ri - - fu - tar al va - - lor, al va - - -*  
*Sva.....*

(Enter on the hill to the right the band of a Tartar cavalry regiment.)

PETER.  
 you. Ah! . . be - hold ye  
*lor. Ah! . . ve - de - te*

**FANFARE.**  
*ff*  
*ff* Cornets, Tpts. & Saxhorns (on the stage).

our Tar - tars from the Don!  
*Tar - ta - ri del Don!*

## The MARCH and the FANFARE together.

DANILOWITZ, ISMAILOFF, and four Tenors.

O wel - come here, our Tar - tars brave, Pre -  
 Sa - - lu - te o bra - vi ca - va - lier, sa -

PETER, YERMOLOFF, and four Basses.

O wel - come here, our Tar - tars brave, Pre -  
 Sa - - lu - te o bra - vi ca - va - lier, sa -

CHORUS.—TENORS.

BASSES.

Ah! Ah! O  
 Ah! Ah! sa -

Tutti.  
Orchestra.

- par'd for ev' - ry dan - ger, Who on - ly here come forth to o'er -  
 - lu - te miei sol - da - ti, Chi per la pa - tria muor e per

- par'd for ev' - ry dan - ger, Who on - ly here come forth to o'er -  
 - lu - te miei sol - da - ti, Chi per la pa - tria muor e per

O wel - come! pre - par'd - to o'er -  
 A - mi - ci, chi muor . . . per

wel - come here, O wel - come! Who but come forth to o'er -  
 - lu - te o no - stri a - mi - ci, Mar-ciam chi muor . . . per

*f*

- throw and sub-due! We long to meet the strang-er, With  
*l'im - - pe - - ra - tor!* *E - ter - - no ben go - drà nel ciel, E -*

- throw and sub-due! We long to meet the strang-er, With  
*l'im - - pe - - ra - tor!* *E - ter - - no ben go - drà nel ciel, E -*

- throw and sub-due! To meet the strang-er, With  
*l'im - - pe - - ra - tor!* *E - ter - - no ben go - drà, E -*

(Cannon behind the scenes.)

gal - lant ones like you.  
 - ter - no ben go - drà.

RECIT. PETER.

gal - lant ones like you. But hark! but hark! 'tis the  
 - ter - no ben go - drà. *As - col-tiam,* *as - col-tiam, il se -*

gal - lant ones like you.  
 - ter - no ben go - drà.

RECIT.

*Tutti. <sup>ff</sup> Orchestra. p Str.*  
*Ped.*

*A tempo. Andante.*

fight  
gal doth be - gin, a -  
a pu - gnar, mar -

*f* 'Tis the fight doth be - gin,  
*Il se-gnal* a pu-gnar,

*f* 'Tis the fight doth be - gin,  
*Il se-gnal* a pu-gnar,

*f* 'Tis the fight doth be - gin,  
*Il se-gnal* a pu-gnar,

*A tempo. Andante.* ♩ - 48.

*f* Wind sustain. *p* *f* *p*

- way, gal-lant hearts, 'tis for  
- ciam, miei guer - rier, per il

a - way, gal - lant hearts,  
mar - ciam, per il ciel,

a - way, gal - lant hearts,  
mar - ciam, per il ciel,

a - way, gal - lant hearts,  
mar - ciam, per il ciel,

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

heaven, and for our na - tion,  
*ciel e per la pa - tria,*  
 EKIMONA AND NATALIA.

for heaven, and for our na - tion.  
*pel ciel e per la pa - tria.*

for heaven, and for our na - tion.  
*pel ciel e per la pa - tria.*

for heaven, and for our na - tion.  
*pel ciel e per la pa - tria.*

for heaven, and for our na - tion.  
*pel ciel e per la pa - tria.*

PETER.

An oath, an oath to die or win, to die or  
*Andiam, andiam cia-scungiu-ri di pu-gnar . . . . .*

*pp* *cres.* *ff*

*Tempo della marcia.*  
*Sva.*

The OATH, the MARCH, the PAS REDOUBLÉ, and the FANFARE together.

win.  
re.

**ff** CHORUS. THE OATH.

Here . . . . . for our home, here . . . . . for our heaven,  
*Per . . . . . il suo suol e . . . . . per il ciel,*

Here . . . . . for our home, here . . . . . for our heaven,  
*Per . . . . . il suo suol e . . . . . per il ciel,*

Here . . . . . for our home, here . . . . . for our heaven,  
*Per . . . . . il suo suol e . . . . . per il ciel.*

(THE PAS REDOUBLÉ.) ♩ = 84. Military Band (on the stage).  
*Sua*

(THE FANFARE.) Military Band (on the stage).

(THE MARCH.) Orchestra Tutti.

Strike we the con - qu'ring blow, He who  
*Mar - - - - - ciam, mar - ciam, mar - ciam, Chi per -*

Strike we the con - qu'ring blow, He who  
*Mar - - - - - ciam, mar - ciam, mar - ciam, Chi per -*

Strike we the con - qu'ring blow, He who  
*Mar - - - - - ciam, mar - ciam, mar - ciam, Chi per -*

*Sua*



dies . . . . . on the field, by his judge . . . . . is forgiv'n.  
 ri - - - - - rà pu - gnan-do com - bat - - - - - te pel ciel,  
 dies . . . . . on the field, by his judge . . . . . is forgiv'n.  
 ri - - - - - rà pu - gnan-do com - bat - - - - - te pel ciel,  
 dies . . . . . on the field, by his judge . . . . . is forgiv'n.  
 ri - - - - - rà pu - gnan-do com - bat - - - - - te pel ciel,  
 Sua.....

March, march on! . . . . . march on to meet the  
 Ah! mar - - - ciam, . . . . . mar-ciam al no-stro ap -  
 March, march on! . . . . . march on to meet the  
 Ah! mar - - - ciam, . . . . . mar-ciam al no-stro ap -  
 March, march on! . . . . . march on to meet the  
 Ah! mar - - - ciam, . . . . . mar-ciam al no-stro ap -  
 Sua.....

*Più presto.* PETER.

To vic - - to - ry!      To vic - - to - ry!  
Guer - rier . . marciam!      Sol - da - - ti andiam!

foe.  
- pel.

Vic - to - ry!      vic - to - ry, march  
Ah marciam,      ah marciam, mar -

foe.  
- pel.

Vic - to - ry!      vic - to - ry, march  
Ah marciam,      ah marciam, mar -

foe.  
- pel.

Vic - to - ry!      vic - to - ry, march  
Ah marciam,      ah marciam, mar -

*Più presto.* ♩ = 96.

Orchestra  
Tutti. *ff*

on!  
- ciam!

on!  
- ciam!

on!  
- ciam!

Wind sustain.

*Sva.....* (The curtain falls.)

END OF THE SECOND ACT.

# ACT III.

No. 44.

## PRELUDE.

An apartment in the Czar's palace. The back of the stage is entirely filled by a rich window, with gilt frames and blinds that open on the outside. On the left is a door communicating with the gardens; on the right, a door leading to the palace. On the right of the stage are a hatchet and a carpenter's working dress, laid on a chair; and a writing-table, with materials for writing.

*Allegro scherzoso.*

PIANO.  $\text{♩} = 69.$

*p Hns.* *Fl. & Vl.* *dolce e leggiero.* *Cl. sustain.*

*Cello & D. Bass.*

*cres.*

*con espress.* *Cl. & Hn.* *Fl.* *cres.*

*cres.* *dim.* *Str.*

*Cl. & Hn.* *Fl.* *cres.*

*Vl.* *Cl. sustain.* *Str.*

*cres.* *più cres.* *Wind.*

musical score system 1, piano and violin parts. Dynamics include *molto cres.*, *f*, *Str. & Wind. dolce.*, *p*, and *cres.*

musical score system 2, piano and violin parts. Dynamics include *dim.*, *f*, *Tutti.*, *p Str.*, *dolce.*, and *Cl. sustain.*

musical score system 3, piano and violin parts. Dynamics include *Fl.* and *Ob. & Hn.*

musical score system 4, piano and violin parts. Dynamics include *cres.*, *Str. & Bssn. f p*, and *fp*

musical score system 5, piano and violin parts. Dynamics include *fp*, *fp*, *Ins.*, *Str.*, *Wind sustain.*, and *Cello. & Bssn.*

musical score system 6, piano and violin parts.

musical score system 7, piano and violin parts. Dynamics include *Sva.*, *Tutti*, *(The curtain rises.) molto cres.*, *dim.*, *pp*, *p Wind.*, and *Ped.*

RECIT.  
PETER.

To fly the phan-tom thought Which haunts me to my tor-ment, I give my-self a -  
*Dal cor per i - sca - ciar Quel sov - ve - nir a - ma - to Roz - zi la - vo - ria*

PIANO. *Str. p*

RECIT.

- gain To this rude pea-sant la - bour. A - las! a - las! The de-vice is in  
*fur Ho la man de - di - ca - to. Ah! - mè! ah! - mè! Va - no mè quel la -*

*Allegro. f*

*Allegro.*

vain; . . . Let me toil as I will, I can fa-tigue my arm, but not for-get.  
*vor . . . La fu - ti - ca por - tò, E' mai l'o - bli - - o, non mi re - cò.*

*p f p*

*Andantino quasi allegretto.*

*Andantino quasi allegretto. ♩ = 69.*

*fp dolce. mf Str. & Wind. mf*

PETER. *dolce e con espress.*

O hap - py  
 O vic - ti

*p Str.*

days of joy and sor - row blend - ed, When she was mine. . . .  
*di tra pa - ce scor - sie guer - ra, El - la mi a - mò. . . .*

*Hn.* *fp*

Ah! . . . are all for e - ver past! Then was I rich, . . . by her  
*Ah! . . . fui fe - li - ce al - lor! Ve - der - la sol, . . . mi fea*

*dolce.* *Ob.* *p* *Str.* *Hn.*

*Fl. Cl. & Bsn.*

true heart be - - friend - ed, Now I am lone and poor, . . . King of a de - sert  
*re sul - la ter - ra, Da lei lon - tan ahi - mè! . . . No, no, non son più*

*cres.* *f* *p* *Str. & Wind.*

vast! Ah! re - turn, re - turn,  
*re! O mio ben, mio ben, . . . .*

*Tnr.* *p cantabile.* *cres. Tutti.*

*vi.* *p*

re - - turn, . . . thy wrongs for - give me, Those  
*ri - - tor - - - na ed ab - ban - do - no Lo*

*Ob.* *dim. e leggiero.* *3* *3*

*f* *p* *Hns. & Bsn.*

hap - py hours of bliss re - store! O Fate! . . . of crown be - reave . . . me, But . . .  
*set - tro e lo splen - dor! De - stin . . . mi pren - di il tro - - no, Ma deh!*

*f p* *p Str.*

give me love once more! . . . O give . . . me, O give . . . me, O  
*ren - di - mi l'a - mor! . . . Ah ren - di - mi, ah! ren - di - mi, Ma*

*ff* *pp* *p Str.*  
*Cello. & Bssn.*

*poco riten.* *a tempo.*  
 give me love once more! Ah! re - - turn! ah! . . .  
*ren - di - mi l'a - mor! a tempo. O mio . . . ben! o . . .*

*Fl. & Hns. dolce. Str.*

*ad lib.* *a tempo.*  
 . . . re - turn!  
 . . . mio ben!

*Fl. Cl. dolce. Fl. & Hns. p*  
*In.*

*Str. & Wind. mf < p* *Fl. & Cl. dolce. mf < p*

*dolce con espress.*

Yes, . . . thou hadst led my  
*Tu il . . . mio va - scel gui*

*pp*  
*Tnr. Cello. & D. Bass.* *ppp* *Hn.*

*Vi. con sord.*

*Sva.*

way - ward bark so right - ly, To . . . the proud . . .  
*da - vi ver - so il por - - to, I . . . va per . . .*

*Sva.*

land . . . of fame . . . which ne'er de - cays,  
*te . . . sul sen - tier, sul sen - tier dell' o - nor,*

*fp*

*Fl. Ob. & Cl.*

*dolce.*  
 Hadst . . . been the star . . . that  
*La . . . pa - trio in te la sua*

*ppp*

*Hn.* *Cl.*

*Sva.*

shed a - loft so bright - ly, From our far North . . . o'er  
*stel - la scor - ta a vri - a, Ch'un guar - do sol . . . può*

*cres.* *f*

*Cl.* *Str. & Wind.*

*Sva.*



*p dolce.*

all the world its blaze ! Ah ! re - turn,  
*sol* *peco dar va - lor.* O mio ben,

*f p* *espress. Tr.* *Sva.....* *marcato.*  
*Bssn.* *Cello.*

*Sva.....* re - turn, *molto cres.* turn, *ben,*

*Wind. molto cres.* *ff<sup>2</sup> Tutti.*

Re - turn, thy wrongs for - give me, Those hap - py hours of  
*Ob.* *Ri - tor - naced ab - ban - do - no,* *Sva.....* *Lo scet - tro* *Sva.....* *Sva.....* *e*

*p dolce e leggiero.*

*Bssn. & Hns.*

bliss re-store, O : : Fate . . . of crown be - reave me, But deh !  
*Sva.....* *De : : stin* *Sva.....* *mi pren - di il tro* *Sva.....* *no, Ma*

*f* *p Str.*

give me love once more ! O give . . me, O  
*ren - di - mi* *l'a - mor !* *Ah !* *ren - di - mi,* *ah !*

*f cres. molto.* *ppp*

*cres.* *p* *pp*

*Cello. & Bssn.*

*poco ritardando.*

give . . . me, O give me love once more! Ah, re -  
 ren - di - mi, Ma ren - di - mi l'a - mor! O mio . . .

*a tempo.*

*colla voce.* *p* *Fl. & dolce.* *Hns.* *vi.* *Sva.....:*

- - turn, ah, . . . . . re - turn, thy wrongs for - give me, Those hours of bliss re -  
 ben, ah, . . . . . ri - tor - na ed ab - ban - do - no Lo scet - tro e lo splen -

*cadenza ad lib.* *molto accelerando.*

*Fl. & Hns.* *Str.*

- - store, O Fate! of crown be - reave me, But give me love once more, . . . . . once  
 - - dor, Des - tin pren - di'l mio tro - no, Ma ren - di - mi l'a - mor, l'a -

*cres.*

*Or* *3* *rall.*  
 . . . . . once  
 . . . . . l'a -

more!  
 mor!

more!  
 mor!

*Fl.* *Cl.* *dolce.* *poco rallentando.*

*p* *Str.* *Tutti.*

*Hn.* *pp* *Ped.*

*Allegro con moto.* PETER.

En - ter, Da - ni - lo - witz; Ap - proach thou, I  
 En - tra Da - ni - lo - witz, t'ap - pres - sa il

PIANO.

(Pointing to the door on the left.)

bid thee; And of good-will an - o - ther proof I give thee: With-in this pri-vate cor-ner of the  
 chie - do; del mio fu - vor vo' dar-ti un' al-tra pro - va: .. In que - sto lo - co a - sco - so del pa -

*Allegro con spirito.* DANILOWITZ.

pa - lace, look round thee. What  
 - laz - zo os - ser - va. Che

*Allegro con spirito, dolce e leggiero.*

see I? The work - shop of Pe - ter in  
 ve - do? L'of - fi - ci - na di Pie - tro in Fin -

Fin - land, not far off . . . from the house, from the house of Ca - the -  
 - lan - da, non lun - gi . . . dall' a - sil, dall' a - sil di Cat - te -

- ri - - na. There is the shop I worked in. And now the  
 - ri - - na. Ec - co la mia bot - te - ga il pa - stic -

*p*

cook is made in - to the colonel and the friend of the Czar, for he con - ver - ses with me of Ca - the -  
 - ciere or fat - to co - lo - nel - lo ed a - mi - co del Czar, poich' e - gli par - la con me di Cat - te -

*f*

PETER.  
 - ri - na, me a - lone, 'Tis true; and yet, in spite of all our re - search - es, we as  
 - ri - na, con me sol. E' ver! dun - que, mal - gra - do tan - te no - stre ri - cer - che ancor siam

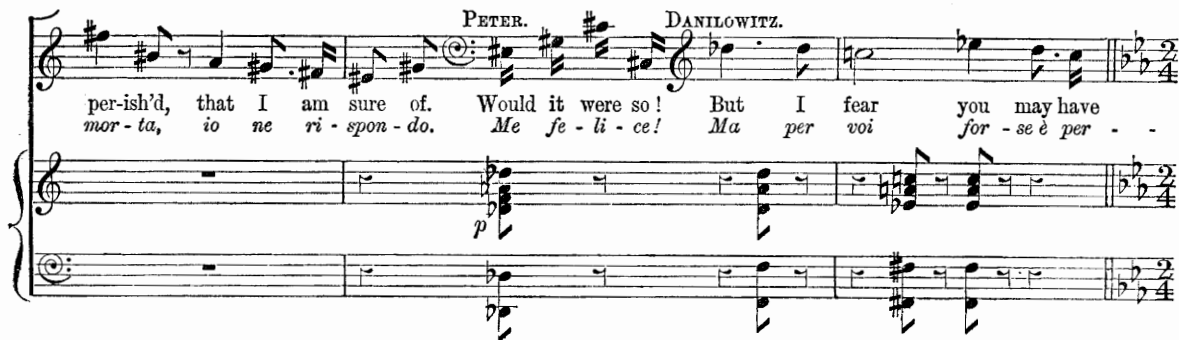
*f*

DANILO WITZ.  
 yet have not a - ny ti - dings; That she has per - ish'd I doubt not!  
 pri - vi di sue no - vel - le? ah non v'è dub - bio, è mor - ta!  
 No, Sire, she has not  
 No, Si - re, non è

*f*

PETER. DANILOWITZ.

per-ish'd, that I am sure of. Would it were so! But I fear you may have  
 mor-ta, io ne ri-spon-do. Me fe-li-ce! Ma per voi for-se è per-



*Allegro moderato.* PETER.

lost her. What hear I? But, without my per-  
 - du-ta. Che sen - - - to! Ma chi sen-za mio per-



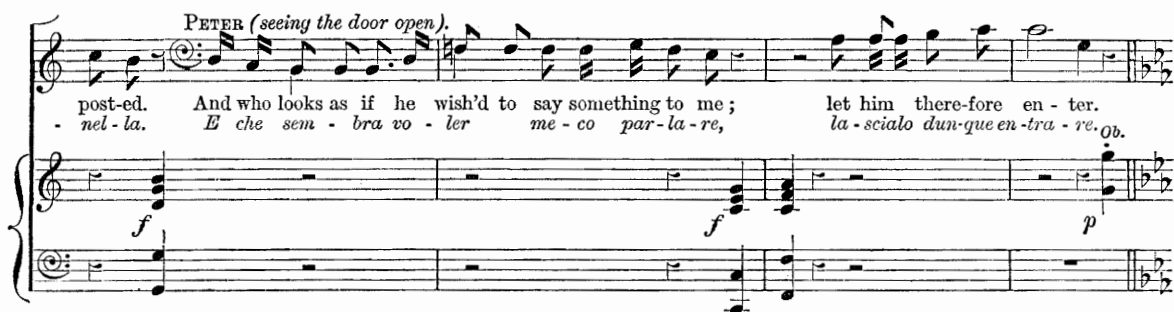
DANILOWITZ.

- mis-sion, who now en-ters this cham-ber? 'Tis a sol-dier, who as sen-ti-nel I  
 - mes-so, in queste stan-ze s'in-nol-tra? E'un sol-da-to, ch'ho po-sto in sen-ti-



PETER (*seeing the door open*).

post-ed. And who looks as if he wish'd to say something to me; let him there-fore en-ter.  
 - nel-la. E che sem-bra vo-ler me-co par-la-re, la-scialo dun-que en-tra-re. Ob.



*Allegretto molto moderato.*

staccato. Fl. Ob. & Cl. ben marcato.  
 Bssn. & Cello.



GRITZENKO (*much afraid*) (*aside to Danilowitz*).

(*trembling.*)

Is this the Czar? Your Ma-jes-ty, yes— Your Ma-jes-ty,  
*È l'im-pe-ra - tor? Ma - e - stà si— Ma - e - stà*

PETER.

What wilt thou? What wilt thou?  
*Che vuo - i? Che bra - mi?*

*molto moderato.*

yes. . . I do not hear, so great is my ap - pre -  
*si. . . Ma - e - sta, no, si grande è il mio ti -*

What wilt thou? Art thou deaf?  
*Che bra - mi? Non in - ten - di?*

*molto moderato.*

*p*

*Allegro con spirito.*

- hen-sion. 'Tis well, I am of the  
 - mo - re. *Eb - ben, sì, son de'*

Thou shouldst not be a-fraid. Fear I for - bid thee,  
*Ti - mor non de - vi a - ver, io te lo vie - to.*

*Allegro con spirito.*

*f* *p*

num - ber of the workmen who came hi - ther from Finland,  
*po - ve - ri o - pe - ra - i quì giun - ti dal - la Fin - lan - da,*

whom, as they say, the Czar has brought to  
*e co - me di - con es - si dal Czar chia - ma - ti in*

Russia, I am of the working men who came hither from Finland, the men, whom, as they tell us, the Czar has brought to  
*Russia, son di po - ve - ri o - pe - rai qui giunti dal - la Fin - lan - da, e co - me di - con es - si dal Czar chia - ma - ti in*

*cres. poco a poco.*

PETER (to Danilowitz).  
 Rus - - sia. I have spo - ken. They are the an - cient com - pan - ions of his  
*Rus - - sia; ho det - to. So - no gli an - ti - chi com - pa - gni di la -*

*molto moderato.*  
 (to Gritzenko.)  
 la - bour, Free - ly we grant a pas - sage to ev - 'ry man that hi - ther comes from  
*vo - ro, Li - be - ro la - scia il pas - so a tut - ti quei che ven - gon di Fin -*

*molto moderato.*

*p*

Fin - land, and 'sometime I will tell thee the cause of their be - ing sent for.  
*lan - da, ti spie - ghe - rò più tar - di per - chè què il Czar gli a - pel - la.*

*f* *p*

*Allegretto molto moderato.*

PETER.

What is thy wish? what is thy wish? de -  
 Che vuoi tu an - cor, che vuoi tu ancor, fa -

PIANO.  $\text{♩} = 103.$

*f* Str.

GRITZENKO (as if he was reading a report).

lay not. I have the ho - nour to ac - quaint your Ma - jes - ty  
 vel - la. E do - ver mio l'ap - pren - der al mio buon so - vran

Ob. *p*

*f* Fl. Ob. Cl. & Bssn.

That I as cor - po - ral am well re - port - ed, That I ap - ply, as  
 Che so - no un ca - po - ral di gri - do non com - mun, E quel che bra - ma -

(stammering.)

by my friends ex - hort - ed, For, . . . for, . . . for, . . .  
 rei, quel che bra - ma - rei, E, . . . è, . . . è, . . .

PETER.

Go on, go on, go on,  
 E' ben, eb - ben, eb - ben,

*p* Str. *3*

*p a tempo.*

For my pro - mo - tion, please your Ma - jes - ty.  
 E u - na pro - mo - zion, u - na pro - mo - zion.

*dolce.*  
*Hns.*

Bssn.



DANILOWITZ (*laughing*).

His pro - mo - tion, his pro - mo - tion,  
*U - na pro - mo - zion, u - na pro - mo - zion,*

*cres.* For my pro - mo - tion, my pro - mo - tion, my pro - mo -  
*E u - na pro - mo - zion, u - na pro - mo - zion, u - na pro - mo -*

PETER (*laughing*).

*cres.* For thy pro - mo - tion, thy pro - mo - tion, thy pro - mo -  
*E u - na pro - mo - zion, u - na pro - mo - zion, u - na pro - mo -*

*Cl.* *Str.* *cres.* *VI.* *Cl.* *VI.*

his pro - mo - tion, his pro - mo - tion.  
*u - na pro - mo - zion, u - na pro - mo - zion.*

- tion, my pro - mo - tion, my pro - mo -  
*- zion, u - na pro - mo - zion, u - na pro - mo - zion.*

- tion, thy pro - mo - tion, thy pro - mo -  
*- zion, u - na pro - mo - zion, u - na pro - mo - zion.*

In - deed? in -  
*Dav - ver? dav -*

*Str. & Wind.* *dolce e leggiero.* *Str.*

- deed? But what claim hast thou?  
*- ver? Ma qual drit - to hai tu?*

DANILOWITZ (*to Gritzenko aside*).

Tell him, the time is now, While he's in giv - ing mood. 'Tis good, 'tis good,  
*Par - la, l'hai col - to ben, E - gli è di buon u - mor. Va ben, va*

*p dim.*

*f* (to Peter.)

good, 'tis good.  
ben, va ben.

Does your High-ness not re-mem-ber,  
Ma - e - stà, mi - o buon Si - re,

Wind.  
marcato il basso.

Cello.

Please your gra-cious Ma-jes-ty, How your ser-vant on you wait-ing, Grit-zen-ko,  
For - se me-mo-ria av-rò Ch'al-la re - cen - te guer - ra, Grit-zen-ko,

*fp* Str. *p*

Bsn.

PETER. 3

Grit-zen-ko, Tho' so brave, Did re-ceive, Like a slave— A wound in  
Grit-zen-ko, Ri - ce - vè Qual fe - del mi - li - tar— U - na fe -

*fp.*

Tnr.

GRITZENKO.

DANILOWITZ.

GRITZENKO.

No, but a blow!  
No, u - no schiaf - fo!

But a blow?  
U - no schiaf-fo?

And  
Che

(astonished.)

bat - tle?  
- ri - ta?

But a blow?  
U - no schiaf-fo?

Wind.

Str.

Ob.

*p*

from an ur - chin, prat - ing, A boy just chipp'd the shell, Whom I had plac'd as sen - ti - nel  
*die - de - mi un sol - da - to, Un nuo - - - vo con - scrit - to Ch'in guar - dia po - stai*

*Fl. Ob. Cl. Bssn. & Cello.*

PETER.

Out - side your tent, you know, That night when you were eat - ing. *f* I know. I -  
*Sul li - mi - tar un di Del vo - stro pa - di - glio - ne. Eb - ben, eb -*

(angrily.) *3* *3* (to Danilowitz.)

know, my mem - ry wak - ing Knows him too well, 'Tis he, 'tis  
*- ben, al sol guar - dar - lo M'è no - to an - cor. E lui che*

*Str. f p sempre p Cl. & Bssn. sustain.*

DANILOWITZ.

*ff*  
 Heavens!  
*Ciel!*

GRITZENKO.

Ah!  
 Ah!

he, who was cause of all!  
*fu, che fu cau - - sa del mal!*

*ff Ped. Tutti.*

*Un poco meno mosso.* DANILOWITZ (to Peter). PETER.

He? Aye,  
Lui? Sì, he!  
lui!

*Un poco meno mosso.* ♩ = 92.

Fl. Cl. Or.

p Str.

GRITZENKO (*aside*).

How his ad-mi-ra-tion of me seems in-creas'd! I shall be a ser-geant at the  
Mi guar-dò co-sì che dub-bio più non ho, Ch'or-ser-gen-te m'ab-bia da cre-

Ob. & Bsn.

p Str.

PETER (*aside*).

ve-ry least. How dare he so im-pudent my grace en-treat? He whom I could tread to dust be-  
- - ar, sì, sì. Più lo guardo è lui no dub-bio più non ho, E-già a me ve-ni-re sup-pli-

p Fl. & Cl.

GRITZENKO (*joyfully*).

Ah! . . . his in-dul-gent mood, . . . Is . . . tru-ly  
Per me qual o-nor, qual o-nor, . . . Ah! sì, qual o-

- - neath my feet! He my grace in-treat?  
- - che-vo-le! Eì sol-li-ci-tar,

VI.

Fl. & Cl. sustain.

Bsn. & Cello.

for - tune good! . . . Ne - ver could there be, Kind - er king than he, kind -  
 - nor, qual o - nor, . . . Che l'im - pe - ra - tor, Sia di buon u - mor, sia . . .

Ask re - ward from me ? Ra - ther shall he see What my rage can  
 Il no - stro fa - vor ? Men - tre nel mio sen L'i - ra già ri -

*p Str.*

- - er king than he, a kind - er king, a kind - er, kind - er king than he.  
 . . . di buon u - mor, di buon u - mor, di buon u - mor, di buon u - mor.

be ! Ra - - thershall he see how great, how  
 - vien ! Men - - tre nel mio sen lo sde - gno

Kind - er king could not be, kind - er king could  
 Lie - to me, lie - to me, lie - to me, lie -

great my rage can be.  
 si, lo sde - gno vien.

DANILOWITZ (*aside*).

There he stands, the i - diot, in con - tent - ment sweet ! While the ve - ry earth is yawning  
*Più lo guar-do è lui, no dub-bio più non v'ha. E-gli al Czar ve - ni - re, stol - to*

be. me. How he does ad - mire me !  
*Ei co - st mi guar - da !*

How dare he ap - - proach me !  
*Più lo guar - do è lu . i !*

*Fl. & Cl.*  
*p*

*Str. pizz.*

at his feet ! There he stands, the i - diot, in con - tent - ment sweet !  
*quì ve - nir ! Più lo guar-do è lui, no dub-bio più non v'ha !*

He will make me ser - geant,  
*Che no - mar ser - gen - te,* He will make me  
*Che no - mar st*

He whom I will pun - ish,  
*Lui che più sen vie - ne,* He whom I will  
*E-gli az - zar - da*

*cres.*

There . . . . he stands, . . . . Lit - - tle fan - cies  
*Sto - - - li do, . . . . Ei chie - de fa - -*

ser - - - - geant ! Ah ! . . . his in - -  
*mi va ! Per me qual o - -*

pun - - - - ish !  
*quì . . . ve - nir !*

*Cello.* *VI.*

*Bssn. & Cl.* *marcato.*

*Bssn. & Cello.*

he vor . . . What Del the end will be! im - pe - ra - tor!

dul - gent mood, . . . Is Ah! sì tru - ly for - tune good! . . .  
 nor, qual o - nor, . . . qual o - nor, qual for - tu - na!

He my grace en - treat? Ask re - ward from  
 Ei sol - li - ci - tar? O - sa il mio fu -

What, Ai - mè! the end will be! lo sto - li - do!

Ne - ver could there be Kind - er king than he, kind - er king than he, a kind - er  
 Che l'im - pe - ra - tor Sia di buon u - mor, sia . . . di buon u - mor, di buon u -

me? Rather shall he see What my rage can be!  
 vor? Men - tre nel mio sen L'i - ra già ri - vien!

Str. p

king, a kind - er, kind - er, king than he. While . . .  
 . . . mor, di buon u - mor, di buon u - mor. Men -

Ra - - ther shall he see How great my rage can be, how great my rage can  
 Men - - tre nel mio sen, Sì nel mio sen, sì, sì, lo sde - guo già ri -

DANILOWITZ.

the earth is yawn-ing at his ve-ry, ve-ry feet! The earth is do-

*tre in lui, lo sde-gno surge e tor-na nel suo cor!* *Qual mai is do-*

O ad-mir-a-ble blow, O hon-our-a-ble  
O *schiaf-fo*, o *schiaf-fo*, be-ne-

be. 'Tis he, who  
*vien.* *E* lui. lui  
*Str.*

*Hn.* *Bssn.*

*molto stringendo e cres.*

yawn - - ing at his feet, at his feet, at his  
*lor l'op pri - me qual de - plo - ra - bil de -*

blow, O re-put-a-ble blow. O fa-vour-a-ble blow! How much, how much I owe to  
*del - to av - ven - tu - ro - so per me van - tag - gio - so, van - tag - gio - so*

was the cause of all! Now he shall see how great, how  
*sol quel mi - - se - ro. E - gli è la cau - sa del mio*  
*molto stringendo e cres.*

*Hn.* *Bssn.* *Str. & Wind.*

*f* *a tempo.* *accelerando.*

feet, While .. the earth is yawn - - ing at  
*stin! Ah! .. la sor - te su - - a fa*

thee! What .. I owe, O how much do I  
*e gli è .. ca - pa - - - - - ce Be - ne - det - to lo*

great my rage, how  
*mal, del .. mio ma, .. le how*  
*O*



owe and to thee ad - mir - a - ble, hon - our - a - ble, re - put - a - ble, fa - vour - a - ble, fa - vour -  
 schiaf - fo ah! si be - ne - det - to o - no - re - vol, ri - mar - ca - bil, fa - va - re - vol, im - pa -

great my rage . . .

his feet!  
 pie - tà!

a - ble blow!  
 ga - - bil!

can be!  
 de - stin!

*Fl.* *Ob.* *Hn.*

*p* *Cl.*

*Cl. & Hns.*

GRITZENKO.  
*Andantino quasi Allegretto.*

Yes, sire, this loy - al cheek is the one On which the blow was dealt to  
 Fù nel ser - vi - re il Czar, nel ser - vi - re il Czar, fù che Gior - gio Sa -

*Andantino quasi Allegretto.* ♩ = 96.  
*Tnr.*

*p*  
*Str.*

shame you, And George Ska-vron-ski was the re-  
 vron-ski Sul vol-to mio slan-cid u-no

*Trn.*

*Cello. & Bsn.*

- eruit Whom I did name you, He who dared, Hit me hard,  
 schief-fo po-ten-te, Io sof-frir, Io sof-frir,

*Cello.* *sf* *Wind.*

*molto cres.* *dim.* **DANILOWITZ.**

Me, his of-fi-cer, his of-fi-cer. Take care, take care,  
 Io suo su-pe-rior, suo su-pe-rior. Non più, non più,

*f* *p* *p*

**GRITZENKO.**

Each word you say Does his wrath on-ly stir. On-ly stir?  
 Tal sov-ven-ir In lui sve-glià il fu-ror. Il fu-ror?

*f* *p* *f* *p* *VI.*

Ah! I see! As on-ly was be-fit-ting, The wretch was  
 Ve-do ben! La stret-ta di-sci-pli-na, Vo-lea lui

*Ob.* *Bsn.*

*leggiere.*  
*Cello. & D. Bass.*

to be shot. And his High-ness is fret-ting that the du - ty by  
*fu - ci - lar. E lo Czar for - se cre - de che sot - trat - to da*

me Perform'd was not. The ball per-chance did  
*me Fug - gir po - tè. PETER. Di tal pen - sar non*

Aye, there the mis - chief is! Then  
*Qui sta dav - ver il mal! Tu*

*VI. Str. & Wind. cres.*

DANILOWITZ. GRITZENKO.

miss him! Then whither he is gone thou canst de - clare! In part.  
*son. Tu dun - que ne puoi dir di lui che fu! Non ben.*

whither he is gone thou canst de - clare, thou canst de - clare!  
*dun - que ne puoi dir di lui che fu, di lui che fu!*

*cres. cres. f*

PETER. DANILOWITZ.

Please your Im - pe - rial Glo - ry, There's more of my sto - ry! What more? What more?  
*Ma non ho tut - to an - cor ter - mi - na - to il rac - con - to! Se - gui? Se - gui?*

*Thr. p Str. f Tutti.*

GRITZENKO (*speaking*): "Yes, please your majesty."  
 "Si Maestà."

Go on! go on!                      The cul - prit when I saw      Up -  
 Noi t'a - scol - tiam!              Ve - den-do il prig - gio - nier      Fug -

What more?                      What                      more?  
 Par - la!                      Par - -                      la!                      *Allegro vivace. ♩ = 72.*

*p Str.*                      *p Str. pizz.*

- on the ri - ver brim - ming,      De - fy - ing mar - tial law      By dis - o - be - dient swim - ming,  
 - gir al - la sor - di - na,      E di - sfi - dar a nuo - to      Co - sì la di - sci - pli - na

*DANILOWITZ.                      GRITZENKO.*                      *un poco più lento.*

Then said I, "We will know why!" And so let fly! Heaven! was he hit? I dare say  
 Ho spa - ru - to il fu - cil      Ed il col - po par - ti!      Ciel!      col - pi?      Mi par di

*PETER. ff*

Heaven!      was he hit?  
 Ciel!      col - pi?

*f Tutti. p Str.*                      *un poco più lento.*

*Tempo lmo.                      un poco più lento.*  
*DANILOWITZ.                      GRITZENKO (apologetically.)*

yes! I dare say yes! A - las!      he died! I fear me no! I fear me  
 sì! mi par di sì! Ahi - mè!      mo - ri!      Mi par di no! mi par di

A - las!      he died!  
 Ahi - mè!      mo - ri!

*Tempo lmo.                      un poco più lento.*

*f Tutti. p Str.*

Tempo 1mo. DANILOWITZ.

GRITZENKO. *un poco più lento.*

no! Thy tale does but en - rage him! Be-gone! be-gone! be - gone! I see, 'tis  
 no! Pa-ven - ta del suo sde-gno! Ten va! ten va! ten va! Io ve - do

Thy tale does but en - rage me! Hence! be - gone!  
 Dell' i - ra mia pa - ven - ta! Oh! De - stin!

Tempo 1mo.

*un poco più lento.*

this, That his High-ness is wrath, That I my mark did part-ly miss.  
 ben Con-so-lar non si può Che il col-po ah-i-mè! Fal-li-to an - dò. PETER.

Hence from my sight! Be-ware my  
 Tre-ma di me! Fug-gi di

Tempo 1mo. 3

DANILOWITZ.

GRITZENKO  
(with self-satisfaction).

Be-ware his rage!  
 Tre - ma me - schin!

Be-ware his rage! Yet I  
 Di quà t'en va! Pu - re

rage! Hence from my sight! Be-ware my rage!  
 quà! . . . . . Tre-ma di me! Di quà t'en va! . . . . .

did my best to do right, Yet I did my best to do right, For this I say, For this I  
 io cre-dei di far ben, Sì, cre - dei, cre - dei di far ben, Que - sto ser - mon fa - cen - do in

*Allegretto animato.*

say: . . . . . Who - - e - ver be of - fen - der, I have a con - science ten - der, And  
 me: . . . . . O - - gnor la di - sci - pli - na Da - van - ti a cui mi pro - stro Per

*f p* *p* *Ob. Cl. Bssn. & Hns.*

*Allegretto animato.* ♩ = 108.

will my du - ty ren - der At dis - ci - pline's com - mand! And fight, or flight, or fray in, With -  
 leg - ge sua di - vi - na Ha'l drit - to del can - non! Che con ter - ri - bil pro - va Da

*p* *Str.* *Wind.*

- - out the least de - lay - ing, My mot - to is, o - bey - ing What I don't un - der - stand!  
 lun - gi da vi - ci - no Ab - bat - te o - gnu - che tro - va Sen - za mai dar ra - gion!

*Str.* *p*

DANILOWITZ.

'Tis . . clear yon poor of - fen - - der  
 Il . . fu - ror lo stra - sci - - na

*p* PETER.

Be . . sure yon base of - fen - - - - - der, His . . wretch - ed life shall  
 Il . . fu - ror mi stra - sci - - - - - na Quel - la ma - no scel - le -

*Fl. & Ob.* *VI.* *VI.*

*p* *Str.* *Hns. sustain.*

His wretch-ed life must ren-der, Who hath slain his de - fen - der, Who hath slain his de -  
*Una ma - no scel - le - ra - ta Ha col - pi Cat - te - ri - na! Sì col - pi Cat - te -*

ren - - der, For he slew my de - fen - der,  
*ra - - ta, Fè mo - rir Cat - te - ri - na!*

*Fl. & Ob. Vl. Cl. Vl. Cl.*

*molto cres.*

- fen - der, With cold and cru - el hand!  
 - ri - na! *O vi - le tra - di - tor!*

**GRITZENKO.**

Com-mand, com - mand, com -  
*O - gnor, o - gnor, o -*

With cold and cru - el hand! My rage can I with -  
*O vi - le tra - di - tor! Per lui non v'è per -*

*Str. Wind sustain. K Dr. cres. più cres.*

With cru - el hand! 'Tis clear yon poor of - fen - der His wretch - ed life must ren-der, Who  
*No, no, no, no! Lo sde - gno lo stra - sci - na Che quel - la man spie - ta - ta, Col -*

- mand, com-mand! Who - e - ver be of - fen - der, I have a con - science ten - der, And  
 - gnor, o - gnor! *O - gnor, la di - sci - pli - na In - nan - zi a cui mi pro - stro, Per*

- stand? Be sure yon base of - fen - der His wretch - ed life shall ren-der, Who  
 - don! *Lo sde - gno mi stra - sci - na La man sua scel - le - ra - ta, Uc -*

*Sva. Fl. Ob. Cl. Bssn. & Hns. pp*

slew my lord's de-fen-der, With cold and cru-el hand. He lov'd past mor-tal say-ing, And  
 - - pi - to ha Ca - te - ri - na! Per lui non v'è per-don. Lei so - la a - ma - va al mondo, E

will my du - ty ren-der At dis - ci - pline's com-mand, And fight, or flight, or fray in, With  
 leg - ge sua di - vi - na ha Il drit - to del can-non, Che con - ter - ri - bil pro - va Da

slew my true de-fen-der, With cold and cru-el hand. Her mur - d'rer vile sur-vey-ing, No  
 - - ci - so ha Cat - te - ri - na! Per lui non v'è per-don. Ah! tut - to io per - do al mondo, E  
 Sua.....

now, his prey sur-vey-ing, The call, the call of rage o - bey - - ing, The  
 nel do - lor pro - fon - do Ch'il sen, ch'il sen gli stra - zia e pre - - me, Ch'il

- out the least de - lay - ing, My mot - to is o - bey, o - bey - - ing, My  
 lun - ge da vi - ci - no Ab - bat - te, ab - bat - te o - gnun che tro - va, Ab -

par - don, no de - lay - ing, The call, the call of rage o - bey - - ing, The  
 nel do - lor pro - fon - do Ch'il cor, ch'il cor mi stra - zia e pre - - me, Ch'il  
 Sua.....

call, the call of rage o - bey - - ing, He can no more, no more with -  
 sen, ch'il sen gli stra - zia e pre - - me, Ei per - de, per - de la ra -

mot - to is o - bey, o - bey - - ing, What I do not, do not under -  
 - bat - te, ab - bat - te o - gnun che tro - va, E mai non da, non da ra -

call, the call of rage o - bey - - ing, I can no more, no more with -  
 cor, ch'il cor mi stra - zia e pre - - me, Io per - do, per - do la ra -  
 Sua.....

*Str.* *f* Wind.

*p Str.* *f Tutti.* *p Str.*

*f Tutti.* *p Str.*



DANLOWITZ (*snatching the hatchet from Peter*).

stand! . . . . . gion! . . . . .

What blind, an- gry  
Ah! qual cie - co fu -

stand! . . . . . gion! . . . . .

(*in a fury, seizing the hatchet, is rushing upon Gritzenko.*)

stand! . . . . . To a - venge her! To a - venge her!  
gion! . . . . . Mi - se - ra - bil! Mi - se - ra - bil!

*f Tutti.*

haste! Sire, your fren - zy stay!  
ror! Si - re, u di - te an - cor!

*ff Ped. Wind sustain.*

*Allegretto molto moderato.* *p* GRITZENKO (*aside stupidly*).

And yet he said, "The Em - pe - ror . . . Is  
Ei m'ac - cer - tò ch'è in que - sto di . . . L'im -

*Allegretto molto moderato. ♩ = 100. vl. & Bssn.*

*p* *cres.* *p*

*Cello. & D. Bass.*

in his gra - cious mood to - day," How well it was when he was an - gry that I  
- pe - ra - tor di buon u - mor, Ho fat - to ben di non tro - var - lo In un

*Tnr.* *cres.* *p* *Str.*

PETER.

came . . . not in his way! That I came not in his way! Lis - ten!  
*di, un di di mal u - mor! In un di, si, di mal u - mor! A - scol - ta!*

GRITZENKO (trembling).  
*f tr*

Yes, . . . please you, Sire!  
*Sì . . . Ma - e - stà!*

Yes, . . . please you,  
*Sì . . . Ma - e -*

If that sol-dier thou fir'd on Be prov'd to be now no more a - live,  
*Se quel gio - vin sol - da - to Sul quale hai ti - ra - to Non è più,*

Basn. & Cello.

Sire!  
*- stà!*

Yes, . . . please you, Sire!  
*Sì . . . Ma - e - stà!*

And be not found ere to - mor - row's done,  
*Se innan - zi a me per do - ma - ni non è,*

Thou thy - self shalt be shot as  
*Io fa - rò fu - ci - lar te*

Yes, . . . please you, Sire!  
*Sì . . . Ma - e - stà!*

Yes, . . . please you, Sire!  
*Sì . . . Ma - e - stà!*

he was.  
*tes - so.*

Shalt be shot, un - der - stand, dost hear me?  
*Fu - ci - lar tu compren - di io spe - ro.*

PETER.  
ad lib.

GRITZENKO (stammering).

And what say'st thou? I say, I say, 'tis sud-den, Sire! And that, please you, 'tis  
*Che te ne par?* Non è Si-re, non è pia-cer! No, no Sì-re, non

*Vl. & Bsm.* *Ob.*  
*a tempo.* *p* *cres.* *p*  
*Cello.*

(recovering himself.)  
 awk-ward, Sire! But 'tis all one, but 'tis all one! . . . Who  
 è pia-cer! Sia pur-co-si, sia pur-co-si! . . . O

*cres.* *p* *molto cres.* *p* *Wind.*  
*tr.*

Tempo primo. ♩. = 108.

- e-ver be of-fen-der, I have a conscience ten-der, And will my du-ty ren-der At  
 - gnor la di-sci-pli-na, Da-vanti a cui mi pro-stro, Per leg-ge sua di-vi-na Ha il

DANILOWITZ.

'Tis clear yon poor of-fen-der His wretch-ed life must ren-der, Who  
 Lo sde-gno lo stra-sci-na, Che quel-la man spie-ta-ta, col-  
 dis-ci-pline's command. Who-e-ver be of-fen-der I have a con-science ten-der, Who  
 drit-to del can-non. O-gnor la di-sci-pli-na, Da-van-ti a cui mi pro-stro, per

PETER.  
 Be sure yon base of-fen-der His wretch-ed life must ren-der, Who  
 Lo sde-gno mi stra-sci-na, Che quel-la man spie-ta-ta, col-

*f* *Str.* *Wind.* *Str. cres.*

slew my lord's de - fender, With cold and cru - el hand, With cold and cru - el hand, With  
 - pi - to ha Cat - te - ri - na, Per lui non v'è per - don, Per lui non v'è per - don, Per

will my du - ty render, At dis - ci - pline's com - mand, At dis - ci - pline's com - mand, My  
 leg - ge sua di - vi - na Stail drit - to del can - non, Il drit - to del can - non, Il

slew my true de - fender, With cold and cru - el hand, With cold and cru - el hand, With  
 - pi - to ha Cat - te - ri - na, Per lui non v'è per - don, Per lui non v'è per - don, Per

*Wind sustain.*

cold and cru - el hand, with cold  
 lui non v'è, non v'è per - don,

du - ty ren - der at com - mand,  
 drit - to, il drit - to del can - non,

cold and cru - el hand, with cold . . . . and  
 lui non v'è, non v'è per - don, . . . . non

*f Tutti.*

and cru - el hand, and cru - el  
 non v'è per - don, non v'è per -

my du - ty ren - der at com -  
 il drit - to, drit - to del can -

cru - el hand, with a cold and cru - el, cold and cru - el  
 v'è per - don, no, no, no, no, no, non v'è per -

*Sva.*

*Presto.*

hand! He lov'd past mor-tal say-ing, And now, his prey sur-vey-ing, The call of rage o-  
 - - don! Lei so-la a-ma-va al mon-do, E nel do-lor pro-fon-do, Ch'il sen gli stra-zia e

mand! And fight, or flight, or fray in, With-out the least de-lay-ing, My mot-to is o-  
 - - non! Che con ter-re-bil pro-va, Da lun-gie da vi-ci-no, Di-strug-ge ognunche

hand! Yon murd'rer vile sur-vey-ing, No par-don, no de-lay-ing, The  
 - - don! Ah tut-to io per-do al mon-do, E nel do-lor pro-fon-do, Ch'il

*Presto.*  $\text{♩} = 80.$

*Bsm. Hns.*  
*p Trn. & Cello.*

- - bey-ing, He can no more with-stand, no . . more with-stand, no . . more with-  
 pre-me, Ei per-de la ra-gion, la ra-gion, Ei per-de si . . la ra-

- - bey-ing What I don't un-der-stand, un- - - der-stand, un- - - der-  
 tro-va Nè mai sa dar ra-gion, mai ra-gion, non sa mai dar . . ra-gion,

call of rage o-bey-ing, I can no more with-stand, I can no  
 cor mi stra-zia e pre-me, Io per-do la ra-gion, Io per-do

*Str.*  
*un poco cres.*

- - stand, The . . call of . . rage o - - bey-ing, He . . . can - not . . .  
 - - gion, Nel do - - lor ch'il . . sen gli . . stra-zia e Per - - - de la . . .

- - stand, My . . mot-to . . is o - - bey-ing What I do not  
 Ah non sa . . mai dar, . . mai dar . . ra-gion, Ah, no, mai sa

more with-stand, I can . . do . . no more, . . . no more . . .  
 la ra-gion, Io per-do, si io per- - - do la . . .

*Str. & Wind.* *più cres.* *f Tutti.* *Wind sustain.*

with - stand, And the call of rage o - bey - ing, can no  
 ra - gion, Ai - mè per - de la ra - gion, ai - - mè

un - der - stand, My . . . mot - to is o - bey - ing, what I  
 dar ra - gion, Strug - ge, strug - ge o - gnun che tro - va ne mai

with - stand, I the call of rage o - bey - ing, can no  
 ra - gion, Nel do - lor ch'il sen mi stra - zia ai - mè

more, . . . . . no more with - stand.  
 per - - - - - de la ra - gion.

don't . . . . . un - der - stand.  
 sa . . . . . dar ra - gion.

more, . . . . . no more with - stand.  
 per . . . . . do la ra - gion.

*cres.* *ff*

GRITZENKO.

This is why the Czar is an - gry. That he may keep the ar - my in tol - er - a - ble  
*L'i - ra del Czar com - pren - do a man - te - ner le schie - re in buo - na di - sci -*

PIANO. *f Str. fp*

or - der he must not have gen - tle man - ners ; that the men may res - pect him he must be harsh and  
*pli - na non fan dol - ce ma - nie - re ; per - che sia ris - pet - ta - to con - vien ri - gor u -*

*f p*

*Andantino quasi allegretto.*

stern. And when a blow is giv - en, why,  
*sar. El poi do - po u - no schiaf - fo, lo*

*f p*

*bén marcato.*

ev - 'ry one sees clear - ly that soon it will be  
*ve - de chia - ro o - gnu - no con - vien di trat - to in*

need - ful To see that some - one is punished,  
*trat - to far fu - ci - lar qual - cu - no,*

*Allegretto scherzoso.*

But, . . . that I should be that some - one, to me does not seem fair, That  
ma, . . . ma ch'io poi quel - lo si - a giu - sti - zia non mi par, ma

*dolce e leggiero.*  
*p*

I should be that some - one, to me does not seem fair.  
ch'io poi quel - lo si - a giu - sti - zia non mi par.

*cres.* *fz* *p*

*Andantino quasi allegretto.*

Per - haps I'm bound to suf - fer Be - cause I miss'd that  
For - se e per - chè ho la - scia - to fug - gi - re quel sol -

*f p* *ben marcato.*

sol - dier; If that can be the rea - son, I  
da - to, se que - sta è la ra - gio - ne, non

*Allegretto scherzoso.*

don't know what to say. And . . . a ve - ry use - ful  
so che co - sa dir. Et . . . buo - nis - si - ma le -

*p dolce.*



les - son for the fu - ture it will be, a ve - ry use - ful les - son for the  
zio - ne sa - rà per l'av - ve - nir, buo - nis - si - ma le - zio - ne sa -

*cres.* *fz*

fu - ture it will be, will be, a les - son it will be, will be, will be. Who goes  
rà per l'av - ve - nir, sa - rà, per l'av - ve - nir, sa - rà, sa - rà, sa - rà. Chi va -

*p* *tr* *tr* *ff*

(enter Prascovia and George.)

there? . . . What's your busi - ness? From what place are you com - ing? We  
- la? . . . Che vo - le - te? Da qual par - te ve - ni - te? Ve -

*ff*

PRASCOVIA  
(very humbly).

Allegretto molto moderato.

come all the way from Fin - land. On foot, wor - thy mas - ter! On foot! long is the  
- niam dal la Fin - lan - da. A piè mio Sì - gno - re! A piè! lun - ga ti -

*p* *p*

GEORGE. GRITZENKO (surprised).

PRASCOVIA.

jour - ney. Yes, but the road has not seem'd to be te - dious.  
- ra - ta. Sì, ma la stra - da a noi bre - ve e sem - bra - ta.

*p*

DUET.—“ WITH MINE OWN FAITHFUL GUIDE.”

Flutes, Oboes, Clarionets, Bassoons, Horns, & Strings.

Andantino quasi allegretto.

Fl. & Cl.

PIANO.  
♩ = 80.

Trp.  
Cello.  
D. Bass.  
Cello.

PRASCOVIA.

With mine own . . . faith - ful guide . . . All the  
Sul suo sen . . . in - cli - nan - do E d'a -

Fl.

day . . . close at my side, . . . Fol - low - ing some brook that is for  
mor . . . ja - vel - lan - do, Del ru - scel se - gui - va se il sen -

cres. molto cres. p

cres. Str. Ob. & Bsn. molto cres. p dolce.

e - ver Run - ning down in mu - sic to the ri - ver,  
tie - ro che con dol - ce mo - to e as - sai leg - gie - ro,

cres. molto cres. p

cres. molto cres. p dolce.

With tale . . . from ev' - ry field and tree, . . .  
Pa - rea . . . ja - vel - la - re al cor, al cor, . . .

Fl. & Cl.

p Str. Bsn. & Hns. sustain. dolce.

*a piacere.*

O we, *cres.* we were hap - py as could be,  
*E noi, . . . . . Noi lan - gui - cam d'a - mor,*

GEORGE.  
 I and  
*tut - ti e*

*Cl. & Bssn. col. canto. p* *Str.* *Hns.*

I and he! *f*  
*tut - ti e due!* I and he! I and he!  
*tut - ti e due!* *tut - ti e due!*

she! *f*  
*due!* I and she! I and she!  
*tut - ti e due!* *tut - ti e due!*

*f Tutti.*

PRASCOVIA.

We found flowers . .  
*Del cam - - - min . . .*

*Tnr. p* *p*

*Cello.* *D. Bass.*

for . . my . . . hair, . . . We heard tunes . .  
*Che . . fu . . . . . cea, . . . I heard for . . .*

ev - 'ry - where, . . . For the pret - ty birds were al - ways  
 rac - co - glia, . . . E'l mio spir - to tutt' e - ra ra -

*cres.* *molto cres.* *p*

*cres.* *molto cres.* *p*  
 Str. Ob. & Bsn.

tell - ing How 'twas mer - ry in their lea - fy dwell - ing,  
 - pi - to De - gli au - gel - li nel can - tar gra - di - to,

*cres.* *molto cres.* *p*

Build - ed . . . where the spoil - er could not pry . . .  
 Che pa - - - rea al cor fa - vel - lar al cor . . .

*Fl. & Cl.*

*Str. p* *Bsn. & Ins. sustain.*

And we . . . We in . . . song did make re -  
 noi, . . . Noi lan - gui - vam d'a - -

*a piacere.*

*molto cres.* *p Cl. & Bsn. col. canto.*

- ply mor. He and I! He and I! He and I!  
 tut - ti e due! tut - ti e due! tut - ti e due!

She and I! She and I! She and I!  
 tut - ti e due! tut - ti e due! tut - ti e due!

*a tempo.* *f* *Tutti.*

*Str.* *Ins.*

GRITZENKO.

You'rewel-come; the Czar gives or - ders that ev' - ry one shall en - ter who hi - ther comes from  
 Va be - ne; il Czar co - man - da ch'io la - scientrar cia - scu - no che vie - ne di Fin -

PIANO.

GEORGE. PRASCOVIA.

Finland. By trade you are a join-er? No, tru-ly, I am a sol-dier. Yes, George Ska -  
 - lan - da, voi sie - te fa - le - guame? No in - ve - ro io son sol - da - to. Sì, Geor - gio Ska -

GEORGE. PRASCOVIA.

- vron-ski. And I am of the re-gi-ment of No - vo-go-rod. Yes, tru - ly.  
 - vron-ski. E' son del reg-gi - men - to No - vo-go-rod. Sì, cer - to.

GRITZENKO (surprised).

Oh! uh! And  
 Oh! uh! Del

Andante quasi allegretto.

GEORGE. PRASCOVIA.

Pre-cise - ly. Let him  
 Ap - pun - to. (aside.) Fa - gli

of the third bat - tal - ion? Oh! Gracious heavens, what hear I?  
 ter - zo bat - ta - glio - ne? O giu - sto ciel che sen - to.

(George presents his papers.)

now ex - a - mine your pa - pers.  
 dun - que ve - de - re le tue car - te.

(Gritzenko turns the papers over without reading them.)

Ex - act - ly  
 E - sat - ta - men - te

*sempre a tempo.*

*p* *cres.*

him!  
 lui

I'm not mis - tak - en,  
 sbagliar non pos - so

but in no - thing is he like him. Are there  
 ma in nul - la gli asso - mi - glia fos - ser

*p* *p* *fz*

GEORGE. *Allegro vivace.*

Yes, . . . there are two.  
 Sì . . . noi siam du - e. (with great eagerness, and embracing George.)

two of them?  
 du - e?

One on - ly, one on - ly, one  
 Un so - lo, un so - lo, un

*p* *p*

on - ly will I ask for, you on - ly, you on - ly, you on - ly, on - ly, will suf - fice me.  
 so - lo, io ne do - man - do, voi so - lo, voi so - lo, voi so - lo, so - lo, mir ba - sta - te.

RECIT. GEORGE.

I am come for the other. And now I ask you for his substitute to take me.  
*Vengo al po-sto dell' al-tro. E vi preghiam di prenderlo in suo cambio.*

And all the things your friend has just been  
*E tut-to quel che ha fat-to il vostro a-*

GEORGE.

PRASCOVIA.

Were done as if I did them. As if he did them, yes, tru-ly.  
*Fù fat-to per mio con-to. Sì, a con-to suo fù fat-to.*

do-ing—  
 mi-co—

As if you  
 A con-to

GEORGE.

On what ac-count? I am  
*Ra-gion di più, son*

did them; if so, for you I'm sor-ry. Sa-kin-ka! I'm sor-ry you'll be pun-ish'd.  
*vo-stro al-lor io vi com-pian-go. Sa-kin-ka! per-chè la pu-ni-zio-ne.*

PRASCOVIA.

here, just to be-gin with.  
*quì per com-min-cia-re.*

GEORGE.

just to be-gin with? To be shot is what you'll be-gin with.  
*per com-min-cia-re sa-re-te fu-ci-la-to.*

*a tempo moderato.*

heaven!  
ciel! . . .

GRITZENKO.

heaven! Yes, twice o - ver; once, for be-ing a de-ser-ter, next, for hav-ing to me giv-en a  
ciel! . . . Du - e vol - te, pri-ma, per es-ser di-ser-to-re, poi, per a - ve-re a me da-to u-no

*fp* *p*

To you?  
A voi?

GEORGE.

To you?  
A voi?

buf - fet. I go to tell the Czar a - bout you, re - main for me  
schiaf - fo. Vo jár - ne a - des - so al Czar rap - por - ta, as - pet - ta - te mi

*fp* *p*

But, wor-thy cor-po-ral!  
Ma Ca - po - ra - le!

But, wor-thy cor-po-ral!  
Ma Ca - po - ra - le!

here. You'll be shot, I am cer - tain, I am cer-tain.  
qu. fu - ci - la - to sa - re - te, fu - ci - la - to.

(a long silence.) (exit.)



DUET.—“TO BE SHOT!”

*Piccolo, Flutes, Oboes, Clarionets, Bassoons, Horns, Trumpets, Trombones, Kettle Drums, & Strings.*  
*Andantino quasi allegro.*

PRASCOVIA. *(with great tremor.)*

To be shot! to be shot!  
*Fu - ci - lar! fu - ci - lar!*

GEORGE. *(with great tremor.)*

To be shot! to be shot!  
*Mi dov-ran! mi dov-ran!*

*Andantino quasi allegro.*  
*Hn.*

PIANO.  $\bullet = 52.$

*sfz* *Cl. & Bssn.* *Str.* *sfz*

to be shot! to be shot! to be shot! to be shot!  
*fu - ci - lar! fu - ci - lar! fu - ci - lar! fu - ci - lar!*

to be shot! to be shot! to be shot! to be shot!  
*fu - ci - lar! fu - ci - lar! fu - ci - lar! fu - ci - lar!*

*ff Tutti.* *Hn. sfz*

*ff*  
*Cello, & D. Bass.*

*Molto presto.*  $\bullet = 132.$  *(quasi parlato.)* *pp*

What a blow, all at once! What a shock! what a  
*Un chia - ror re - pen - tin m'ab - ba - gliò, m'ab - ba -*

*(quasi parlato.)*

What a blow, all at once! What a shock!  
*Un chia - ror re - pen - tin m'ab - ba - gliò,*

*Molto presto.*  $\bullet = 132.$

*Str. pizz. pp staccato.*

storm! when we two were so glad, And so sure of no  
 - gliò! e nel sen il ti-mor, sus-ci-tò, sus-ci-

what a storm! when we two were so glad, And so sure  
 m'ab-ba-gliò! e nel sen il ti-mor sus-ci-tò,

*Fl. Sva.....:*

harm, Is it true? . . . are we mad? . . . do we wake? Is it true? are we  
 - tò, E vi-sion? . . . O dav-ver? . . . desta io son? E vi-sion? o dav-

of no harm, Is it true? are we mad? Is it true? are we  
 sus-ci-tò, E vi-sion? O dav-ver? E vi-sion? o dav-

*Fl. & Ob.*

*Str. arco, fz Hns. sustain. fz*

mad? do we wake? Is it true? . . . Are we mad? . . . do we wake? Is it true? are we  
 - ver? de-sta io son? e vi-sion? . . . O dav-ver? . . . de-sta io son? E vi-sion? o dav-

mad? do we wake? Is it true? Are we mad? Is it true? are we  
 - ver? de-sta io son? E vi-sion? O dav-ver? E vi-sion? o dav-

*fz fz*

mad? do we wake? O which way to es-cape, to es-cape, shall we take?  
 - ver? de-sta io son? Più non so quel che fo, più non so quel che fo,

mad? do we wake? O which way to es-cape, to es-cape, shall we take?  
 - ver? de-sta io son? Più non so quel che fo, più non so quel che fo,

*fz Wind. fz fz fz*

*stringendo poco a poco*

O non which so way shall we  
non so quel, quel che

*Str. stringendo poco a poco*

*Tempo lmo. (dolefully.)*

take? To be shot! To be shot!  
fo! fu - ci - lar! lo dov - ran

take? To be shot! To be shot!  
fo! Mi dov - ran! Fu - ci - lar!

*Tempo lmo.*

*Str. Cl. & Bssn.* *p* *fz*

To be shot! to be shot! to be shot! to be shot!  
fu - ci - lar! fu - ci - lar! fu - ci - lar! fu - ci - lar!

To be shot! to be shot! to be shot! to be shot!  
fu - ci - lar! fu - ci - lar! fu - ci - lar! fu - ci - lar!

*f* *ff Tutti.*

*Allegro moderato.*

Let us try how to fly from the doom that is  
Ah cer-chiam d'e - vi - tar il de - stin che mi -

*Allegro moderato. ♩. = 88.*

*ff Tutti.* *p Str.*

o'er us.  
nac cia.

Nay, nay, nay, here will I stay, My sis - ter to  
No, no, no, cio non si può lo vuol il de -

*rall. un poco il tempo.* *p (crying.)*

Die? af - ter a fort - night and no  
Ah quin - di - ci di di ma - tri -

save, I ought to die!  
- stin con - vien mo - rir!

*rall. un poco il tempo.* *Vi. & Ob.*  
*Basn. & Cello.* *p Ins. sustain.*

more, must all be o'er?  
mo - nio e poi mo - rir? (*sadly.*)

And all the bliss we did in -  
Men - tre e - ra - vam si ben u -

All must be o'er!  
Non so - spi - rar.

*p Str.* *Ob.*

- tend, come to an end?  
- ni - tio mio mar - tir?

and this a - dieu, and the kiss . . . that  
e quest' ad - dio quest' am - ples - so che

Yes, it must end!  
Non so - spi - rar!

*Tnr.*  
*Cello.*

I do here give thee,      The last kiss must it be?      The last kiss must it  
*dar - ti      pos - so an - cor      L'es - tre-mo ad-dio sa - rà,      L'es - tre-mo ad-dio sa -*

*rall.*      *Allegro moderato. (aside, joyfully.)*

be?      say,      say?      O!      O!  
*rà.      di,      di!      O!      O!*  
*(sighing.)*      *(relenting.)*

Ah,      ah,      ah!      no!      no, no, no, no!      I can-not part from  
*Ah,      ah,      ah!      no!      no, no, no, no!      mo-rir an-cor non*  
*Allegro moderato.*

O!      O!  
*ben,      ben,*

thee! no, no, no, no, no, no, no, no, no, no, I can - not part from  
*vo' no, no, no, no, no, no, no, no, no, no, mo - rir an - cor non*

What then? . . .  
*Eb - ben? . . .*

thee! . . .      What then? . . .      What then?  
*vo'! . . .      Eb - ben? . . .      eb - ben?*

*Allegro.*

*Allegro con spirito.* ♩ = 120.

*f pesante.*

*p Str. pizz.*

*Fl. Cl. & Bsn.*

PRASCOVIA.  
*leggiero e scherzando.*

'Tis wise, 'tis right, 'tis wise, 'tis right to  
Pian, pian con - vien pian, pian con - vien di

GEORGE. *p.*

'Tis wise, 'tis right, 'tis wise, 'tis right to  
Pian, pian con - vien pian, pian con - vien di

VI.  
*p leggiero e scherzando.*

*Tnr. & Cello.*

fly to - night, 'tis wise, . . . 'tis right, . . . 'tis wise, 'tis right to  
quà par - tir di not - - - te il vel . . . ne as - si - ste - rà con

fly to - night, 'tis wise, 'tis right, 'tis wise, 'tis right to  
quà par - tir, con - vien par - tir di not - te il vel ne a -

*Cl.*

fly to - night, Free as the air, no mat - ter where.  
*vien par - tir, Con piè leg - gier con - vien fug - gir.*

fly to - night, Free as the air, no  
*- scon - de - ra, Con piè leg - gier con -*  
*Cl.*

*pp Ob. Bsn. & Hns.*

Yes, 'tis but right to fly to - night,  
*Di not - te il vel ne as - sis - te - rà,* *cres.*

mat - ter where. Yes 'tis but right, but  
*vien fug - gir. Par - tiam, di not - te il*

*Str. cres.*

As . . . free as air, no  
*Con . . . vien par - tir, con -*

right to fly . . . to - night,  
*vel ne as - si . . . ste - ra*

*f Bsn. & Hns. p leggiero.*

mat - ter where, no mat - ter where, To - ge - ther we will fly, will fly to -  
*- vien fug - gir, con piè leg - gier, In - sie - me fug - giam pian, pian, fug -*

as free . . . as air . . . we fly, . . . we fly  
*con piè . . . leg - gier . . . par - tiam . . . fug - giam . . .*

- night, ah, ah, ah, ah, . . . . to - night! How will he swear, That cru - el Bear!  
 - giam, ah, ah, ah, ah, . . . . fug - giam! Ma che di - ran, Ma che di - ran,

. . . ah, ah, ah, ah, . . . . to - night! How will he swear, That cru - el Bear!  
 ah, ah, ah, ah, . . . . fug - giam! Ma che di - ran, Ma che di - ran,

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

At morn - ing sun, To find us gone! Let him swear on, 'Tis on - ly fun:  
 Do - man in - van Mi cer - che - ran Ah si mi vien Da ri - de - re!  
 At morn - ing sun, To find us gone! Let him swear on, 'Tis on - ly fun:  
 Do - man in - van Mi cer - che - ran Ah si mi vien Da ri - de - re!

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* laughing.  
 ah, ah, ah, ah, What a de - light!  
 ah, ah, ah, ah, Lo scherzo è buon,

laughing.  
 ah, ah, ah, ah, What a de - light!  
 ah, ah, ah, ah, Lo scherzo è buon,

But meanwhile, be as mute, be as mute as a  
 Par - liam pian, parliam pian, e ru - mor non fa -

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*Bssn. & Cello.*

be as mute, be as mute as a sprite, 'Tis wise, 'tis right 'tis  
 parliam pian, parliam pian, parliam pian, Con piè leg - gier con -  
 sprite, 'Tis wise, 'tis right, 'tis  
 ciam, Con - vien, par - tir, con -

*p* *p* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*Fl.*

*leggiro.*

*Str.*



wise, 'tis right to fly to - night, As free . . . as air, 'Tis  
vien par - tir, con - vien par - tir, con - vien . . . fug - gir, . . . Pres-to an -

wise, 'tis right to fly to - night, As free as air, 'Tis  
vien par - tir, con pie leg - gier, con - vien fug - gir, Pres-to an -

*Str. & Wind.*

(laughing.)

wise to fly to - night. Ah! ah! I laugh,  
diam, . . . pres-to an - diam. Ah! ah! (laughing.) Mi vien

wise to fly to - night. Ah! ah! I  
diam, . . . pres-to an - diam. Ah! ah! Mi

*Vl.*

*Hns. sustain.*

*Bssn.*

and well I may! Ah! ah! I laugh  
da ri - de - re! Ah! ah! Dav - ver

laugh, and well I may! Ah! ah! I  
vien da ri - de - re! Ah! ah! Dav -

*cres.*

*cres.*

*cres.*

at his de - light, I laugh at his de - light! But now be  
lo scher - zo è buon, Dav - ver lo scher - zo è buon! Ma parliam

laugh at his de - light, I laugh at his de - light!  
ver lo scher - zo è buon, Dav - ver lo scher - zo è buon!

*p*

*Str.* *p*

mute  
pian,

as an - y sprite,  
ma par-liam pian,

a -  
an -

*p*

as an - y sprite,  
ma par-liam pian,

as an - y sprite,  
ma par-liam pian,

*pp leggiero.*

*Hns. & Bsn.*

- way!  
- diam!

a - way, a - way, a -  
par - tiam, par - tiam, par -

*p*

a - way!  
an - diam!

a - way, a - way, a -  
par - tiam, par - tiam, par -

*Str.*

*dim.*

*pp*

*f*

(They run towards the door on the right,  
but are stopped by a sentinel.)

- way, a - way, a - way! a - way! a - way!  
- tiam, par - tiam, par - tiam, par - tiam, par - tiam.

*dim.*

*pp*

*f*

- way, a - way, a - way! a - way! a - way!  
- tiam, par - tiam, par - tiam, par - tiam, par - tiam.

*dim.*

*ff Tutti.*

(Takes a few steps to the left, but stops on seeing Danilowitz enter.)

THE SENTINEL. PRASCOVIA.

No one pass-es. Else-where, then, let us en-ter— but whom be-hold I?  
 Non si pas-sà. Pro-viam dall'al-tra par-te. Ma chi vegg' è - o?

Da-ni lo - witz, the man that dealt in pas-try; look thou!  
 Da-ni - lo - witz, l'an-ti - co pa - sti - cie - re; guar-da!

PIANO. *fp*

GEORGE.

Who is it thou be-hold - est? How fool-ish! It  
 Chi dun-que hai tu ve - du - to? sei fol - le è

*p* *fp*

RECIT.

DANILOWITZ (to the officers accompanying him).

is so! ve - ro! To you I give in charge these  
 A voi con - se - gno que - sti prigio -

*Allegretto moderato*

*ff* *fp*

GEORGE (to Prascovia). PRASCOVIA (trembling).

I re-cognize him speaking. Whose? ours? nothing, my lord.  
 E que-sta la sua vo-ce Chi! no-i? nul-la mio sì-gnor-e.

(with austerity.)

prisoners. Your business? Go out, then, quickly;  
 - nie - ri. Che a-ve - te? Eb-ben u - sci - te.

*f* *p* *p*

*Allegro moderato. (Peter enters hurriedly, and with great agitation.)*

DANILOWITZ.

Sire ! . . . re !  
Si - - - re !

*Allegro moderato.*

Bsn., Cello.  
& D. Bass.

RECIT.

you seem to me to be ve - ry great-ly mov'd.  
voi mi sen - bra - tes-ser mol - to a-gi - ta - to.

PETER.

There is a cause. As I was  
En' ho per - - ché da que - sta

*fp*

*Str.*

*(passionately.)*

pass - ing from the pa - lace door, to the side where is thy dwel - ling, I  
reg - già nel pas-sar quel la - to ov' è la tua di - mo - ra u - na

*Allegro moderato.*

heard some one sing - ing, Well did I know her ! The voice was that . . . of Ca - the -  
vo - ce sen - ti - i trop - po a me no - ta la vo - ce fù . . . di Cat - te -

*p*

RECIT.

- ri - na, and the song she was sing - ing, that which I learnt one day from her brother, which, she a -  
 - ri - na, la can - zon can - ta - va quel - la che appresi un dì da suo frat - tel - lo, e ch'el - la

*fp*

3 DANILOWITZ.

- lone, and I, can sing, of all in this cas - tle. Canst thou de - ny it? By  
 so - la ed io sap - pia - mo in que - sto ca - stel - lo ne - gar - lo puoi? Nol

*sempre p*

no means ; I al - low it. For the re - ward, the mo - ney which I of - fer'd, She was yes - ter - day brought  
 ne - go, Si - re è ve - ro. per la mer - cè per l'or da me pro - mes - so qui jer con - dot - ta

*f* *p*

PETER.

here by the pea - sant woman who for a month has gi - ven her an a - sy - lum. Why didst thou not  
 fu, dal - la pa - e - sa - na che già da un me - se a lei of - fri - va a - si - lo. Per - chè tos - to non

*f* *f*

DANILOWITZ. *animato. cres. animandosi sempre di più.*

tell me? I did not ven - ture, for what with your de - ser - tion, the sen - tence of death, the crossing of the  
 dir - lo? Io non o - sa - va il vo - stro tra - di - men - to, di mor - te la sen - ten - za, il tra - ver - sar del

*Allegretto.*

*mf*

ri - ver, and be - ing wounded, which she has borne, Her rea - son is dis - or - der'd. Ah!  
 fu - me e la fe - ri - ta, in lei si o - prar, C'ha la ra - gion smar - ri - ta. Ah!

*sotto voce.* PETER.

No. 53.

SOLO.—“LOOSE O’ER HER BREAST.”

*Andante molto sostenuto. Hns.*  
 p Str. dolce. Harp.

♩ = 69.

DANILOWITZ.  
*dolce e cantabile.*

Loose o'er her breast floats all her hair: Slow wanders on  
 Di - sper - so il crin sul me - sto sen, A lei - to piè

*dolce e leggerissimo. Fl.*

that . . shadow fair: While to her heart, wound-ed by grief,  
 qual . . ombra vien: L'a - cu - to strat, De' suoi mar - tir,

*Cl. sustain.*

*cres.* 3 3 3 *stringendo un poco.*

Com - fort from man gives no re - lief, No,  
 Con - for - to u - man non può blan - dir, No,

*cres. p cresc.*

gives no re-lief, no, no, gives no re-lief.  
*non può blan-dir, no, no, non può blan-dir.*

*Tempo 1mo. p dolce.*  
 Smiles on her lips no lon-ger play, Nor on her cheeks do ro  
*Sul lab-bro il ri so più non le sta Ne più sul vi-soum fior*

*Tempo 1mo. Fl. p*  
*Harp.*

ses stay, She on-ly asks, "Where is my friend?  
*non ha Do-man-da sol l'a-mico ov' è*

*un poco cres. pp*  
 cru-el he leaves me, he comes not, he comes not." Ah! Loose o'er her breast  
*Per-chè, cru-de-le, non vie-ne, non vie-ne. Ah Di-sper-soilerin*

*Tr. & Cello. dim. pp Harp. Str. & Wind sustain. FL. leggierissimo.*

floats all her hair, Slow wanders on that shadow fair:  
*sul me-sto sen a len-to piè qual om-bra vien:*

*f* *stringendo un poco.* *a tempo.* *dim.*

Sigh - ing, weep - ing, Oft she is re -  
 la - gi, pian ti, Sol ri - pe - te  
 Hn. Fl. Hn. Fl. Hn. col. canto.

*f* *p* *f* *pp* *f* *p dolce.*

*stentato.* *dim.* *rall.*

- peat - ing, "Is this the end of all our bliss, . . . of . . . all, . . . all our  
 spes - so I frut - ti son del no - stro a - mor, . . . del . . . no - stro a -

*pp* Cl. & Bssn. Str.

*a tempo.* *p*

bliss?" The sad - la - ment then slow - - ly  
 mor. E'l me - sto suon Di - le - - gua e

*Cantabile.* Cello. & Bssn. Harp.

*dim. sempre.* *morendo.* *cres.* *dim. p*

dies, The sad la - ment then slow - ly dies, it . . . dies, it . . . dies, The sad la - ment then slow - ly  
 muor, E'l me - sto suon di - le - gua e muor, e . . . muor, e . . . muor, E'l me - sto suon di - le - gua e

Str.

*pp*

dies.  
 muor.

Fl. Vl. Fl. Vl. Str.

*p* *morendo.* *pp*

Harp. K. Dr.



PETER (as if struck with a sudden idea).

O Heaven! she hears me, she is com - ing to meet me.  
 O ciel! m'a - scol - ta a me to - sto si gui - di.

PIANO. *f<sup>p</sup>* *Str.* *p*

(seeing some officers enter.)

RECIT.

There's some-one com - ing.  
 Al - cun qui vie - ne.

*Allegro moderato.* *f* *a tempo.* *f*

(whispering to Danilowitz.)

Go thou, make ev - 'ry-one a - ware of what I or - der, and take thou  
 Van - ne, pa - le - sa to - sto o - gnun, la bra - ma mi - a, ed e - se -

*f*

care that it be du - ly fol - low'd; I go to Ca - the - ri - na.  
 - gui - ta fe - del - men - te si - a; an - diam è Cat - te - ri - na.

*p*

*Andantino con moto.*

PIANO.  $\text{♩} = 63.$

4 Violoncelli  
Sol.  
*cantabile espressivo.*

*Andante cantabile. ♩ = 88. Tr.*

*mf marcato.*

D. Bass.

CATHERINE (*languidly*).

At  
L'au -

last the day - - dawn break - - - ing Thro' the  
- ro - - ra al - fin suc - - ce - - de Al - la

Harp. *Tr.*

*pp una corda. Fl., Cor. Ingl. & Cl. sustain*

Basn.

hea - - vy cloud of night hath striv'n, Oh,  
not - - te che chiu - - dea - - mi i rai, Oh,

mo - - - ther, am I a - wak - - - ing? Am  
 wa - - - dre, Ah tu m'as - sis ti! In

*cres.* *Tutti* *p* *Fl.* *p* 4 Solo Celli.

I on earth, . . . or now in heaven? . . . No, thro' my 'wilder'd brain . . .  
 ter-ra io son . . . ò son in ciel! . . . Sì, nel mio sov - ve - nir . . .

*cres.* *Fl. & Cl.* *Tnr. & Cello.* *cres.*

Phan - toms are wild - ly speed - ing With strange, al - ter - nate reign, An  
 Co - me tra nu - be te - tra De' gior - ni che già fur La vi -

*VI.*

an - gel host is suc - ceed - ing To de - mons of pain. Yet they greet me to van - ish a -  
 - sione pe - ne - tra che bril - la, Scom - par, tor - na an - cor poi nell' om - bre di - le - gua e

*cres.* *pp staccato.* *Str. 3* *molto leggiero.* *dim.* *3* *3* *3*

- gain, once a - gain.  
 muor, 3 Qual de lir!

*cres.* *fz* *Tnr.* *fz* *Hns.* *sf p* *sf* *Essn.*

*dolce.*

At last the day dawn break - - - ing Thro' the  
*L'au - ro - ra al - fin suc - ce - - - de Al - la*

*smorzando.* *Harp.* *una corda.* *Wind sustain,*  
*Ped.*

*ppp*  
*Cello. & D. Bass. trem.*

hea - - - vy cloud of night have striv'n, O  
*not - - - te che chiu - de a - mi i rai mia*

mo - - - ther, am I a - wak - - - ing? Am I on earth or now in  
*ma - - - dre, Ah tu m'as - sis - - - ti! In ter-ra io son o son nel*

*f* *p* *Fl.* *p 4 Celli.*

*(A chorus heard behind the scenes.)*  
*Allegro molto moderato.*

heav'n? Now my dream is re-turn - ing!  
*ciel! Ed io son nel son-no an-cor!*

*f p dim.*  
 SOPRANOS.  
 Ah! Un - der the lin - den  
 Ah! All om - - bra a - mi - ca,

TENORS.  
 Un - der the lin - den, Un - der the lin - den  
 All om - - bra a - mi - ca, All om - - bra a - mi - ca,

BASSES.  
 Un - der the lin - den  
 All om - - bra a - mi - ca,

*Allegro molto moderato.* ♩ = 88.  
*Basn.* *(on the stage.)*  
*pp* *dolce.*  
*Hn. Cl. & Bassn.*

And methinks they do greet me  
*E ne' miei so-gni sen-to*

With the tune that in Fin-land  
*La can-zon che in Finlan-da*

in shade de-li-cious,  
*Del-la fa-ti-ca,*

in shade de-li-cious, Rest we a-while, my friends,  
*Del-la fa-ti-ca, Ci-ri-sto-riam, Ah! sì*

in shade de-li-cious,  
*Del-la fa-ti-ca,*

(The blinds open at the back  
*Allegro moderato.*

They did sing in the morn-ing When they rest-ed from toil.  
*Can-ta-van dol-ce-men-te Gl'o-pe-raiù mat-tu-tin.*

Rest we a-while, rest we a-while, rest we a-while.  
*O-re se-re-ne il no-stro ben tro-va-te in lor.*

Rest we a-while, rest we a-while, rest we a-while.  
*O-re se-re-ne il no-stro ben in voi tro-viam.*

Rest we a-while, rest we a-while, rest we a-while.  
*O-re se-re-ne il no-stro ben in voi tro-viam.*

*Allegro moderato.*

*p* Orchestra. Wind sustain.  
*Str.*

*Ped.* \*

of the stage, and a village is seen precisely like Wiborg in the first Act ;  
 with Chorus of Finlanders, in the same dresses as before.)

CATHERINA (with a start of surprise). *Allegro molto agitato e presto.*

Heav'n! and I see, Or fair-ies cheat me,  
*Ciel! al mio suol Dol-ce pen-sie-ro,*

*Allegro molto agitato e presto.* 184.

*f* RECIT. *v.* *fz*

*cres.* *f* *Hn.* *fz*

*Ped.* \*

*Più presto.*  
(In a bewildered manner.)

my old dwelling. Ah! . . . Is it ma-gic,  
mi por-ta-va. Ah! . . . Vi-di l'om-bra,

*sf* *p*

*fz* *fz* *pp Cl. & Bsn.*

ma-gic de-lu-sion, Or there, my vil-lage Is close be-fore me?  
l'om-bra fe-de-lee Ca-ra e bel-la del mio vil-lag-gio!

*cres.* *dim.*  
O home I lov'd so well, No, no, no, no! Some wiz-ard o'er me  
O dol-cea-sil d'a-mor, No, no, no, no! Ah del mio se-no no-

*dolce. poco rall.* *cres.* *p Fl. & Bsn. sustain.*  
*Str. Ob., Cor. Engl. & Cl.*

*cres.* *fz*  
Casts a spell! Wilt thou re-main? No! Nor fade a-gain? No!  
-vel re-ror! Un so-gno fù, no! Dun-que fu-ver? Sì!

*Harp.* *poco accelerando.*

*ff* *rall. molto ma in tempo.*  
O bless-ed vi-sion, If thou must  
O bell-im-ma-gin, Non mi fug-

*rall. molto ma in tempo.*  $\text{♩} = 84.$   
*2 Harps.* *Wind sustain.*

*più rall.* *dim.* *dim. sempre.*

fly gir . . . . . Bet ter, . . . bet ter were it  
O . . . . . per me . . . me - glio

*Presto.*

for me to die! Ma - gic,  
*f* a mo - rir! *Om - bra*

*Presto.* ♩ = 144.

*f* *p* *Cl. & Hns.* *stacc.* *cres.* *f* *p* *cres.*

de - lu - sion, is it ma - gic, ma - gic,  
fe - de - le, om - bra Bel - la, dol - ce,

*f* *p* *f* *p* *f* *p*

*Ob.* *Cl.*

Bless - ed vi - sion if thou wilt fly, . . . if . . . thou wilt  
bet - la ca - ra im - ma - gin, ca - ra im - ma - gin, Ah! . . . non fug -

*f* *p* *f* *Harp.* *f* *Trutti.* *p* *Str.*

fly, Bet - ter, bet - ter, bet - ter far, . . . . . O bet - ter far for  
- gir! O per me me - glio è mo - rir, . . . . . Sì per me me - glio è mo -

*p* *Fl.* *cres.* *f* *Harp.* *f*

*Tpts. & Tromb.*

(Enter Chorus of Peasants, Workmen, &amp;c.)

*Allegretto moderato.* ♩ = 100.

*a piacere.*

me to . . . die.  
rir, mo . . . rir.

*p* Str. col. canto. *f* Str. & Wind.

A WORKMAN.

What means it, Ca - the - ri - na? Why can we  
Or dun - que, Cat - te - ri - na? Piu non ne

*pp* Str. *pp*

have no li - quor? Thy bar - rel is not emp - ty, emp - ty this morn - ing! Hast thou  
ver - - si a be - re? E' vuo - to il tuo be - ril? que - sta mat - ti - na, Non hai

*Fl.*  
*Str. pizz.*

ALL THE WORKMEN.

ne - ver got a glass for us poor work - men? Come, wine, quick - ly. Wine, wine,  
piu il bic - chie - rin pei leg - nai - uo - li? Su, vin, me - sci. Su, su,

*Str. arco & Wind. cres. f*

CATHERINE (confused).

quick - ly. Here am I; did you call? . . . Let me wait on you  
me - sci. So - no qui, so - no qui! . . . Son ben io che cer -

*f* *p* *cres.* *p*

*Cl.* *Vi.*

Cello. & D. Bass.



all. *- ca - te!* It makes me feel so gay a - gain to serve, to serve you.  
*E'l mio ba - ril di Rum Che mi re - stò fe - de - le.*

*VI.* *f* *pp* *Ob. espressivo.* *Hns. & Bsn.*  
*p Cello.*

Are you here, my old friends, To make me a -  
*An - cor què ri - tor - nan I miei te - ne - ri a -*

- mends! my old friends! Ah! . . . how I  
*- mi - ci Oh! pia - cer. Ah! . . . Io te -*

*poco rall.* wept be - cause you went a - way, . . . . how I wept be - cause you went a -  
*- mea Di non a - ver - ne più. . . . Io te - mea Di non a - ver - ne*

*Fl.* *imitando la voce.* *p* *col. canto.*

*Str.* *Cl. Bsn. & Hns.*

*Tempo lmo.* **TENORS.** *f* Ca - the - ri - na, de - lay not, haste thee,  
 - way. *più.* Ca - te - ri - na, t'af - fret - ta, ver - sa,

**BASSES.** *f* Ca - the - ri - na, de - lay not, haste thee,  
 Str. *Tempo lmo.* Ca - te - ri - na, t'af - fret - ta, ver - sa,

*Wind.* *f*

*vi.* *f* *brillante.* haste thee! sa!  
 ver - sa!

*ff* *Tutti.*

*Enter Danilowitz dressed as in Act I.* **DANILOWITZ.** *f*  
 Here are  
 Chi ne

*Allegro Moderato.* ♩ = 84. *f* *p* *Wind.* *f* *Tutti.*

we, a - live and well, you see, My sweets, and I. . to - ge - ther, Come and  
 vuol, son qui, son qui, son qui Chi vuol le tor - to - let - te, Chi ne

*p* *Fl. Ob. Cl. & Hns.* *f*

buy, and try how crisp they be, And light as a - ny fea - ther.  
 vuol, son qui, guar - da - te, son gu - sto - se, son - per - fet - te.

*p* *Wind.* *17* *dolce.*

CATHERINE (*surprised*).

Dani-lo-witz!  
Dani-lo-witz,

Rare ma-ca-rons to-day, As fresh as flow'rs in May, . . . Com-fits that  
*Chi vuol, chi vuol comprar? N'ho què di più sa-por . . . Po-te-te*

Fl. & Cl.

Vl.

Cello. *molto leggero il basso.*

a-live and well! Where is the u-ni-form gay That so late-ly you  
*il pas-ti-cier Ep-pur a me . . . sem-brò Ch'e-gli fos-se uf-fi-*

poi-son not, Tarts from the o-ven hot. On-ly see and taste them  
*scel-ta far El son fu-man-ti an-cor. Ah! an-diam chi vuol com-*

Fl. & Cl.

wore! but where, but where, but where, Ah!  
*cial! Ma dove? Ah, si, Ah, si, si,*

- too, taste you, For one and all are new!  
*prar Pre-sto, pre-sto, chi vuol com-prar?*

Vl.

*cres.*  
Str.

*cres. molto.*

*Tutti.*

Yes! now I do re-mem-ber!  
*si, or me lo ram-men-to.*

DANILOWITZ. (*speaking*) "Won't you buy,  
(*parlante*) "Ebbene Catterina,  
Fl. & Cl.

*Tnr.*

*ff*

*p*

Str.

Catherine? or have you lost your appetite, waiting for your brother, who is going to marry that little Prascovia?"  
*oggi non compri? Intendo, sei bramosa Di ritornar da tuo fratello Giorgio Che sta mane si sposa Con la gentil Prascovia.*

*Tnr.*

*Cello.*

CATHERINE.

Ah! my bro - ther, you say, Who will be mar - ried, But  
*Mio fra - tel - lo, d'av - ver, Chi si fa spo - sa Ma*

*Ob.*

*Ob. Bsn. & Hns. sustain.*

no, no, no, It is not pos - - - si - ble,  
*non, no, no, Non è pos - - - si - bi - le.*

*Hn.*

*cres. cres. f. Tutti.*

*Allegro molto agitato e presto.*

Is it cru - el, cru - el de - lu - sion, Or do the  
*For - se l'om - bra, l'om - bra fe - de - le L'al - ma er -*

SOPRANOS. *p*

TENORS. *p*

BASSES. *p*

What trou - ble af - flicts her!  
*Quel cu - ra la pre - me!*

*Allegro molto agitato e presto.*

*♩ = 184.*

*p Cl. & Bsn.*

*Un poco più lento.  
molto cres.*

friends I love ga - ther round me? No, some ma - lig - nant spell  
*ran - te di quei chi m'amar, No, in - gan - na - ta io son*

She knows not if all be re - al! I am here,  
*Quel al - ma, quell'al - ma che te - me! Sì, sì, son,*

She knows not if all be re - al!  
*Quel al - ma, quell'al - ma che te - me!*

She knows not if all be re - al!  
*Quel al - ma, quell'al - ma che te - me!*

*Un poco più lento.*  
*p Str. Ob. Cor Engl. & Cl.*

Fast, fast hath bound me, Cheating mine ear and eye.  
*no, no, no, so - - - gno in - fe - de - le sor - ri - se a me.*

I, still a - live, No - - - thing to make thee die!  
*io, sì io son, nul - - - la t'in - gan - na qui!*

*cres. Fl. & Bsn. sustain.*

Am I not ra-ving? Wilt thou re-ply? O - - - bless - - - ed  
*Son dunque fol-le? A - mi - co sei? In - - - van spe -*

No! Yes!  
*No! Sì!*

*Harp. 2 Harps. Ped. Cl. & Hns. sustain.*

vi - sion, If thou must fly,  
 ra - va! ah non fug - gir!

*Tromb. sustain.*

*(in despair.) rallentando un poco.* *rall.* *accel.* *rall.*

*fff* SOPRANOS. Bet - ter, bet - ter were it for me to  
 Re - sta ah! re - sta O me - glio fia - to

TENORS. What sor - row!  
*Qual* pe - na.

BASSES. What sor - row!  
*Qual* pe - na.

What sor - row!  
*Qual* pe - na.

*rallentando un poco.*

*Andantino grazioso.* GEORGE, PRASCOVIA AND REINHOLD, dressed as in Act I.

die - riv.

CHORUS OF GIRLS (as before).

Up and don your garments, neigh - bour, Kept in  
 Pren - di l'a - bi - te di fe - sta De' ma -

*Andantino grazioso.*  $\text{♩} = 108.$

*p* *Str. Fl. Cl. & Hns.* *Tnr.*

Cello. & Bssn.

store, kept for fair and ho - li - day, For with vi - ol and with ta - bor, Come your  
 ri - ti il più bel, il più bel Del - la mu - si - ca al - la te - sta Il cor -

*cres.*  
 bri - dal guests this way.  
 teg - gio è già qui.  
 CHORUS OF MUSICIANS, as before. TENORS.  
 Zon zon, . . . zon zon, . . . love is on the threshold stone! zon zon, . . .  
 BASSES.  
 Zon zon, . . . zon zon, . . . al - la por - ta a - mor bat - tè zon zon, . . .  
 Zon zon, zon zon, love is on the threshold stone! zon zon,  
 Zon zon, zon zon, al - la por - ta a - mor bat - tè zon zon,

*cres.* *f* *ff* *Str. Cl. Bssn. & Hns.*  
 CATHERINE.  
 My bro - ther, Sweet  
 Fra - tel - lo, Som - mo  
 zon zon . . . on the thres - hold stone, the thres - hold stone, the thres - hold stone.  
 zon zon . . . sì bat - tè l'a - mor, sì al - la por - ta a - mor bat - tè.  
 zon zon, on the thres - hold stone, the thres - hold stone, the thres - hold stone.  
 zon zon, sì bat - tè l'a - mor, sì al - la por - ta a - mor bat - tè.  
*Str. dim. p*

GEORGE (*speaking*). ("Why Catherine, wilt thou not embrace us; me, and my little Prascovia here? What have we done?") *lento.* CATHERINE. (*repeating his words.*)  
 Heaven! do not wake me now! GEORGE (*parlato*). ("Catterina, perché tu non mi abbracci Com' era tuo costume? Ti spiega, che così hai?") have I done . . .  
 ciel! non mi ris - ve - gliar! Cl. che co - sa ho? . . .  
*lento.*

*Allegro molto agitato e presto.*  
 Is . . it cru - el, cru - el de - lu - sion, Have I a  
 For - se l'om - bra, l'om - bra fe - de - le L'al - ma er -  
*Allegro molto agitato e presto.*  
*p*  
 Cl. & Bssn.

PRASCOVIA (*speaking*).—"And a sister, too, I hope; though thou hast kept us waiting prettily on our wedding-day."

CATHERINE; *poco ritenuto*.

bro-ther, still, a bro-ther? PRASCOVIA (*parlato*).—"Non è per rinfac- I? O dear ones,  
 ran - te di que' che mi amar- ciarti, Ma tu ci festi attendere non poco." Io? nò, in - gan -

*f*  
*p*  
 Str. Ob. Cor Engl. & Cl.

lov'd so well, No! no! no! no! Phan-toms a word will . . . in air dis -  
 na - ta io son, No! no! no! no! Er - ror cru - de - le . . . sor - ri - se a -

*p*  
 Fl. & Bssn. sustain.

PRASCOVIA (*speaking*).—"Come, dear sister, give us thy blessing! come, we are waiting."

CATHERINE *ad lib.* *a tempo.* *ff* *pìù lento*.

pel! PRASCOVIA (*parlato*).—"Ma noi non Why did you call? O bless - ed  
 me. volevamo che si compiesse il rito sen- Chi mi chia - mò In van spe -  
 za di te, invan l'abbiam cercata."

*f*  
 Harps. *ben marcato.*  
 Ped. *f*

vi - sion, If thou must fly,  
 ra - va, Ah non fug - gir, . . .

*rall.*  
 Bet - - - ter, . . . bet - ter . . . were it for me to  
 Par - - - la fra - tel - - - lo ah di la ve - ri

*p*



GEORGE (*speaking aside to Prascovia*). "We must go on lying I suppose, as Danilowitz bade us." PRASCOVIA. "Under peril of the Czar's anger; but what must we say next?"

die!  
- ta.

VI. & Tnr.

*fp*

Ped.

Bsm.  
Cello. & D. Bass.

GEORGE (*parlato*). "Danilowitz fu quei che di mentire ci commandò."

PRASCOVIA. "Onde evitar lo sdegno di colui che qui regna."

CATHERINE.

O, tell me yet a-gain, If I have still my rea-son?  
Ah di se la ra-gion per sempre a-vrò per du-ta?

*Allegro moderato. ♩ = 126.*

Cello.

Hn.

Side Dr.

*fp*

CATHERINE.

And yet methinks I see Yon camp, yon arm-ed  
Ep-pur in cre-do an-cor quel cam-po e quei guer-

host, Grit-zen-ko! there too, is he; And him be-side, for whom that day my  
- rier Grit-zen-ko il Ca-po-ral e quel cru-del per chi non cu-rai

*pp* Tnr. Cello. & Bsm.

Hns.

*pp* Str.

*p* Wind.

GEORGE (*speaking*). "Treason! I like that! 'Tis poor Master Peter, who cares for nothing but how to learn that favourite air of thine on his flute."

life I lost, To be re-paid by trea-son!  
di mo-rir cru-del che mi ha tra-di-ta.

GEORGE (*parlato*). "Ecco una strana idea! Quel poveretto che a te sol pensa Ch'altra che te non ama! Che dall'alba si trova al mio casino Non a studiar, come pretende, il flauto, Ma in fatti per trovarsi a te vicino."

*pp* Str.

*p* Wind.

*ff* Tutti.

*p* Vl.

CATHERINE. *a tempo moderato.*

No! 'tis but a dream, and all lon-tan ha vol - a - non will dis - ap -  
 No! de - lu - sa son di qui lon - tan ha vol - to il piè, . . . vol - to il

Str. Ob. Cl. & Essn. sustain.

(A Flute is heard behind the scenes.)  
 FLUTE (on the stage).  
*Andantino.*

*f con brio.*  
 CATHERINE.

pear.  
 piè.

Fl. (on the stage).  
*Andantino.* ♩ = 63.

*dolce con espress.*

CATHERINE (speaking). "Ah! heaven; listen! listen! I know that air so well. Who  
 ("Ciel! non odi quest' aria? Io la conosco. Chi la suonò?"

*dolce con espress.*

can be playing it? (With emotion) Speak! can it be Master Peter?"  
 rispondi: El desso, è desso, è Pietro."

GEORGE.

In-deed, I hear my scholar  
 Si Pe-ters fu ne dub-cio

*L'istesso tempo.*

Orchestra. *p*  
 Str.

CATHERINE.

It is the air that ev'ry day He used to prac-tise with my bro-ther. I know the  
*La can-zon quest è ch'o-gni dì ei ri-pe-tea con mio fra-tel-lo, la ram-men-to an-*

play.  
*v'è.*

*Allegretto molto moderato.*

FLUTE (thought to be that of Peter, to the left behind the scenes).

rest, and it goes on this way? I do! *con brio.*  
*- cor e la po-trei ri-dir! Io! La la la*  
*La la la*

Thou?  
 Tu? *Allegretto molto moderato. ♩ = 66.*

*f con brio.*

la la la 'tis the ve-ry old strain, Now be-gin a-  
 la la la la la la la la la, *Si è ben co-*  
 Sua.....

gain so, La la la la la la la, la, . . . la, . . . la la la,  
 si, La la la la la la la la, la, . . . la, . . . la la la,

*Sva.*.....

la, . . . la, . . . la la la, la, . . . la, . . .  
 la, . . . la, . . . la la la, la, . . . la, . . .

*Sva.*.....

la, . . . la, . . . la, . . . la, . . .  
 la, . . . la, . . . la, . . . la, . . .

*Sva.*.....

*cres.*  
*dim.*  
*cres.*  
 la, . . . . . la, . . . . . la la la la la la la  
 la, . . . . . la, . . . . . la la la la la la la  
 Sva.....  
*cres.*

*rall.*  
*legato.*  
*stac.*  
*ppp*  
 la, . . . . . la, . . . . . la, . . . . .  
 la, . . . . . la, . . . . . la, . . . . .  
 Sva.....  
*rall.*  
*ppp*

*cres. e stringendo.*  
*f*  
*cres. e stringendo.*  
 la, . . . . . la, . . . . .  
 la, . . . . . la, . . . . .  
*cres. e stringendo.*  
*f*

ad lib.

ad lib.

Sva.....

ad lib.

(Silence ; during which Catherine listens.) RECIT. (to George.)

E-cho is still, What a si-lence! Now, do thou try, and see if she will  
 Mu-to è l'E - co, Qual si - len - zio! Suo-na o fra - tel, l'E-co da - rà ri -

1ST FLUTE (thought to be that of Peter to the left behind the scenes).  
 Tempo 1mo.

2ND FLUTE (thought to be played by George on the right behind the scenes).  
 f con brio.

GEORGE (playing on his Flute).  
 f con brio.

an-swer. O de-light to me so dear.  
 spo-sta. O maggior d'o-gni più - cer.

Tempo 1mo. Sva.....

*martellato.*

Once a - gain that old mu - sic to hear How my heart beats in tune with the  
*Sen - ti, sen - ti la no - stra can - zon, Sal u - dir - la più for - te bat - te il*  
 Sva.....

strain, Now so loud, now so loud it beats, now soft, now soft once again,  
*cor. Dol - ce suon, O de - lir so - ave! Più pian, più dol - ce ancor,*

now loud, . . . now soft, . . . and now louder E - cho an - swers  
*Più forte, . . . più pian, . . . sì più forte L'E - co s'o - de*

*cres.* *dim.*

*cres.* *dim.*

*f*  
O en - chantment, Bless - ed o - men!  
Qual pro - di - gio, Qual pre - sti - gio! O

*Sva*.....

*cres.* *dim.*

*un poco più lento.*

*cres.* *cres.* *cres.*

*cres.* *(to George.)* *cres.*

well be - lov'd lay, Wilt thou soon die a - way?  
qual sov - ve - nir! Non fug - gir, non fug - gir!

more slowly now.  
Piu len - ta - men -  
un poco più lento.

*Sva*.....

*cres.* *dim.* *cres.*

*più lento.*  
*molto stac.*

*ppp*  
*molto stac.*

*ppp* *molto stac.*

more ten - der now  
te, Piu dol - ce - men  
*più lento.*

*pp*

*pp*



*accell.*  
*cres.* *cres.* *cres.*

How my heart beats, my heart beats in time,  
Langué il co - re, so - spi - ra. Più pre - sto, La

*ad lib.* *ad lib.* *ad lib.*

*ad lib.* *stac.* *dolce.* *tr.*

La la la, . . . . . la la la la la la la la la la la la la la la la.  
La la la, . . . . . la la la la la la la la la la la la la la la.

*Andantino quasi allegretto.*

*ecstatically.  
dolce.*

O dream of joy, an an -  
Pia - cer del ciel, so a -

*Ob.*  
*Orchestra.*  
*p Str.*  
*Cl. & Hns. sustain.*

- - gel nigh Has deign'd re - ply, re - ply to my des - pair, . . .  
- - ve de - lir! Can - zon gen - til, can - zon si cara al mi - o cor, . . .

*cres.* *dim.* *p* *Hns.*

The flow'rs of May do bloom . . . to - day, And mu - sic gay, and  
Per te ra - pi - ta io . . . son Nel pro - fu - mo dei fior, dei

*p Str.* *cres.* *più cres.* *fp*

mu - sic gay is in . . . the air, is in, . . . is in the air.  
fior . . . O gen - til ce - les . . . te me - lo - di - a ch'incanta il mi - o cor.

*pp* *rall. un poco.* *molto cres.* *col. canto.* *dim.* *f* *Cello.*

(During this last movement, Catherine's reason gradually returns.)

*Allegretto moderato.*

1ST FLUTE (on the stage to the left).

2ND FLUTE (on the stage to the right).

CATHERINE.

La la la, Once a - gain la la la  
 La la la, Dol - ce can-to la la la

CHORUS.—TENORS (*aside*). *pp*

BASSES (*aside*).

With *pian,* gen - tle skill  
*pian,* *pian,* *pian,*

With *pian,* gen - tle skill  
*pian,* *pian,* *pian,*

*Allegretto moderato.* ♩ = 88.

*con brio.*

la, 'tis . . . there, 'tis . . . there, la . . . la, . . . 'tis . . .  
 la, è . . . lui, si . . . lui, la . . . la, . . . è . . .

his will we o - - bey,  
*il* *Czar* *l'or - - di - - nò,*

his will we o - - bey,  
*il* *Czar* *l'or - - di - - nò,*

*f ben marcato.*

*f ben marcato.*

*pp*

there! O - fair and dew - y ro - ses, Re - fresh my brow a -  
 lui! O fior di Pri - ma - ve - ra Che m'in - can - ta - te il

1st & 2nd SOPRANOS. *pp*

The strain be - - - -  
 Con - - - - vien at - - - -

ALTOS.

*p*

with gen - - - - tle skill,  
*st,* *pian,* *pian,* *pian,*

yes!  
*st,*

gain. . . My guar - dian spi - rit clo - - ses . . the fount of hid - den  
 cor, L'e - ta - de mia pri - mie - - ra Ah mi ram - men - ta - te an -

- lov - ed will charm her  
 - ten - der, at - - - - ten - - - - de - - - -

His will o - bey, his will o -  
 Il Czar lo vuol, il Czar lo

*p.*  
 His will o - bey, his will o - bey,  
 Il Czar, lo vuol, il Czar lo vuol,

The musical score consists of several systems. The top system features two vocal staves with lyrics: "pain, re - turn" and "cor, O can -". Below this are two more vocal staves with lyrics: "pain, re," and "bey, vuol,". The next system includes a vocal staff with lyrics: "bey, vuol," and a piano accompaniment staff with lyrics: "The well - be - lov'd strain" and "le no - te d'a - mor". The bottom system features two vocal staves with lyrics: "his will o - - bey," and "il Czar lo vuol," and "shall charm her" and "fan - no sva -". The piano accompaniment at the bottom includes various musical notations such as "cres.", "tr", and "p".

The musical score consists of several systems. The top system features two vocal staves with lyrics: ". . . thou strain . . . from" and "- to in te . . . tro - vo an - cor . . . la". The piano accompaniment includes a bass line with lyrics "and sor-row a - way!" and "dal po - ve - ro cuor!". The bottom system continues the vocal lines with lyrics "pain and sor-row a - - way!" and "- - nir sva - nir fan - no il duol!". The score includes various musical notations such as trills (tr), crescendos (cres.), and dynamic markings.

heaven!  
vi - - - - - ta!

SOPRANOS. *pp*  
her sor - row shall charm a -  
Ce - le - ste po - ten - za

TENORS. *pp*  
her sor - row shall charm a -  
Ce - le - ste po - ten - za

*cres.* *molto cresc.*  
*cres.* *molto cresc.*  
*cres.* *molto cresc.*  
Re - turn thou strain, re - turn, thou strain, re - turn, re - turn, from heav'n,  
Canzon d'amor, ch'io l'o - da an - cor, ch'io l'o - da an - cor, an - cor,  
- way, shall charm her pain a - - way! a - -  
Ah le da ra - - gion, le da ra - -  
- way, shall charm her pain.  
Ah le da ra - - gion.

*molto cresc.*



come! . . . tar      come! . . . me      Ah!      Ah!

can - - - tar      per . . . . me

- way.  
- gion.

The first system consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music features rapid sixteenth-note passages and triplet figures.

*ad lib.*      *a tempo.*      (She falls fainting into the arms of Peter.)

tr tr tr tr tr      3

'tis thou!  
sei tu.

re - stor'd.  
gua - ri - - - - ia.

re - stor'd.  
gua - ri - - - - ia.

re - stor'd.  
gua - ri - - - - ia.

*a tempo.*      3      3      3      3

Orchestra Tutti. *ff*

The second system consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music includes trills, triplets, and a section marked 'Orchestra Tutti' with a forte dynamic.

DANILOWITZ. PETER.

Dy - ing, dy - ing? No! for joy will ne - ver kill her!  
 Mor - ta, Mor - ta! Nò la gio - ia non uc - ci - de.

Tempo di Marcia.  
 Maestoso. ♩ = 76.

*ff Tutti.*

*Ped.* *sotto voce.* *p Str.*

*p Bsn. Cello. & D. Bass.*

(They invest Catherine with the royal Mantle and Crown.)

*Fl.*

*Tr.r.* *cres.* *più cres.* *ffz* *fp*

*Tromb. & Hns.*

(Catherine revives.)

CATHERINE.

*Cl.* *A Cello sustain. molto dolce e cantabile.* *Harp.*

My mo - - ther,  
 Ma ma - - dre,

*Ped.* \* *Ped.* \* *Ped.* \*

thou didst say it,  
 l'hai pre - det . . . to

*fp* *dim.*

*Ped.* \*

*Ped.* \* *Ped.* \*

one day, and thou shalt see  
*il di per te ver-rà*

*Ped.* \* *Ped.* \* *Ped.* \*

PETER. CATHERINE. GRITZENKO.  
 both joy and ex - al - ta - tion. See, I am here . . . No, there. But she  
*di gloria e di di - let - to. Ec - co son qui . . . no quà. E' il mio*

*dim.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Fl. & Ob.*

DANILOWITZ. GRITZENKO.  
 struck me! Well, thou fool, they will cre - ate thee a ser - geant! Long life to the Em - press! The Em -  
*schiaffo. Im - be - cil - le! sa - rai fat - to ser - gen - te. Vi - va l'Im - pe - ra - tri - ce! ev - vi -*

*Allegro con spirito.*

- press!  
*va.*  
 SOPRANOS.  
 Hail to our im - pe - rial la - - - - - dy, Joy and  
*Vi - - va si l'Im - pe - ra - tri - - - - - ce, No - stra*

TENORS.  
 Hail to our im - pe - rial la - - - - - dy, Joy and  
*Vi - - va si l'Im - pe - ra - tri - - - - - ce, No - stra*

BASSES.  
 Hail to our im - pe - rial la - - - - - dy, Joy and  
*Vi - - va si l'Im - pe - ra - tri - - - - - ce, No - stra*

*Allegro con spirito.* ♩ = 116.

*ff Tutti.* *ff Brass.*

ho - nour shine up - on her, Long to  
stel - la pro - tet - tri - ce, Ch'el - la o -

*tr tr tr*

*Tutti.* *Brass.* *Tutti.*

be, long to be, in peace and war, Of our north land the guiding star, the guiding  
- gnor, Re - sti o - gnor e no - stra glo - ria, e no - stro a - mor, e no - stra glo - ria, e no - stro a -

star.  
mor.

star.  
mor.

star.  
mor.

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