



**KHOVANCHTCHINA**  
OPÉRA DE  
**M. MOUSSORGSKY**

TERMINÉ ET ORCHESTRÉ  
PAR  
**N. A. RIMSKY-KORSAKOV**  
VERSION FRANÇAISE  
DE  
**R. ET M. D'HARCOURT**

**W. BESSEL & C<sup>IE</sup>**  
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Отважному и полезному деятелю  
на русском музыкальном искусстве  
М. Мусоргскому  
1877 г. грав. Д.

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A VLADIMIR VASSILIEVITCH STASSOV  
LA  
**KHOVANCHTCHINA**

DRAME MUSICAL POPULAIRE EN CINQ ACTES

DE

**M. P. MOUSSORGSKY**

TERMINÉ ET ORCHESTRÉ PAR

**N. A. RIMSKY-KORSAKOV**

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DEDICATED TO VLADIMIR VASSILIEVICH STASSOV

**KHOVANSTCHINA**

(THE PRINCES KHOVANSKY)

A NATIONAL MUSIC DRAMA IN 5 ACTS

BY

**M. P. MOUSSORGSKY**

NEW EDITION COMPLETED AND ORCHESTRATED BY

**N. A. RIMSKY-KORSAKOV**

THE PIANOFORTE AND VOCAL SCORE AND THE ORCHESTRAL SCORE ARE EDITED BY HIM

ENGLISH VERSION BY ROSA NEWMARCH

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# AVANT-PROPOS.

La «Khovanchtchina», drame musical populaire, a été commencée par M. P. Moussorgsky sur le plan d. V. V. Stassow. Ce plan primitif se distinguait en bien des points du scénario actuel. Sur le théâtre devaient agir le jeune tsar Pierre et la tsarevna Sophie promoteurs de toute l'action dramatique basée sur la lutte des différents partis politiques qui étaient les suivants: la vieille Russie sous les traits des princes Khovansky et des Streltsy, la jeune Russie sous les traits de Vassili Golitsyne et la Russie sectaire («Vieille-Croyante») sous les traits de Docithé (prince Michetsky). Le 4<sup>ème</sup> acte de l'opéra devait être situé dans le faubourg des Allemands; durant cet acte le rôle minuscule de la jeune allemande Emma trouvait une conclusion logique. A la fin du 3<sup>ème</sup> acte, les soldats mercenaires devaient reprendre Emma aux Streltsy qui l'avaient enlevée. Le rôle de la fanatique «Vieille-croyante» Suzanne, complètement superflu dans le livret actuel, était beaucoup plus développé: Suzanne accusant Marthe de pensées terrestres et de passion, devait déferer celle-ci au jugement des «Vieux-Croyants» au 5<sup>ème</sup> acte de l'opéra.

La discussion des trois princes Golitsyne, Ivan Khovansky et Michetsky (Docithé) au 2<sup>ème</sup> acte, était menée d'une manière plus significative et se poursuivait devant le conseil de la tsarevna Sophie.

Parmi les amis du défunt, plusieurs se rappellent évidemment qu'il jouait au piano et chantait des passages qu'il a négligé d'écrire.

Moussorgsky modifia son plan, en partie pour des raisons qui ne dépendaient pas de lui, en partie aussi pour éviter de tomber dans maints détails inutiles; il avait beaucoup composé déjà et s'apercevait que l'œuvre s'étendait outre mesure, il voulut donc la raccourcir; de plus il rédigeait comme à la hâte, sauf exception, ce qui n'était réellement pas essentiel et aussi ce qui n'était pas terminé, s'efforçant ainsi d'achever rapidement son opéra. Il est très probable que si sa mort prématurée n'y avait mis obstacle, Moussorgsky aurait lui-même fortement complété la «Khovanchtchina» en vue de son exécution scénique et de sa publication.

Il laissa un brouillon pour piano et chant, presque terminé à l'exception du chœur final, au cours duquel les «Vieux-Croyants» sont brûlés, et qui présente dans le brouillon original une certaine connexion avec le finale orchestral du 2<sup>ème</sup> acte.

Lors de mon instrumentation nouvelle, j'ai mis par ci, par là de l'ordre entre les diverses parties de chœur et j'ai quelque peu retouché certains endroits de la ligne du chant solo inégalement écrite par Moussorgsky. Quelques raccourcissements indiqués par l'auteur lui-même ont été apportés notamment: dans la discussion des princes et dans la scène entre Marthe et Suzanne; j'ai également supprimé pour rendre le scénario actuel plus concis, quelques passages qui alanguissaient l'action et semblaient faibles au point de vue musical notamment: la lecture de l'adresse au peuple moscovite, la destruction de la guérite du clerc; et la chanson du strelits Kouzka. (Cette chanson, attribuée plus tard à Moussorgsky semblait être une insertion étrangère au reste de l'œuvre.) A ce propos, je déclare que les danses persanes ont été instrumentées par moi durant la vie de l'auteur et avec son consentement. Ayant assumé la tâche d'achever et d'orchestrer la «Khovanchtchina», je me suis inspiré du style de l'œuvre qui est parfaitement propre au théâtre — et je reconnais que, bien des pages remarquables n'apparaîtront à l'auditeur sous leur véritable aspect qu'à l'exécution scénique. La présente partition piano et chant est entièrement conforme à ma partition d'orchestre.

Le manuscrit de Moussorgsky est déposé à la Bibliothèque Publique Impériale.

St. Pétersbourg, Février 1883.

**N. Rimsky-Korsakov.**

# PREFACE.

The national music-drama "Khovanstchina" was begun by Moussorgsky according to the plan of Vladimir Stassov. This original plan differed in many respects from the actual scenarium. It introduced upon the stage the young Tsar Peter and the Tsarevna Sophia, the prime movers in the entire dramatic action which is based upon the struggle between the following political elements: Old Russia, represented by Prince Khovansky and the Streltsy; Young Russia, personified by Prince Vassily Galitsin; and Sectarian Russia, typified by Dositheus (Prince Mishetsky), a leader of the Rasskolniki, or Old Believers. The Fourth Act of the opera was intended to take place in the German quarter of the city, during which the very minor rôle of the young German girl, Emma, found its logical justification. At the close of the Third Act, the troopers (mercenaries) were to rescue Emma from the Streltsy who had already captured her. The part of Susanna the fanatical Old Believer, which is quite superfluous in the actual libretto, was far more developed in the first sketch, in which Susanna having accused Martha of earthly thoughts and passions, delivers her over to be judged by the brethren in the Fifth Act. The discussion between the three Princes, Galitsin, Ivan Khovansky and Mishetsky (Dositheus) was much more fully worked out and continued before the Council summoned by the Tsarevna Sophia.

Moussorgsky's friends will many of them remember that at the piano he often sang and played passages which he does not appear to have put on paper. The composer modified the original design partly for reasons beyond his control, and partly to avoid being involved in a number of superfluous details. He had already written a great deal of music, and beginning to realise that the work was growing to excessive dimensions, he desired to shorten it. Therefore he set to work to revise it in great haste, cutting all that was not essential, and all that was unfinished, in his anxiety to complete the opera as rapidly as possible. It is highly probable that but for his premature death Moussorgsky himself would have polished and completed many things in the work preparatory to its performance and publication.

He left a manuscript draft of the vocal and pianoforte score which was almost complete, except for the final chorus (the burning of the Old Believers) which, only in the earlier sketches, showed some connection with the orchestral finale of the Second Act.

While orchestrating the work, I had occasion here and there to put a little order into the choral parts, and to retouch the solo parts now and then, as they were written some what unevenly by Moussorgsky himself. I also made a few cuts which had been indicated by the composer, namely: in the discussion between the Princes, and the scene between Martha and Susanna. In order to make the present scenarium more concise, I also eliminated certain passages which spun out the action and were musically weak; these were: the address to the people of Moscow, the destruction of the Scrivener's shelter, and the song of the Strelets, Kouzka. (This song which was later on attributed to Moussorgsky seemed to me to have no connection with the rest of the opera.) I may add that the Persian Dances were orchestrated by me during the composer's life with his full assent. In taking upon myself the task of completing and orchestrating "Khovanstchina", I have been guided by the idea of making the work suitable for stage performance, and I recognise the fact that many remarkable pages in this opera can only make their true appeal to the hearer when they are enacted on the stage. This vocal and pianoforte edition is quite in conformity with my orchestral score.

The manuscript of Moussorgsky's work is in the Imperial Public Library.

St. Petersburg, February 1883.

**N. Rimsky-Korsakov.**

# LA KHOVANCHTCHINA.

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Drame musical populaire

en cinq actes

DE M. P. MOUSSORGSKY.

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## PERSONNAGES:

Le prince Ivan Khovansky, chef des Streltsy . . . . .	<i>Basse</i>
Le prince André Khovansky, son fils . . . . .	<i>Ténor</i>
Le prince Vassili Golitsyne . . . . .	<i>Ténor</i>
Le boyard Chaklovity . . . . .	<i>Baryton</i>
Docithé, chef des «Vieux-Croyants» . . . . .	<i>Basse</i>
Marthe, jeune veuve «Vieille-Croyante» . . . . .	<i>Mezzo-Soprano</i>
Le Clerc de Chancellerie . . . . .	<i>Ténor</i>
Emma, fille du faubourg des Allemands . . . . .	<i>Soprano</i>
Varsonoview, domestique de Golitsyne . . . . .	<i>Basse</i>
Kouzka . . . . .	<i>Baryton</i>
1 <sup>r</sup> } . . . . .	<i>Basse</i>
2 <sup>e</sup> } Streltsy . . . . .	<i>Basse</i>
3 <sup>e</sup> } . . . . .	<i>Ténor</i>
Strechniew . . . . .	<i>Ténor</i>
Suzanne, femme âgée «Vieille-Croyante». . . . .	<i>Soprano</i>

Streltsy<sup>1)</sup>, «Vieux-Croyants», filles de chambre et esclaves persanes  
du prince Ivan Khovansky; Petrovsky Potéchnié<sup>2)</sup>, le peuple.

---

1<sup>r</sup>, 2<sup>me</sup> et 3<sup>e</sup> actes à Moscou; 1<sup>r</sup> tableau du 4<sup>e</sup> acte dans le domaine du prince  
Ivan Khovansky; 2<sup>e</sup> tableau à Moscou; 5<sup>e</sup> acte dans les bois près de Moscou.

---

1682.

1) Anciens gardes moscovites.

2) Gardes personnels du tsar Pierre le Grand.

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# KHOVANSTCHINA

(THE PRINCES KHOVANSKY)

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## A National Music Drama

in five Acts.

By

M. P. MOUSSORGSKY.

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### CHARACTERS.

Prince Ivan Khovansky, leader of the Streltsy . . . . .	<i>Bass</i>
Prince Andrew Khovansky, his son . . . . .	<i>Tenor</i>
Prince Vassily Galitsin . . . . .	<i>Tenor</i>
The Boyard Shaklovity . . . . .	<i>Baritone</i>
Dositheus, head of the Old Believers (Rasskolniki) . . . . .	<i>Bass</i>
Martha, a young widow, one of the Old Believers . . . . .	<i>Mezzo soprano</i>
The Scrivener . . . . .	<i>Tenor</i>
Emma, a girl from the German quarter . . . . .	<i>Soprano</i>
Varsonofiev, attendant upon Galitsin . . . . .	<i>Bass</i>
Kouzka, a Streletz . . . . .	<i>Baritone</i>
1 <sup>st</sup> } . . . . .	<i>Bass</i>
2 <sup>nd</sup> } Streltsy, Old Muscovite Archers of the Guard . . . . .	<i>Bass</i>
3 <sup>rd</sup> } . . . . .	<i>Tenor</i>
Streshniev . . . . .	<i>Tenor</i>
Susanna, an elderly Old Believer . . . . .	<i>Soprano</i>

---

Streltsy, Old Believers, Waiting Maids, Persian Dancers of Pr. I. Khovansky.  
Petrovsky "Poteshny" (Body Guards of Peter the Great). The Populace.

---

1682

Acts I, II and III take place in Moscow; Scene 1 of Act IV on the estate of Prince Ivan Khovansky; Scene 2, at Moscow; Act V in the woods around Moscow.



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# La Khovanchtchina.

Drame musical populaire.

## Premier acte.

### Introduction.

(A l'aube sur la rivière de Moscou.)

# Khovanstchina.

(The Khovanskys.)

A National Music Drama.

## Act I.

### Introduction.

(Dawn on the river Moskva.)

Andante tranquillo. M. M. ♩ = 72.  
*ben legato*

The musical score is arranged in four systems. The first system includes Piano (pp), Violins (Violo. and Viol.), Flutes (Fl.), and Violins/Flutes (Viol. e Fl.). The second system includes Violins/Oboes (Viol. Ob.), Arpa, and Clarinets (Cl.). The third system includes Flutes/Oboes/Clarinets (Fl. Ob. Cl.), Horns (Cor.), and Piano (fp). The fourth system includes Violins (Viol.) and Clarinets (Cl.). The score features various musical notations such as dynamics (pp, p, f, fp), articulation (accents, slurs), and performance instructions (ben legato, s). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

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Viol. e Cl.

Fl. Ob. Cl. Fag.

Viol. pp

3 2 1 3 2 1

Viol. Viola. p marcato la melodia

Viol. Viola.

*The Curtain rises slowly.*  
 Moscow. The Red Square. A stone pillar with brass plates bearing inscriptions. On the right the Scrivener's shelter. From the pillar a chain stretches across the Square. Dawn. A Strelitz (archer) sleeping near the pillar.

**Le Rideau se lève lentement.**  
 Moscou. La place rouge. Pilier en pierre portant des plaques de cuivre avec inscription. Du côté droit la guérite du clerc. Une chaîne partant du pilier est tendue en travers de la place. Il commence à faire jour. Un garde Strelitz dort près du pilier.

Viol. Viola.

*cresc.* *mf* *f*

(The rising sun begins to gild the domes of the churches. The bells ring for matins.)  
 (Le soleil levant commence à éclairer les coupoles des églises. Des cloches sonnent matines.)

**Più mosso.** ♩ = 100.

Viola.  
 Cor. e Arpa.  
*p* pizz. Tamtam.

Vcl. Cl. Fag.

Viol.

**Moderato alla breve.** ♩ = 66.

Fl. Ob. Cl.  
 Arpa e pizz.  
 Tam.

*p* *f* *p*

Viol. *pp* Cl. *m.g.*

This system shows the first two staves of a musical score. The upper staff contains a violin part with a *pp* dynamic marking and a clarinet part with a *m.g.* marking. The lower staff contains the piano accompaniment.

*pizz.*

This system continues the musical score. The piano part features a *pizz.* (pizzicato) marking. The upper staff continues the violin and clarinet parts.

Fl. Fl.

This system introduces the flute parts, with two staves labeled 'Fl.' appearing in the upper and lower positions. The piano accompaniment continues.

Cl. *pp* Violo.

This system features a clarinet part with a *pp* dynamic marking and a violin part with a *Violo.* marking. The piano accompaniment continues.

Cl. Cor. *m.d.* *m.d.*

This system includes a clarinet part with a *Cl.* marking and a cor Anglais part with a *Cor.* marking. The piano accompaniment has *m.d.* (mezzo-forte) markings.

*ppp*

This system shows the final system of the page, featuring a piano part with a *ppp* (pianissimo) dynamic marking. The upper staff continues the woodwind parts.

Scène I.

Le Streliets Kouzka, 1<sup>er</sup> et 2<sup>e</sup> Streltsy.

Scene I.

The Strelets, Kouzka, with the 1<sup>st</sup> and 2<sup>nd</sup> Streltsy.

Moderato. ♩ = 112.

Kouzka. (Near the pillar, half asleep.)

Kouzka. (Couché près du pilier à moitié endormi.)

Je marche, je marche... sur I.van - gorod... Je sa - pe,  
 Marching on, — Marching on, — to I.van - gor.od, There we sapp'd  
 (The trumpet call of the Streltsy in heard behind the scenes.)  
 (Les trompettes des Streltsy donnent le signal derrière la scène.)

je sa - pe... ses grands murs... sombres... J'en - lè - ve,  
 There we breech'd all the high stonewalls There I caught  
 (The patrol enters and removes chain.)  
 (Entre la patrouille des Streltsy qui retire la chaîne.)

Trumpets.  
Trompettes.

j'en - lè - ve... la douce et belle enfant... Eh, pen - se, frère Antipitch, hi -  
 and I kiss'd such a bux - omwench... Well, he has earn'd his slumber. Last

1<sup>st</sup> Strel.  
1<sup>er</sup> Strel.

2<sup>e</sup> Strel. 2<sup>nd</sup> Strel.

Il dort, l'au - tre!  
Look there! snoring!

pizz.

er, fa - meu - se la be - so - gne. Tu par - les d'or. Souviens - toi du  
 night, I tell you, we were bus - y. What were you at? Why, that clerk, the

2<sup>nd</sup> Strel.  
2<sup>e</sup> Strel.

1<sup>st</sup> Strel.  
1<sup>er</sup> Strel.

1st Strel.  
1er Strel.

secré-tai-re, de ce pauvre I-van La-ri-von, comme il gisait les cô-tes enfon-cé-es!  
 Council's clerk, whom they call I-van La-ri-von, Well, he wont breathe again we stove his ribs in!

2nd Strel.  
2e Strel.

Et Ha-den l'Al-lem-land; près de l'égli-se du Sau-veur, nous l'avions sai-  
 That Ger-man, Ha-den, too, we chased him to the Sav-iour's Chap-el in the Wood and

1st Strel.  
1er Strel.

si, traîné jus-qu'i-ci, pour mieux le mettre en piè-ces!  
 dragg'd him here, then we made short work of him, I tell you.

Quel va-  
 What a

(Trumpets off stage.)  
 (Trompettes derrière la scène.)

C.B. mf

fp

Kouzka.  
Kouzka.

Oh! ne me tou- - che pas, vent fé-ro-ce...  
 Oh! fur-ious wind spare me, let me slum-ber...

1st Strel.  
1er Strel.

carme ils font!  
 noise out there!

con-  
 from

2nd Strel.  
2e Strel.

Au nom de Dieu ceux-là sont prêts à toute heu-re, pour dé-fendre les deux jeunes tsars,  
 Good,sooth,t'is not by si-lence they show they're read-y to pro- tect the lives of our young Tsars,

Viola. *triumm*

p

Kouzka.  
Kouzka.

Oh!      lais - se,      lais -      - se mes      pau - vres...  
 Oh,      dont cut      my      toes off,      lit - tle...

1<sup>st</sup> Strel.  
1<sup>er</sup> Strel.

tre leurs en - ne - mis,      bo - yards      cu - pi - des,      qui vo - lent le Tré - sor, ce  
 foes with - in and out,      from craft -      - y bo - yards,      greed - y, ex - tor - tion - ers who

pe - tits pieds...  
trot - ting toes...

sont      de vrais pillards;  
rob      the treas - ur - y

2<sup>nd</sup> Strel.  
2<sup>o</sup> Strel.

«en haut»      ca gron - de!  
"up there"      it threat - ens!

(Trumpets off stage.)  
(Trompettes derrière la scène.)

Poco più mosso.

(Jumping up.)  
(Se levant brusquement.)

Où donc les pillards?      Qu'ils tremblent!  
What! ex - tor - tioners?      I'm at them!

2<sup>nd</sup> Strel.  
2<sup>o</sup> Strel.

Ah, ce Kouz - ka,      vail - lant gar - de,  
Hal old Kouz - ka,      fa - mous sen - try,

Ah, ce Kouz - ka,      vail - lant gar - de,  
Hal old Kouz - ka,      fa - mous sen - try,

Poco più mosso.

Quart.



(Teasing him.)  
(Ils le taquent.)

Ha, ha, ha, ha...  
Ha, ha, ha, ha...

ah, le bra - ve, le brave hom - me! Ha, ha, ha, ha, ha, ha, ha...  
Ha! our watch - ful, val - iant guard - ian! Ha, ha, ha, ha, ha, ha, ha...

ah, quel hom - me, quel brave hom - me! Ha, ha, ha, ha, ha, ha, ha, ha, ha...  
Ha! our watch - ful, val - iant guard - ian! Ha, ha, ha, ha, ha, ha, ha, ha, ha...

Ob. Cl.

mais... qu'est ce qui cet - te nuit vous pi - que?  
The deuce now, what brings you here at midnight?

Que parles - tu de nuit! Les ma -  
He thinks it still is night! Why, the

Que parles - tu de nuit! Les ma -  
He thinks it still is night! Why, the

Cl.

*f* *pizz. p* *mf* *p*

1st Strel.  
1er Strel.

ti - nes dé - ja son - nent. Re - gar - de: C'est le grif - fon -  
sun is up and shin - ing! Look, yon - der comes the Scriv'ner

2nd Strel.  
2e Strel.

ti - nes dé - ja son - nent. C'est le grif - fon -  
sun is up and shin - ing! comes the Scriv'ner

Ob. poco rit.

*p* *Fag.*

Scène II.

Le clerc de chancellerie, au début les Streltsy, ensuite Chaklovity.

Scene II.

The Scrivener; at first the Streltsy; afterwards Shaklovity.

Moderato.  $\text{♩} = 100$ .

*Kouzka.* (Enter the Scrivener, cutting a quill.)

*Kouzka.* (Le clerc entre taillant sa plume.)

1<sup>er</sup> Strel. 1<sup>st</sup> Strel. Mon Dieu, quel le é.cri - what a great inkhorn,  
 neur, see! tail - lant sa plu - me. He cuts his quill.  
 2<sup>e</sup> Strel. 2<sup>nd</sup> Strel. neur. see!

Moderato.  $\text{♩} = 100$ . *P*

toire é.nor - me! Sa Hautes - se  
 Saints a - bove! Please, your Wor - ship  
 2<sup>e</sup> Strel. 2<sup>nd</sup> Strel. Si tôt à l'œuvre! Hark how his pen scrapes!  
 Sa Hautes - se Please, your Wor - ship  
 (They approach the Scrivener.) (Ils s'approchent du clerc.)

*p* Quart.

*Kouzka.*  
*Kouzka.* se - rait bien mieux sur ce pe - tit pi - lier! Ha, ha, Ha, ha,  
 would look far bet - ter seat - ed on this post! Ha, ha,  
 de chan.cel.le - ri - e... (They bow low in mockery.) Ha, ha, ha,  
 Wri - ter to the Coun - cil... (Ils saluent.) Ha, ha, ha,  
 de chan.cel.le - ri - e... Ha, ha, ha,  
 Wri - ter to the Coun - cil... Ha, ha, ha,

Tr. e Trb.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!  
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha!  
 ha, ha, ha, ha.

ha, ha, ha, ha!  
 ha, ha, ha, ha.

Ha, ha, ha, ha, ha, ha, ha, ha, ha!  
 Ha, ha, ha, ha, ha, ha, ha, ha, ha.

Ha, ha, ha, ha, ha, ha, ha, ha, ha!  
 Ha, ha, ha, ha, ha, ha, ha, ha, ha.

*(Recount to the Kremlin.)*  
*(Ils se'n vont vers le Kremlin.)*

*Scriv.*  
**Le Clerc.**

So - do - me et Go - mor - rhe!  
 Oh, Sod - om and Go - mor - rah!

Quels tris - tes jours!  
 What e - vil days!

*mf* *Viol. p*

*(rubbing his hands)*  
*(Se frottant les mains.)*

Quelle é - poque!  
 Shock - ing times!

J'y gagne un peu quand mê - me...  
 Yet busi - ness is not bad...

Oui!  
 No!

*Fl.* *Ob.* *Cl.* *Fag.* *pp*

**Andante.**  $\text{♩} = 72$ .

**B. Shak.** (*Enters.*)

**Chak.** (*Entrant.*)

Eh!...  
 Hey!...

Vien, toi...  
 Scriv'ner!

le scribe,  
 Come hither!

que je te don - ne du tra -  
 I bring im - portant business,

*Cor.* *Cor.* *C-B., Vel., Viols., Fag.* *mf* *Cor.*

Moderato. ♩ = 112.

Scriv.

Le Clerc.

Bon! Nous sommes prêts, d'un clin d'œil, c'est fait. Claire et  
 Good! I'm at your ser-vice... Read-y in a flash. Neat-ly,

vail.  
comel!

Moderato. ♩ = 112.

Ob.  
 p Ob. Cl. Fag. Viol. mf Fag.

net - te je - sais ré - di - ger la let - tre qui - dé - non - ce -  
 clear - ly, quite cor - rect - ly, I'll in - scribe a full in - dict - ment.

Andante.

B. Shak.

Chak.

Si tu bra - ves tous les tourments, et si lestra-pade ou la question ne te fait peur,  
 If thou dar - est suf-fer the rack; if thou fear.est not the thumbscrew, or the pil - lor - y;

pp cresc. sf> pp cresc. sf>

si tu te sens assez de for - ce d'â.me, pour fuir - ceux des tiens qui te sont chers... é -  
 if thou hast heart from all thy lov'd ones to part for aye; ne'er to see thy home a - gain... then

pp cresc. sf> pp cresc. sfz

*Scriv.*  
Le Clerc.

*B. Shak.*  
Chak.

cris! write! Seigneur Dieu! God a - bove! Mais, — par hasard, si me re - connaissant un beau  
But, — if by haz - ard, thou shouldst some day meet me, take

Cor.

*sf* *sf* *p* *cresc.* *pizz.*

jour, tu veux me trahir, que le Seigneur te gar - de dans ce cas; sa - che - le!  
heed thou seest me not; If thou be - tray me, God pro - tect thee, clerk Hear'st thou?

Tr.  
*pp* Quart.

Moderato.

*Scriv.*  
Le Clerc.

Diab!e! Pas - se, pas - se ta rou - te, mon très cher a - mi; tes pro -  
Aye, Sir. Go thy way, go thy way now; friend, I pray thee go; for the

Ob.

*p*

Fag.

messes sont trop bel - les pour mon cou - ra - ge. Qu'est-ce? La  
words, if I mis - take not, prom - ise me trou - ble. See now? A

*Shak.*  
*Chak.*

E - cris, vite!  
Now, write, quickly!

Viol.

*p* *sf* *p*

Quart.

*mf*

pes-te soit de toi!... fi - le d'i-ci! Ah!... soit, j'é-crirai. Chez nous le mous-ti-que  
*plague, up on thee man! Go, get thee hence! Ha! I'll write for thee. I think, friend, the gnats*  
*(produces a purse)*  
*(Il met une bourse sur la tablette.)*

E - cris.  
*Now write.*

*F1. Ob.*  
*pp Cl. Fag.*  
*pizz.*  
*p Quart.*

*Scriv.*  
**Le Clerc.**

ne nous pi-que pas le nez... di-cte-moi! «Aux tsars sou-verains, ain-si qu'aux  
*will not sting our no - ses... speak the words! "To you, might-y Tsars, to you, Grand*

*Viol. Cor.*

*Shak.*  
**Chak.**

*Andante. ♩ = 72.*

prin-ces puis-sants, aux au-to - crates de la Blanche et de la Grande et de la Pe-ti - te Rus-  
*Dukes and Princes, To you the Au-to-crats of all the Rus-sias; Great and Lit-tle Rus-sia, al - so*

*Scriv.*  
**Le Clerc.**

si - e...» Sois T's  
*White Rus - sia" Est-ce é-crit? Is it down?*

*Viol.*  
*pp Fag.*  
*F1. Ob. Cl.*

donc sans nul le crain - te, ... et dicte-moi.  
*writ - ten, have no fear, ... What follows on?*

«On dé - non - ce l'in -  
*"This, to warn you, a*

*Shak. Chak.*  
 tri - gue gran - dis - san - te des deux Kho - van - sky: le prin - ce bo - yard I -  
*plot is be - ing hatch'd by the two Kho - van - skys; the Prince Bo - yard, I -*

*Viol. Cor.*  
*Fag. e pizz.*

van, a - vec l'ap - pui de son fils An - dré, veut fo - men - ter des troubles dans l'Em -  
*van, con - spir - ing with his son, Prince An - drew, strives to raise re - bel - lion in your*

*Scriv. Le Clerc.*  
 Un pied de nez pour lui! Il fait trop le fier!  
*That should take down his pride, he's too in - so - lent!*

pi - - re,» Re -  
*Em - - pire" Now,*

*Viol. poco cresc.*  
*Fag. Cor.*

lis!  
read it!  
Populace of Moscow.  
Peuple de Moscou.

«Aux tsars sou-ve-rains ain-si qu'aux prin-ces puis-  
To you might-y Tsars, Grand Dukes and Prin-ces, to

**CORO.**  
Ten. *mf*  
Il é-tait u-ne com-mè-re, Com-père et com-mè-re,  
Once a gos-sip met a cro-ny, cro-ny, cro-ny, cro-ny.

Bassi. *mf*

(A small group of the Moscow people pass by singing.)  
(Un petit groupe de gens de Moscou traverse le fond de la scène en chantant.)

Allegretto. ♩ = 96.

*p* Viol.  
pizz.

sants, aux au-to-cra-tes de la Blanche et de la Grande et de la Pe-ti-te Rus-si-e on dé-  
'you the Au-to-crats of all the Rus-sias, Great and Lit-tle, al-so White Rus-sia, This-to warn-you,

Viens, com-mè-re, Com-père et com-mè-re, Dit com-pè-re.  
Dost thou know me, Gos-sip, gos-sip, gos-sip? I didn't know thee.

non-ce l'in-tri-gue grandis-san-te des deux Kho-van-sky: le prin-ce bo-yard I-  
That a plot is be-ing hatch'd by the two Kho-van-skys, the Prince Bo-yard, I-

Ell' re-gar-de son com-pè-re, Com-père et com-mè-re,  
Gos-sip, seat thee, Cro-ny greet me, Cro-ny, cro-ny mine.

*p* pizz.



van, a - vec l'ap - pui de son fils An - dré, veut fo - men - ter des  
 van, con - spir - ing with his son Prince An - drew, strives to raise re -

Rou - ble d'ar - gent, Com - père et com - mè - re,  
 Lend me a groat, Gos - sip, gos - sip mine!

troubles dans l'Em - pi - re.»  
 bel - lion in your Em - pire" (from a distance)  
 (En s'éteignant au loin.)

Il lui - tend. El - le ca - che  
 Here's a pound - note. Gos - sip stuck it

sa for - tu - ne...  
 in her pock - et...

*pizz.*  
*p* *dimin.*

Andante.

Shak.  
 Chak.

Va, con - ti - nu - e:  
 Now, con - tin - ue!

«...se - mant l'ef -  
 "His plot is

*pp*

Cor. Fag.

froi sur la Rus - sie en - tiè - re, sur les cam - pa - gnes, les  
 spread - ing through the whole of Rus - sia, through - out the land, through

vil - les, les bour - ga - des, di - vi - sant les  
 vil - la - ges and cit - ies, work - ing ill a -

pizz.

chefs de notre ar - mé - e, met - tant aux pri - ses tous  
 mong our troops and lead - ers, and wak - ning dis - con

les chré - tiens hon - nê - tes. Pen - dant lé - mente, il a des -  
 tent a - mong the peas - ants... And when the land is all a -

pizz. p Cl. Viol. Fag. pizz.

sein de faire ap - pel aux fon - ction - nai - res en - co - re at - ta -  
 blaze, he means to car - ry out his scheme by aid of the

cresc. pizz.

chés aux vieux livres, pour é - li - re au trô - ne de Mos - cou son fils An -  
 sect that are called the Old Be - liev - ers, and place on Mos - cow's throne his son, Prince

Viol.  
 poco a poco

Allegro moderato. ♩ = 120.

Scriv.  
Le Clerc.

Aie! Ma pei - ne est cer - tai - ne, pour sûr, point de grâ - cel  
 Woe! Dis - as - ter! I'm ru - in'd, past par - don or pit - y!

dré...  
Andrew...  
Streltsy (behind the scenes)  
Les Streltsy (en dehors de la scène).

CORO.  
 Ten. Hé! frè - res!  
 Ho, brav - o!  
 Bassi.

Allegro moderato. ♩ = 120.

Cor. Ob.  
 mf

Dès que le prin - ce sau - ra la cho - se... Dieu puissant!..  
 When Prince Kho - van - sky learns of this let - ter... God a - bove!  
 Vous, les hommes!  
 Ho, good fel - lows,

f Cor.

dans les tor - tu - res et sous le knout il fau - dra que je  
*What aw - ful tor - ment what cru - el ling - 'ring death will a -*

Ob.  
 Cl.

**Energico.** *B. Shak. (listening)* **Chak. (prêtant l'oreille)**

meu - re! Les Strel - tsy! E - cou - tel Les Strel -  
*wait mel The sol - diers! List - en! The*

Héli vous les guer - riers li - bres, héli vous les Strel - tsy bra - ves,  
*Ho! We arch - ers, free - fight - ers Ho! We fire - brands, hard - smit - ers!*

**Energico.**  
Viol.

Timp.

*Scriv.*  
**Le Clerc.** *(Hastily hiding the letter.)*  
*(Il cache rapidement la lettre.)*

Oh, là! maman, quelle ar - deur!  
*Hark! Rushing full speed this way!*  
*(He wraps himself in his cloak and moves away from the pillar.)*  
*(Il s'enveloppe dans sa robe et s'écarte du pilier.)*

tsy!  
 sol - diers

Hé! c'est l'heu - re de vous di - ver - tir gaïment,  
*Ho! Be jol - ly! Won't we raise a hue and cry!*

(The Streltsy pass at the back of the stage.)  
(Les Streltsy passent au fond de la scène)

sans contrainte et sans gê - ne: li - ber - té en - tiè - re! Hé! c'est  
 Not a man will dare to stop us, Woe to those who meet us! Come, be

(behind the scenes)  
(Derrière la scène)

l'heu - re de vous di - ver - tir gaîment! A l'œu - vre, qu'on ru - îne et  
 joy - ly! Won't we raise a hue and cry! Ho! Drive them out with fire and

Le Clerc.  
Scriv.

(grows calmer)  
(Se calmant)

Tais - toi donc... tais - toi.  
 Keep si - lence! O hush!

Ils partent. Scri - beé - cou - te E - coute enfin!  
 They're gone. Hear - est thou, Scriv'ner? There! Hear - est thou?

tu - el L'â - pre lut te....  
 slough - ter Chase them, Slay them!

Cl.  
Fag.

## Moderato.

*p* Grâcesoit rendue au ciel! Les rustres s'éloignent. *mf* Com - bien je les dé - tes - te,  
*pp* Thanks be thine, o God a - bove! The dev - ils have made off Ah, how I loathe the ras - cals!

ce n'est pas cro - ya - ble. Sont ils des hom - mes? Non, d'affreux mons - tres,  
 "Tis be - yond be - liev - ing! They are not hu - man; mer - ci - less ti - gers,

marchant dans le sang, et coupant le cou sans prétexte; partout des cris, des lar - mes.  
 leaving tracks of blood. Would you stay them? Off with your head! Our homes re - sound with groan - ing.

*p cresc.* *sf* *p* *sf* *p cresc.*

Quart.

Ils font tout ce - la soi - di - sant pour l'ordre!  
 And all this is done in the name of order.

Chak.  
 B. Shak.

Trê - ve! Vi - te, é - cris plus loin:  
 Si - lence! Quickly take up the pen!

*p* *poco f*

Andante.

«Et tout le peuple in-qui-et se ca-che; lors-que re-naî-tra, grâce à Dieu, la paix sur l'Em-  
 "And now we live out of sight like dead men; but when God shall give back peace to this our

Violo e Fag. *p* Vel.

pi-re, on sau-ra quel est mon nom.»  
 land, my name shall be re-veal'd to you.»

Viol. *p*

Scriv. (reading)  
 Le Clerc. (écrivain)

«se-ca-che...» «quel est mon nom.»  
 "Like dead men"... "re-veal'd to you"..

Cl. Viol. Cl. *pp* Fag.

B. Shak (aking the letter)  
 Chak. (il prend la lettre)

Fi-ni-e! Que Dieu te gar-de dé-sor-mais. Crois-moi: si-len-ce.  
 'Tis fin-ish'd! Tr. May Heav'n pro-ject and keep thee, scribe. Be-ware; si-lence.

Quart. *pp*

Allegro Moderato.  
 Le Clerc.

Scriv. *f*

Pour-quoi ces me-na-ces? Ce-la m'e-xas-pè-re!  
 Sir, why dost thou threat-en? It stirs me to an-ger.

Quel est ce per-son-na-ge? Il vient i - ci su-per-be; comme il est riche, il veut qu'on  
 Who is this strut-ting pea-cock, this bird of gaud-y plu-mage, so fine and grand, who hopes to

*p*

Poco più sostenuto.

le craigne!  
 frighten me?

**Chak.**  
*B. Shak. f*

Cer-tes! Oh! ne re-cher-che pas qui je puis bien ê - tre. Oh! ne m'o - bli - ge pas  
 Nay, then! seek not to learn my name, ask not who em-ploy'd thee. O, urge me not to tell

*f*

à t'en ren-dre comp-te. Mau-dit soit sur ter - re le curieux du dia - ble, ain-  
 that which must be se - cret. Curs'd thro' all the a - ges are the o - ver cur - ious, the

*pizz.*

(Exit.)  
 (Il sort.)

**Le Clerc.**  
*mf Scriv.*

si que tous ses pareils. A - dieu!  
 Dev - ils in - quis.it - ors. Fare - well.

Dou-ce soit ta rou - te! A - dieu.  
 May your path be pleas - ant! Fare - well.

*mf*



*p*

Drô - le de bonhomme! Le - re - nom d'un clerc sa - vant lui é - chap - pe; il me  
 There's a fun ny fel - low. He's not one to give a poor scriw'ner cred - it. Sure - ly,

*p*

pizz.

sem - ble ri - che, fier - et - dis - tin - gué, voi - là com - ment il tient la tê - te; en  
 he's a man of for - tune and re - pute, for this is how he turns his nose up. But

somme, à tout pren - dre, je le trouve en - co - re plus sot que moi mal - gré mon air ché - tif et  
 still, as I see things, tho' he's great and wealth - y, and I'm a wretched creature, my poor wits are

Ob, Cl. Fag. Cor. pizz.

*p*

sim - ple. Oui, moi, ver de ter - re, j'ai bien plus de ru - se:  
 sharp - er. Yes, I, a worm des - pised, have my wits a - bout me;

Quart.

*rallent.*

ensous main j'ai mis le nom du cher dé - funt A - na - niew: pour les morts il n'est point de  
 so, be - low I've writ the name of one, the late A - nan - iev; dead folk can feel no dis -

pizz. Ob. Cor.

Fag. *f* colla parte

Le Clerc, puis le peuple, les Streltsy et le prince Iv. Khovansky.

Scene III.

At first the Scrivener alone, then the populace, the Streltsy and Prince Ivan Khovansky.

Chorus: Greeting to Khovansky.

Allegro strepitoso.  $\text{♩} = 104.$

Scriv. Le Clerc.

hon - te.  
grace.

Ten. 1<sup>er</sup>, 2<sup>e</sup>, 3<sup>e</sup> Streltsy, Kouzka et le Chœur. *f*  
Bassi. 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> Streltsy, Kouzka and Chorus. (Behind the scenes) (Derrière la scène) *Le His fe*

Chœur du peuple.  
Chorus the populace.

Sopr. (Behind the scenes)  
Alti. (Derrière la scène)

Ten. *f* Oh! là! que c'est beau!  
Bassi. (Behind the scenes) Wel - come! Wel - come!  
(Derrière la scène) *f*

C O R O.

Allegro strepitoso.  $\text{♩} = 104.$

(In the wings)  
(dans la coulisse)

Vcl. *pp*

Timp.

prin - ce vient.  
High - ness comes.

Viol. *cresc.*

Ob. Clar.

*f* Gloi - re au grand prince I - van! Hé! vi - te,  
 Glo - - ry, hon - our and praise! Now haste ye.

*f* Gloi - re, gloi - re au grand prince I - van!  
 Glo - - ry, hon - our, glo - ry and praise!

*f* Gloi - re au grand prince I - van!  
 Glo - - ry, hon - our and praise!

Gloi - - -  
 Glo - - -

Fl. Ob.

*molto cresc.* *sf p*

fem - mes, com - mençons u - ne chan - son.  
 wo - - men, now be - gin to start a - song.

- re.  
 - ry!

(In the wings)  
 (dans la coulisse)

*sf p pp mf*

Si le ti - gre vient lui - mè - me, la sa - gesse est  
 If that cru - el ti - ger's com - ing, I'll be wise and

Le prin - ce vient  
 His High - ness comes.

*f*

Oh! là! que c'est gai!  
 Wèl - come! Hip hur - rah!

*f*

Viol.  
*pp*

Viol.  
*cresc.*

(Exit)  
(Il sort)

dans la fui - te.  
 flee be - fore him.

Gloi - re au  
 Glo - - ry,

Gloi - re, gloi - re au  
 Glo - - ry, hon - - our

Gloi - re au grand prince I - van.  
 Glo - - ry, hon - our and praise!

*f*

Ob. Clar.

*molto cresc.*

grand prince I - van.  
glo - ry and praise!

Hé! vi - te, fem - mes, com - mençons u - ne chan -  
Now haste ye wo - - men now be - gin to sing your

(Men appear on the stage)  
(Les hommes descendent sur la scène)

Gloi - re.  
Glo - ry!

Ob. Clar.

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

*f*

Le prin - ce vient.  
His High - ness comes.

(Women appear on the stage)  
(Les femmes descendent sur la scène)

son. —  
song. —

Oh! là! que c'est beau! Oh! là! que c'est gai! Vous tous, les gens,  
Wel - come! Wel - come! Wel - come! Hip hur-rah! Make way, make way!

(Trumpets draw near)  
(Trompettes plus près)

*p* *cre* - *scen* - *do* *poco* *a* *poco* *cresc.*

*f*  
Gloi - re, gloi - re au  
Glo - ry, glo - ry,  
*f*  
é - loi - gnez - vous, vo - yez, c'est lui, qu'il puisse passer! Gloi - re, gloi - re au  
*The Prince pas - ses, Stand back, stand back, the Prince passes by!* Glo - ry, glo - ry

*molto*  
*f*

cy - gne, au blanc cy - gne! Au bo - yard très il - lus - tre,  
*white swan, thou snow - white swan!* Glo - rious, fa - nous Prince bo - yard,

cy - gne, au blanc cy - gne! Gloi - re!  
*white swan, thou snow - white swan!* Glo - ry!

*fp.*  
Gloi - re au blanc cy - gne!  
*White swan, snow - white swan!*

Gloi re, gloi  
Glo rious, glo

*f*

Gloi re, gloi  
Glo rious, glo

*f*

*f* *sf*

(Sur la scène)  
(On the stage)

*f* >

Le  
Our

*f* >

re à lui!  
rious Prince!

re à lui!  
rious Prince!

*sf* *sf*

grand Prince prin ce vient.  
*Prince is at hand.*

Vous tous, les gens, é - loi - gnez - vous, vo - yez, c'est lui, qu'il puis - se passer!  
*Make way, stand back, the Prince pas - ses! Make way, stand back, the Prince pas - ses by!*

Gloi - re au pè - re, vi - ve le prin - ce, gloi - re au puissant boyard, au boyard il - lus - tre.  
*Glo - ry, hon - our, long live our no - ble Prince, long live Prince I - van, honour, praise and glo - ry!*

Gloi - re, gloi - re au cy - gne, au blanc cy - gne, gloi - re, gloi - re!  
*Glo - ry, glo - ry white swan thou snow - white swan glo - ry, glo - ry,*

Gloi - re, gloi - re au cy - gne, au blanc cy - gne, gloi - re, gloi - re!  
*Glo - ry, glo - ry white swan thou snow - y swan glo - ry, glo - ry,*



Gloi - - - - - re, gloi.  
glo - - - - - ry, glo - - - - -

Ran - gez - vous, voi - ci le prince I - van.  
Stand back, make way, while the Prince goes by!

Ran - gez -  
Stand back

Tr-bni.

re, Place, place pour lui! Place, place!  
ry! Place, place for him, room for

Gloi - - - - - re, Place, place pour lui! Place, place!  
Glo - - - - - ry! Place, place for him, room for

vous, voi - ci le prince I - van.  
make way, for the Prince I - van!



é - cou - tez - les pa - ro - les du prin - ce en si - len - ce; il vient vers  
*while the Prince speaks to you. Keep si - lence, give at - ten - tion; His High - ness*

é - cou - tez - les pa - ro - les du prin - ce en si - len - ce; il vient vers  
*while the Prince speaks to you. Keep si - lence, give at - ten - tion; His High - ness*

Cor.

Moderato assai, quasi marziale. ♩ = 76.

vous.  
*comes.*

(Enter Prince Ivan Khovansky with easy gait and an arrogant air.)  
 (Le prince Iv. Khovansky s'avance. Sa démarche est légère mais arrogante.)

vous.  
*comes.*

Moderato assai, quasi marziale. ♩ = 76.

(Behind him come the captains of the Streltsy and the grandees of Moscow.)  
 (Derrière lui viennent les colonels des Streltsy et les notables de Moscou.)

Peuple.... Vous, mes enfants!  
Children.... All ye my folk!

Trb. Quart. Trb. Quart.

(parlando)

Mos-cou, l'Em-pi-re, Dieu nous gar-de!... pour-suit la ru-i-ne de tous les bo-  
Moscow Rus-sia, too, (God pre-serve us...) are now in con-fu-sion, be-cause of the

yards re-bel-les, de tous les traî-tres four-bes. Est-ce jus-te?  
trai-tor bo-yards and the shame-less e-vil do-ers. Come, give an-swer?

Sopr. Poco più mosso.  
O. Oui, oui, oui, c'est jus-te! Jus-te, jus-te! Les  
Alti. Yes, yes, 't is true, your High-ness! Tru-ly, tru-ly! The  
R. Ten.  
C. Bassi. Oui, oui, oui, c'est jus-te! Jus-te, jus-te! Les  
Yes, yes, 't is true, your High-ness! Tru-ly, tru-ly! The

Poco più mosso.

Pr. I. Khov.  
Le Pr. Iv. Khov.

Tempo I.

Et c'est nous qui a - vons en - tre - pris cette œuvre,  
Therefore, we took up - on us the heav - y task

temps sont durs!  
times are hard.

temps sont durs!  
times are hard.

Tempo I.

(parlando)

a - fin d'é - touf - fer l'émeute et d'af - fer - mir les tsars. Dieu nous gar - de!... Est - ce bien?  
of crushing the en - em - ies of both our youthful Tsars. (God pre - serve us) It this true?

Più mosso.

O. C. R. O. C.

Oui, bien! Gloi - re au prin - ce! Gloi - re,  
Yes, yes! High - ness, fa - ther! Glo - ry,

Oui, bien! Gloi - re au prin - ce! Gloi - re,  
Yes, yes! High - ness, fa - ther! Glo - ry,

Più mosso.

Pr. I. Khov.  
Le Pr. Iv. Khov.

(To the Streltsy.)  
(Aux Streltsy.)

Streltsy, Les armes sont bien prêtes? Or  
Strelt.sy, my soldiers, are you read-y? Then

3<sup>rd</sup> Strel. and 1<sup>st</sup> Ten.  
3<sup>e</sup> Strel. et Tén. I.

gloi - re à lui!  
no - - ble Prince!

Kouzka and 2<sup>nd</sup> Ten. Oui, bien prêtes, pè-re.  
Kouz. et Tén. II. All is read-y, Highness.

1<sup>st</sup> Strel. and 1<sup>st</sup> Bass.  
1<sup>er</sup> Strel. et Basso I.

gloi - re à lui!  
no - - ble Prince!

2<sup>nd</sup> Strel. and 2<sup>nd</sup> Bass. Oui, bien prêtes, pè-re.  
2<sup>e</sup> Strel. et Basso II. All is read-y, Highness.

*p* Tr-bni *f*

(to all present)  
(à tous)

donc, al - lons parcourir la ville, pour rendre hommage au Trô-ne. Gloi-re à nous.  
go, make your rounds, and patrol all Moscow, by or - der of the Emprors. Sing our praise.

(Trumpets on the stage)  
(Trompettes sur la scène)

*mf* *f*

Andante quasi Allegretto, alla marcia. ♩ = 104.  
Sopr. Chœur. (People.) The People.

Gloi-re au cy-gne blanc, gloi-re au cygne blanc, gloire au boyard puis - sant, au plus grand des princes.  
Alti. Glo - ry sil-ver swan, glo - ry snowy swan, Glo - ry to thee our Prince, glo - ry to his Highness!

*p*

Andante quasi Allegretto, alla marcia. ♩ = 104.  
(Exit Prince Ivan Khovansky accompanied by the soldiers and people.)  
(Le prince Ivan Khovansky sort accompagné des Streltsy et du peuple.)

*ppmolto legato*

Sopr.

Com - me souple est son pas! Que Dieu lui don - ne très longue vi - e!  
 Alti. See him pass, swan - like moving God give him rich - es, long life and glo - ry!

Ten. *p*

Com - me souple est son pas! Que Dieu lui don - ne très longue vi - e!  
 Bassi. See him pass, swan - like moving God give him rich - es, long life and glo - ry!

*marcato la melodia*

Cor.

*pizz.*

*mf*

Gloi.re au cy-gne blanc, gloi.reau cy-gne blanc, gloire au boyard prin.ce, au grand boyard prin.ce.  
 Glo - ry snow.white swan, glo - ry snow.white swan, Praise to our Prince bo.yard, glo - ry to his High.ness.

*mf*

Gloi.re au cy-gne blanc, gloi.reau cy-gne blanc, gloire au boyard prin.ce, au grand boyard prin.ce.  
 Glo - ry snow.white swan, glo - ry snow.white swan, Praise to our Prince bo.yard, glo - ry to his High.ness.

*mf*

Fl. Ob.

*mf* Cl. Fag.

Sopr. *p*

Gloi - re, gloi - re au cy-gne gloi - re! Gloi - re, gloi - re, gloi-reau pè - re!  
 Alti. Glo - ry, glo - ry, glo - ry our High-ness! Glo - ry, glo - ry, glo - ry High-ness!

*p*





vient.  
byl

*ff*  
Com - me sou - ple est - son pas -  
See - him pass, swan - like mov - ing

*ff*  
Com - me sou - ple est - son pas -  
See - him pass, swan - like mov - ing

*f*

Fl. picc. Fl. e Cl.

Tr.

*f*  
pizz.

Gloi - re, gloi - re au - pe - re!  
Glo - ry! Prince - we greet thee!

Gloi - re, gloi - re au - pe - re!  
Glo - ry! Prince - we greet thee!

*f*  
 Le prin - ce vient. Vi - ve le  
 Make way, he comes! His High - ness

*mf*  
 Com - me souple est son pas! Que Dieu lui don - ne  
 See him pass, swan - like mov-ing! God give thee rich - es,  
*mf*  
 Com - me souple est son pas! Que Dieu lui don - ne  
 See him pass, swan - like mov-ing! God give thee rich - es,  
*mf*

Violo.  
*p* Cl. Fag.  
 Viol.  
 Vel. e C-B.

prin - cel  
 pas - ses! (Exeunt)  
 (Ils s'en vont.)

très longue vi - e. Gloire au cy-gne blanc, gloire au cy-gne blanc, gloire au boyard prince,  
 long life and glo - ry. Glo - ry snow.white swan, glo - ry snow.white swan, glo - ry, o boyard prince!

très longue vi - e.  
 long life and glo - ry.

*pp*

(Behind the scenes, from afar)  
(Derrière la scène, au loin.)

Allegro agitato.

Tempo I.

Le prince vient.  
His Highness comes!

Le prince  
His Highness

Sopr.

au grand boyard prin - ce. (Exit)  
Alti *Glo-ry to His Highness.* (Ils s'en vont.)

au grand boyard prin - ce. (Exit)  
Alti *Glo-ry to His Highness.* (Ils s'en vont.)

(from afar)  
(Au loin.)

Allegro agitato.

Tempo I.

*p* *pp* Ob. *pp* Fag. *cresc.* *p*

Allegro agitato.

Tempo I.

vient.  
comes!

(Behind the scenes, very distant)  
(Derrière la scène à peine distinct.)

Ten.

Gloi - re au plus puissant des prin - ces.  
Praise and hon - our to his High - ness.

Basso.

Gloi - re au plus puissant des prin - ces.  
Praise and hon - our to his High - ness.

Allegro agitato.

Tempo I.

(very faint)  
(A peine distinct.)

Allegro agitato.

Tempo I.

*pp* *cresc.* *pp*

Le prince André Khovansky, Emma, puis Marthe.

Scene IV.

Prince Andrew Khovansky, Emma, afterwards Martha.

(Du fond de la scène, en face du spectateur, apparaissent le prince André Khovansky et Emma; Khovansky tente d'étreindre Emma.)  
(At the back of the stage, facing the spectators, appear Prince Andrew Khovansky and Emma; the Prince tries to embrace her.)

Allegro agitato. ♩ = 144

Emma.  
Em.

Grâ - ce, grâ - ce!  
Mer - cy, mer - cy!

Trop fai - ble, j'im - plo - re pi - tié!  
O leave me in peacel Let me go!

Ah, traî - tre!...  
Ah, shame - less!

Pr. A. Khov.  
Le Pr. And. Khov.

Non,  
No,

non, — non, car la — co — lom — be ne peut fuir le fau —  
No — nol The tim — id dove — may not es — cape from the

Viol. F1. Cl.

Em. Emma.

con cru-el. E-cou-tez! Je vous con-nais: prin-ce Kho-van-sky,  
fal-con's grip. Hear me then! I know thee well: Thou art Kho-van-sky.

*sf* *pizz.* *mf* *Ob.*

vous a-vez é-xi-lé mon fian-cé; puis mis à mort mon pè-re, sans même é-pargner  
Thou didst put my fa-ther to death; thou hadst my lov-er ex-iled; thou didst turn a-way

*allarg.* *Viol.*

ma pauvre mè-re qui vous suppli-ait. Qu'at-ten-dre?... Vi-te, frappez-moi donc!  
from my poor mother's pit-eous plea for mer-cy. What fails thee? Am I not in thy hands?

*p* *sf* *Cor.*

Poco meno mosso.  
Le Pr. And. Khov. Pr. A. Khov.

Suis-je pas en vos mains? Que tu es bel-le dans ta co-lè-re,  
Strike now, slay me out-right! Ah, my sweet maid-en, an-ger be-comes thee;

*Cor.* *Cl.* *cresc.* *Vel.* *Viol.* *dim.*

comme une oi-sel-le qui dé-fend ses craintifs petits. Ah! Dis-moi que tu m'aimes, ô  
so-looks the mo-ther bird, de-fend-ing her fledg-ling brood. Say that thou lov-est me my

*Vel.* *cresc.* *Viol.* *sf*

Pour Dieu, laissez-moi!  
Pur - sue me not, Prince,  
ma beauté! Ah! Ne me cache pas ainsi tes yeux, ton regard tendre...  
fair - est child! Ah, do not hide from me those love - ly eyes, worlds of rad - iant light...

*cresc.* *sf*

**Allegro agitato.**

Que je meu - re, j'at - tends la mort, frappez - moi... par grâce!  
rather slay me! More wel - come death than thy love. Yes, kill me!

*sf*

**Andante sostenuto.**

Em. Emma.

O mon Dieu!... Prince An - dré, laissez-moi! J'im -  
Help me God! Prince An - dreu, cease! O

*Martha (She enters quietly and watches Emma and Prince Andrew from behind a column.)*

*Marthe (elle entre et derrière le pilier suit des yeux Khovansky et Emma).*

(Raillusement.)  
(With mockery.)

Pr. A. Khov. Sois donc toute à lui! Il faut l'ai - mer!  
Le Pr. And. Khov. O go — to him! O, be his love!

Sois toute à moi! Il faut m'aimer! Em - ma!  
O, come to me. O, be my love! Em - ma!

**Andante sostenuto.**

*pp*

**Allegro agitato.**

pleure et sup - pli - e! Lais - sez - moi, ou si - non, tu - ez - moi!  
leave me, O leave me! For I choose ra - ther death than thy love!

Par grâce!  
Yes, kill me!

Pr. A. Khov.  
Le Pr. And. Khov.

Non, pas de grâ - ce, co - lom - be, le fau - con ne -  
Nay, nay, who ev - er saw the dove es - cape the fal - con's

*p* *cresc.*

(Martha appears before then.)  
(Marthe se découvre à Khovansky et à Emma.)

Martha.  
Mar.

Au se - cours! A l'ai - de! Moi, moi,  
To the res - cue! Help, help me! I am here!

(roughly)  
(Insolent.)

lâ - che pas. Non, pas de grâce! Qui t'ai - derait?  
tal - ons! Nay, girl, Ill win thee! Who will help thee?

*f* *ff*

Adagio. ♩ = 48.

(dumbfounded)  
(Abasourdi.)

Ah! oui, prin - ce, voi - là — ta fi - dé - li - té! Notre a - mour tu l'o -  
So, 'tis thus, Princethou keep - est thy faith with me! All — too soon hast thou

Mar - the!  
Mar - tha!

Le diable a du pous.  
The Dev - il brings her

Adagio. ♩ = 48

Viole.  
*p* *vel.*

Ossia. 


sas bien vi - te re - ni - er. Tu avais fait serment, ô prin - ce, de me garder ta foi;  
*wearied of my love for thee; Yet didst thou promise, O my Prince de - votion unchanging and true.*


ser la sor - cière i - ci!  
*here, hateful sor - ceress!*



mais pour toi qu'im - por - tent ces pro - mes - ses, mon ai - mé. Ne  
*False un - time - ly vows of con - stan - cy e - ter - - - nal: Now,*

Il va t'ar - ri - ver quel - que mal - heur!  
*Be - gone, lest in wrath I strike thee dead!*

Moderato.



vas - tu pas te re - pen - tir en - fin? Sur nos cœurs tu ne pourras tou -  
*wilt thou not re - pent thy youth - ful sins? Time must come when break - ing wo - mens*

Viol. Ob. Cor. Viol.



jours régner; ou l'or -ueil d'un grand contiendrait plus de sens que les larmes d'une fil - le  
*heart will pall. Has a no - ble - man no worth - ier work to do, than to toy with trusting girls, de -*

Tr.



## Più mosso.

dé-laissée!  
ceiving them?

Le Pr. And. Khov. Pr. A. Khov.

I - gnores - tu, ma chère enfant, l'his - toi - re de ce brave gars: ob - sé -  
My pret - ty child, now hear a tale a - bout a gay and hand - some youth, When his

Più mosso.  
Tr. Cor. Trb. *p* *cresc.*

dé par sa belle, un jour, il sen dé - fit, le gars, et sans au - tre forme  
mis - tress had plauged him sore, un - til he tir'd of her, and de - term - in'd with no

*cresc.*

Em. Emma. *ff*

de pro - cès, d'u - ne fa - çon discrète, au mo - yen d'un long cou - teau tranchant.  
more a - do, to rid him - self of her By means of a dag - ger sharp and long.

*molto cresc.* *sf*

Al!  
Ah!

(Flings himself on Martha with a dagger)  
(Il se précipite sur Marthe, avec un couteau.)

Martha (Martha quickly draws a knife from under her cloak and parries the blow.)

Marthe (sort rapidement un couteau de dessous sa soutanelle et pare le coup).

## Adagio.

L'his - toi - re, prince, je la sais tout autre. Mais ce n'est pas ain -  
Nay, Prince, too play - ers can play this game! But, not in such - wise

**Martha.**  
**Mar.**

Monstre infâ - - - me, scé - lé - rat!  
Wick - ed mon - - - ster, worst of men!

siquetontrépas ar - ri - ve - ra, et cen'est pas moi qui te fe - rai rendre ton â - me à Dieu.  
shalt thou meet thy des - ti - ny, my Prince. 'Tis not written that my hand should send thee to thy last ac - count.

**Le Pr. And. Khov. Pr. A. Khov.**

C'est le dia - ble qui me l'en - voie pour me torturer.  
Sa - tan's self has sent her to tor - ture and punish me.

**Martha (In an ecstasy)**  
**Marthe (extatique).**

La gran - de voix du Des - tin - - - vibre en - mon cœur las: -  
Deep in my heart I can hear the aw - ful - voice of Fate; -

**Em. Emma.**

Sen - tir qu'el - le me sauve, et ne pou - voir, moi, la sau - ver!  
O, she has sav'd - me; but I am pow - er - less to save her!

**Mar. Martha.**

près des cé - les - tes par - vis - - je vois un couvent bril - ler.  
Far o'er the hills I can see - a cloi - ster with shin - ing - lights!

**Le Pr. And. Khov. Pr. A. Khov.**

Com - me j'au - rais vou - lu la fai - re tai - re pour toujours!  
Ah, if my dag - ger had but si - lenced her for ev - er!

Scène V.

Les mêmes, le prince Iv. Khovansky, les Streltsy et le peuple.

Scene V.

The same, Pr. I. Khovansky, Streltsy and the People.

Adagio (l'istesso tempo).

Emma.  
Em.

Andantino quasi allegretto.

Adagio (tempo I).

On the stage.  
Sur la scène.

Martha.  
Mar.

Vers lui, dans la lumière,  
A round its radiant portals,

mon-tent les âmes libres...  
flock hap-py souls re-leas'd.

Pr. A. Khov.  
Le Pr. And. Khov.

(Listening)  
(Il prête l'oreille.)

CORO.

1, 2, 3, Streltsy.  
Ten. 1<sup>er</sup>, 2<sup>e</sup>, 3<sup>e</sup> Streltsy.

Kouzka and Chor (distant)  
Bassi. Kouzka et Chœur. (au loin)

Le prin.ce vient!  
His Highness comes!

(coming nearer)  
(plus près)

Behind the scenes.  
Hors la scène.

The People.  
Sopr. Le peuple.

(distant)  
(au loin) \*Gloire au cygne blanc!  
Glo-ry snow-white swan!

Alti.

Ten.

(distant)  
(au loin) Gloire au cygne blanc!  
Glo-ry snow-white swan!

Bassi.

Adagio (l'istesso tempo).

Andantino quasi allegretto.

Adagio (tempo I).

Viol.

(Trumpets off stage)  
Trompettes derrière la scène (au loin)

pp

Andantino quasi allegretto.

(to Martha)  
(à Marthe)Qu'est-ce?  
Who comes?Mon père vient!  
My father here?(coming on the scenes)  
(Ils entrent en scène.)Voici notre père!  
His Highness himself!Gloire au père,  
Glo - ry, Prince, we(plus près)  
(coming nearer) Gloire au blanc cygne, gloire, gloire!  
Glo - ry, greet - ing to thee, o Highness! (Ils entrent en scène.)  
(coming on the scene)(plus près)  
(nearer) Gloire au blanc cygne, gloire, gloire!  
Glo - ry, greet - ing to thee, o Highness! (Ils entrent en scène.)  
(coming on the scene)

Andantino quasi allegretto.

(Trumpets nearer)  
Trompettes (plus près.)

O Dieu Sau - veur sou - tiens moi!  
 O God, my Re - - - - - fuge and my Shield!

Le prin - ce vient.  
 The Prince, himself!

Gloi - - - - - re, gloi - - - - - re!  
 greet - - - - - thee! glo - - - - - ry!

*mf*  
 Gloire au cy-gne blanc, gloire au cy-gne blanc, Gloire au boyard prince, au plus grand des prin-cés!  
 Glo - ry sil-ver swan, glo - ry snow.white swan! Praise to our Prince Boyard, Glo - ry to his Highness!

*mf*  
 Gloire au cy-gne blanc, gloire au cy-gne blanc, Gloire au boyard prince, au plus grand des prin-cés!  
 Glo - ry sil-ver swan, glo - ry snow.white swan! Praise to our Prince Boyard, Glo - ry to his Highness!

*p*

Gloire au cy-gne blanc, gloire au cy-gne blanc, Gloi-re, gloi-re, Gloire au pè-re!  
 Glo-ry snow-white swan, glo-ry snow-white swan, greet-ing glo-ry, no-ble Prince!

Com-me sou-ple est son pas, gloi-re au pè-re, gloi-re!  
 See him pass, swan-like moving, greet-ing no-ble Bo-yard!

Com-me sou-ple est son pas, gloi-re au pè-re, gloi-re!  
 See him pass, swan-like moving, greet-ing no-ble Bo-yard!

Moderato.  
 Le Pr. Iv. Khov. Pr. I. Khov.

U-ne lut-te? C'est André!... Bonjour, Marthe.  
 What is this? Andrew, here? Good greeting, Martha.

(to Martha in passing)  
 (en passant)

Meno mosso.  
 (a André) (to Andrew)

Tu nes pas seul; la fil-le... est fraîche et ro-se...  
 You're not a-lone? This maiden... is fresh and bon-ny...

Viol.

Pr. A. Khov.  
Le Pr. And. Khov.

el. le me ten - te...      Strel - tsy, emme.nez moi l'enfant!      Non!  
she takes my fan - cy...      Strel - tsy! Surround and guard this girl!      Stay!

Più mosso.

Non,      la li - vrer pour qu'elle ser - ve vos dé - sirs brutaux de mâ - les!  
Stay!      I - will nev - er give her up - to be - the sport of your vile do - ings!

Pr. I. Khov.  
Le Pr. Iv. Khov.

Que distu?...      Dieu nous garde!...      Si - len - ce!  
What mean these words?      (God pre - serve us!)      What say you?

Trb. e Tuba

Al - lons, Strel - tsy,      qu'on l'em mène!  
Ho guards, o - bey!      Off with her!

p cresc.

Non, ar-riè-re!  
Touch her not men!

Que fai-re, pè-re, quand ton fils or-don-ne?  
We know not, High-ness, whom we must o-bey?

Que fai-re, pè-re, quand ton fils or-don-ne?  
We know not, High-ness, whom we must o-bey?

*mf*

Moderato assai.  
Recit.

Toi, oh! mon pè-re!  
Prince, fa-ther mine!

Le Pr. Iv. Khov. Pr. I. Khov.

Moderato assai.  
Tr. e Cor.  
*pp*

En vé-ri-té, n'ai-je plus d'au-to-ri-té sur lui?  
Am I no long-er com-mand-er of my sol-dier-y?

Quart.

Recit.

Parler ain-si!  
Prince, fa-ther mine!

Ne puis-je com-mander, ne suis-je plus pour vous le maître?  
Am I no more his fa-ther? Does he dis-o-bey my or-ders

Quoi?  
What?

Trb. e Cor.



Qui don - ne des or - dres? Qui vou - drait lut - ter contre moi?  
 Who now is our lead - er? Who now dares op - pose my commands?

Au nom de nos sou - ve - rains il - lus - tres en gloi - re, en puis -  
 In the name of the rul - ers of the Em - pire, the might - y Tsars of  
 Tr., Cor. Trb.

Pr. A. Khov.  
 Le Pr. And. Khov.

Pè - re, toi!  
 Fa - ther, stay!

san - ce, je veux, Strel - tsy, qu'à l'instant même et sans mur - mu - res,  
 Rus - sia Sold - iers, o - bey! at once re - move with - out de - mur this

Cor.

Eh  
 You

cet - té lu - thé - riennne par vous soit pri - se et em - me - né - el  
 Luth - er - an. O - bey, Strel - tsy, and wait my fur - ther or - ders!

L'istesso tempo. Les mêmes et Docithé avec les Vieux-Croyants.  
 Le Pr. And. Khov. Scene VI.  
 Pr. A. Khov. The Same, with Dositheus and the Old Believers.

bien! pre - nez - la mor - tel  
 shall not take her liv - ing!

*Dosi.* (Staying Pr. Andrew's hand)  
*Doc.* (Arrêtant le bras d'André.)

Halte! Stop!  
 Pos - sé - dés du dia - ble!  
 Thou, pos - sess'd of Sa - tan,

D'ou vient un  
 what means this

L'istesso tempo.

Cl. Fag. *p*

*Emma* (to Dositheus)  
*Em.* (à Docithé)

Père, oh! qui que vous so - yez, ... ve - nez à mon ai - del  
 Who so e'er thou art have mer - cy and save me!

Le Pr. L. Kh. Pr. I. Khov.

tel courroux? Suis - je plus maî - tre?...  
 frenzied 'rage? Who dares dis - pute me?...

Allegro agitato.

Trb. *p*

E - par - gnez - moi la mort! Grâ - ce!  
 O leave me not to die! Mer - cy!

Moderato.  
*Doc. Dosi.*

Mar - the! conduis - chez toi la lu - thé - rienne; pendant la rou - te veil - le bien sur  
 Marth - a, do thou lead home the Lu - ther - an, and be her trust - y guard - ian by the

Viol. *p*

Cl. Fag. *p*

*Martha (Bending low before him)*  
 Mar. (s'inclinant profondément)

*(Martha leads Emma quickly away.)*  
 (Marthe emmène doucement Emma.)

Pè-re, bé-nis-sez - moi.  
 Fa-ther, give me thy bles-sing.

el - le, ma chère enfant.  
 way, be - lov - ed daughter.

Paix sur toi!  
 Peace be thine!

A vous, pos.sé.  
 And thou, pos -

Cl. Fag. Quart.

dés du diable, je dis en-cor:  
 sess'd of Sa - tan, once more I ask,

d'où vient un tel courroux?  
 what means this fur - ious rage?

Cl. Fag. Quart.

**Andante non troppo** ♩ = 72.  
*doloroso*

Le rè - gne des té - nè - res s'é - tend et perd nos â - mes: l'Orgueil.  
 The hour of dark - ness draw - eth on, when souls shall per - ish; for

Quart.

leux se dressent! Et son pouvoir né - fas - te, et les maux qu'il engendre ont fait  
 Pride now reigns! Pride, that des - troys true faith, works like a poi - son, and breeds schism, and

Quart. Quart.

Cor. Trb.

naître l'ab - ju - ra - ti - on de la vé - ri - table E - gli - se. Frè - res, frè - res,  
*false hood and a - pos - ta - sy from the one living Church of Russia. Breth - ren, friends, 'tis*  
 Cl. Fag. Quart.

dé - fendons tous no - tre vieil - le et sain - te foi. Et s'il le faut, lut - tons jus - qu'à la mort.  
*time we be - come more zealous and or - thodox, and if need be, to suf - fer mar - tyr - dom.*  
 Cor. Tr.

Le cœur a froid... tout l'ê - tre souffre... Pourrons - nous sau - ver nos croyances?... Ortho -  
*The tongue may sing... and the heart be cold... Can we yet pre - serve the old faith? Help us,*  
 Quart. *(He bows (Il salue p*

do - xes, soyez no - tre appui! Streltsy, au Krem - lin! Sus à tous les  
*all ye true be - liev - ers! Streltsy! To the Kremlin! Place all un - der ar -*  
 himself humbly humbly.) Pr. I. Khov. Le Pr. Iv. Khov. Tempo (Moderato).

gar - des; de la vail - lance, et que cha - que is - su - e soit par vous sur - veil -  
*rest! Be vig - i - lant; let none leave the Krem - lin; see the gates are well -*

lé - e. Dieu, veil - le sur Mos.cou! Son.nez la  
*guard - ed. God watch o - ver Mos.cow! Now trum.pets*  
**STRELTSY. STRELTSY.**  
*3rd Guard and Ten. I.*  
**3<sup>e</sup> Streltsy et Tén. I.**

**C O R O.**  
*Kouzka and Ten. II.*  
**Kouzka et Tén. II.**

*1st Guard and Bass I.*  
**1<sup>er</sup> Streltsy et Bassi I.**

*2nd Guards and Bass II.*  
**2<sup>e</sup> Streltsy et Bassi II.**

Mou - rons, si la foi l'e - xi - ge!  
*We'll die for faith and country!*

Mou - rons, si la foi l'e - xi - ge!  
*We'll die for faith and country!*

*Alla marcia. ♩ = 120.*

marche!  
*sound!*  
*(The people group themselves in perplexity.)*  
*(Le peuple se groupe perplexe.)*

Votre chef se - ra le prince André!  
*An - drew shall be your val.iant chief!*

*f (Les trompettes des Streltsy sur la scène.)*  
*(Trumpets of the Streltsy on the stage.)*

*(Prince Ivan Khov. goes out with the Guards; Andrew Khov. follows, with drooping head.)*  
*(Le prince Iv. Khovansky sort avec les Streltsy; André Khovansky les suit en baissant la tête.)*  
*(From a distance)*

*(derrière la scène)*  
*sfp (behind the scenes)*

*(growing fainter and fainter)*  
*(de plus en plus éloigné)*

O Seigneur! Que la Force en ne-mi-e soit vain-cu-e.  
 God, our Help! O let not the hos-tile pow-ers tri-umph!

Viol. *pp cresc.* *dim.*

Pè-re! Que ton Ver-be sa-cré tri-om-phe à ja-mais du mal pour  
 Fa-ther! Suf-fer not that thy Ho-ly Word be blas-phem-ed by the

*pp cresc.* *dim.*

le sa-lut de lut-tes fils!...  
 foes of Thy faith-ful sons!

Fl. *dim.* *p smorz.* Viol.

Poco più mosso.

Frè-res! Je suis las! Sau-ve-rons-nous la foi?  
 Breth-ren, I am sad! Ah, may we save the faith?

Cl. *p* *pp*

(La cloche d'Ivan le Grand.)  
*pp* (The Bell of Ivan Veliky) *p Rag.*

Piano, pizz. Tamtam.

Di-tes, frè-res, l'hymne du saint re-non-ce-ment à la terre. Luttons toujours.  
 Sing we, breth-ren, Sing now the Hymn of re-nunci-a-tion: let us face death.

*p*

Old Believers.  
Les Vieux-Croyants.

**CORO.**  
 Ten. *p*  
 Dieu, dé - li - vre nous des mensonges du Ma - lin. Bri - se  
 Sav - iour, Keep us from the false-hood of the E - vil One. From  
 Bassi. *p*  
 Dieu tout puissant, dé - li - vre nous de la per - fi - di - e du Ma - lin. Bri - se les for - ces  
 Sav - iour, all pow'r ful, Keep us safe from the false-hood of the E - vil One. From all the wiles and

*Dim.*  
 les for - ces de l'An - té - christ!  
 An - ti - christ save us, Good Lord!  
 sé - duc - tri - ces de l'An - té - christ!  
 snares of An - ti - christ save us, Good Lord!

*Docithé.*  
 (sadly) (douloureusement) *fz*  
 Pè - re! Je te dé - voi - le mon âme.  
 Fa - ther! To Thee will I o - pen my heart.

(Follows the others) (Il suit)

(behind the scenes) (derrière la scène)  
 O Sei - gneur, O Dieu bon! Sau - ve nous!  
 Lord, our Help, bless us suc - cour us!

(Very faintly) (A peine distinct.)

*Curtain.*  
*Rideau.*  
 Allargando molto.

*pp cresc.* *ff* *dim.* *p*

## Act II.

## Scène I.

Le prince Golitsyne seul, puis Varsonoview.

## Scene I.

Prince Galitsin, alone, and presently Varsonofiev.

Andantino. M.M. ♩ = 88.

The musical score is written for a full orchestra and a quartet. It begins with a tempo marking of 'Andantino. M.M. ♩ = 88.' The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged as follows:

- Violins (Viol.):** The upper staff, marked with a dynamic of *p ben legato*.
- Oboes (Ob.):** The lower staff, also marked with *p ben legato*.
- Violas and Horns (Viole e Cor.):** The lower staff, marked with *p*.
- Quartet (Quart.):** The upper staff, marked with *pp*.

The score consists of five systems of music. The first system includes the Violins, Oboes, and Violas/Horns. The second system includes the Quartet. The third system includes the Quartet. The fourth system includes the Quartet. The fifth system includes the Horns and is marked with *rit.* and *p*.

Curtain.  
Rideau.

(Pavillon d'été chez le prince Vas. Golitsyne. Ameublement de style mélangé: moscovite et européen. Devant le spectateur est un jardin; joli treillage relié à des piliers en pierre: Sur le bureau du prince sont allumés des candélabres. La soirée est avancée. Le prince Golitsyne lit une lettre. Crépuscule.)

(A summer apartment in the home of Pr. Vassily Galitsin, furnished partly in Western, partly in Muscovite style. The room gives on to a garden; pretty creepers trained between stone pillars. Late evening; dusk. Candles alight on the desk. The Prince is reading a letter.)



64 Prince Galitsin (reading)  
Le Pr. Vas. Gol. (lisant)

*a tempo*

« Ten-dre frè-re Vas-sien-ka, ma chère à-me, bon-jour. Je ne puis  
Greet-ing dear-est Vas-sien-ka, greet-ing dear one, my own! As yet I

croire encor, toi ma lu-mière et ma joi-e, que je te re-ver-rai. Il se-ra  
scarce can be-lievethat so soon I shall see thee a-gain, be-lov-ed. How glad, how

beau le jour où je pour-rai, cher et doux a-mi, t'é-tre indans mes bras aimants.  
great the day that will re-store me to thine arms, O, thou my joy and sun-shine!

J'al-lais à pied... de- puis Voz-dvi-jensk... seules, des lettres de bo-  
We came a-foot from Voz-dvi-jen-ska... on-ly despatches from the

*Tempo I.*

yards, et puis les tiennes... Je ne me souviens plus de l'ar-rivée.»  
boyards and from thee.... As yet, I can not say... when we arrive?  
*rit. tranquillo*

*p* Quart. Fl. Cl. Fag. *pp*

## Recit.

La tsarev - na, mal.gré les lourds sou - cis que lui sus.citent nos jeu - nest sars,  
 The Tsar.ev - na, in spite of all her cares, and guardianship of both young Tsars,

## Tempo. Moderato.

brû - le d'ar - den.te pas.si - on et son - ge sans trêve aux jours loin -  
 Still is pos - - sess'd by ar - dent love; still dreams by day and night of

Viol. *mf* *cresc.*

Cor. *mf*

tains de nos joies d'amour dé - fun - tes. Doit.on croire au ser - ment d'u - ne femme ambi - ti -  
 pas.sionate hours long since de - part - ed... Should I trust a woman's vows? A woman full of am -

*dim.* *sf* *mf* *sf*

(rises)  
(il se lève)  
*cresc.*

eu - se et for - te? Seul, le doute est sa - ge, en tout, tou - jours!  
 bi - tion and pow'r - ful? Doubt is ev - er wis - est... Yes doubt is best!

*f* (calmly) (Tranquillement) (lost in thought) (Il songe)

*pp*

## Andantino (Tempo I)

Non. — Je ne puis li - vrer mon cœur à ces vains mi - ra - ges qui font re - vi - vre  
 No. — Ne - ver will I yield my - self to the vain, e - lu - sive re - membrance of de -

Tr. *f* *p*



ciè - re, que l'au - tre jour, vous a - vez dai - gné man - der, est là.  
 sor'c - ress whom you de - sir'd me to sum - mon yes - ter - eve is here.

Cl. Fag.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* is present in the piano part. A 'Cl. Fag.' marking is placed above the piano part towards the end of the system.

les é - paules as - tu bien ta tête à toi, ou quel - qu'au - tre?  
 you your wits a - bout you, or have you sent them wool - gath'ring, id - iot?

La lan - gue, prince,  
 My Prince, for - give a

The second system continues the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment features a dynamic marking of *p* and a section with a dynamic marking of *f* and a wavy line indicating tremolo or rapid oscillation. The system concludes with a fermata over the final notes.

Va l'appe - ler. Va donc!  
 Yes, that is right. Bring her!

m'a fourché. La fem - me, veux je dire, qui sou - vent vous im - por - tu - ne.  
 slip of the tongue. I mean, the woman who so of - ten comes for your as - sist - ance.

pizz

The third system of the musical score shows the vocal line with a rest and the lyrics. The piano accompaniment includes a dynamic marking of *p* and a section marked 'pizz' (pizzicato) with a dynamic marking of *sf*. The system ends with a fermata over the final notes.

Scène II.

Le Pr. Golitsyne, Marthe, ensuite Varsonoview.

Scene II.

Prince Galitsin and Martha, afterwards Varsonofiev enters.

Moderato tranquillo. ♩ = 80. (Martha enters quietly as usual.)  
(Marthe entre doucement, selon l'usage)

*p ben legato*

Martha.  
Mar.

Prince, en entrant i - ci, on craint u - ne em - bus - ca - de: tes serfs sont là qui rô - dent...  
Prince, when I cross thy threshold I sus - pect an am - bush, thy ser - vants are so watch - ful.

Più mosso.

Pr. Galit.  
Le Pr. Vas. Gol.

(superstitiously)  
(Superstitieusement)

Ain - si le veut cette é - po - que de tra - hi - sons et de cri - mes; sous un é - pais brouillard l'a - ve -  
True, but the times are so dang'rous; full of de - ceit, crime and treason; and which of us can say what the

*cresc.* *f* Fl. Ob. Cl. Fag. *pp*

nir se dé - ro - be; la vie est sans cesse en jeu, et cha - cun tremble.  
fu - ture may bring him. We trem - ble by day and night; our lives are in per - il.

*mf*

Meno mosso.

Martha.  
Mar.

Ne veux - tu pas con - naî - tre ton des - tin, prince? J'é - vo - que - rai pour toi les  
Pr. Prince, shall I not re - veal thy fu - ture des - ti - ny? Fl. In - vo - ke for thee the hid - den

*pp* Violo *pp* Violo

Pr. Galit.  
Le Pr. Vas. Gol.

Recit. Più mosso.  
Mar. Martha.

For - ces de la terre, prin - ce. Comment? Fais ap - porter de l'eau!  
spir - its of the earth? Speak, Prince? But how? Bid them to bring us wa - ter.

Viol.

pp

Viole

Cor.

P. G. Pr. Galits.  
Le Pr. Vas. Gol.

(Le prince Golitsyne sonne; De l'eau pour boire... (Varsonoview verse de l'eau dans un Va - t - en!  
(The Prince rings, enter Var - sonofiev.) Bring water.. to drink... puisoir d'argent et le présente.) Begone!  
(Varsonofiev pours water into a silver bowl and presents it.) (Exit var - sonofiev.)

pp

Bassi

La divination.  
The divination.

Andante ♩ = 60.

Quart.

pp

Martha. Mar.

For - ces mys - té - ri - eu - ses, Forces majes - tu - euses, A - mes qui re - vi - vez au sein du Grand Tout,  
Pow - ers mys - ter - i - ous, pow - ers, in - vin - ci - ble, spir - its de - part - ed hence, lost to mort - al sight

f

mf

Jevous é - vo - que! A - mes des corps noyés, â - mes qui con - naissez  
Lo, I call ye! Spir - its of drown - ed men, wraiths of wreck'd mar - in - ers,

f

Viol.

Cor.

du monde sous - marin les ef - frayants secrets, est - ce vous?  
*spir - its who know the dread se - crets of o - cean graves, Are ye here?*

*poco f*  
 Viol. Fl. Cl. Oor. Ob.

A ce boyard muet et blême de terreur, dai - gne - rez - vous montrer  
*Un - to this tremb - ling Prince, pale with ex - pect - an - cy, deign to re - veal his fate;*

*pp* Violo Cor.

*ppp*

(Gazing into the water.)  
 (Elle examine l'eau attentivement)

le sens caché de son ob - scur destin?  
*Lift from fu - tur - i - ty the dark'ning veil.*

*poco sf* *pp* Violo Cor.

Tout dans les airs est tran - quille et pur, u - ne clar - té su -  
*Peace - ful and calm grows the at - mos - phere, 8::: mag - ic - al rad - iance*

*p* *poco sf* *pp*

bli - me s'y ré - pand: les For - ces de la terre ont en - ten - du l'appel.  
*now en - folds it. Spir - its of mys - ter - y, ye have re - plied to me!*

*poco sf* *pp* Ob. Fag.

Prin.ce, ton a-ve-nir se dé-voi-le clai-re-ment: je vois des fi-gu-res aux  
 Highness,yourdesti-ny Clear-ly now re-veals it-self: I see thee,surround-ed by

Ob. Cl.

traits durs et cruels près de toi, prince, je les vois s'ap-procher;  
 false,yet smil-ing, friends; near and near-er they draw on to hem thee in;

Ob. Fag. Cl.

puis les fi-gu-res que tu sais, mon-trent des yeux u-ne  
 Prince, thoudost know these trai-tors well. Now, to a dark, dis-tant

Cl.

rou-te lointai ne... C'est la Vé-ri-té qui s'ex-pri-me. Prin.ce,  
 road they are point-ing... All is clear,the truth is un-fold-ed. Highness,

*p*

Pr. Galit.

Lé Pr. Vas. Gol.

Qui s'exprime?...  
 Fear not, speak!

*accelerando*  
*trm* *trm* *trm* *trm*  
*sf* *sf* *sf* *sf* *sf* *sf*



## Tempo I. Tranquillo.

Martha.  
Mar.

*p*

Bien - tôt va ve - nir la dis - grâ - ce qui te va - dra l'e -  
*I see that dis - grace is ap - proach - ing thee, I be - hold thee*

xil pour tou - jours; — bien - tôt plus d'honneurs, de pou - voir, de ri - ches -  
*ex - iled a - far; — I see thee de - priv'd of thy rich - es and hon -*

ses, on te prendra tout. — Ta gloi - re passé - e, ta scien - ce, ta  
*ours for ev - er - more. — Nor fame in the past nor thy splen - dour, nor*

for - ce, se - ront sans pouvoir — a - lors... le Sort le dé - ci - de. Et  
*e - ven thy wis - dom, can save — thee Prince... Thy fate is de - creed. — Thou shalt*

\*) Si cela est nécessaire, on peut, en commençant sur cet accord, exécuter un demi ton plus bas (en fa # min.) tout ce qui suit jusqu'au signe \*\*  
*When necessary, all that follows this chord until the sign \*\* can be played a semitone lower (in F sharp minor).*



(ainsi de suite)  
(etc.)

tu con-naî-tras le be-soin, la souffran-çe, les pleurs in-cessants du pros  
 know all the pangs and the suf-fring of hun-ger, and feel all the hard-ships of

crit. — Ain-si te se-ra ré-vé-lé — e la Vé-ri-  
 want; — till the bit-ter, un-com-fort-ed tears of ex-ile have

**Allegro moderato.***(Martha retires slowly, looking around her.)**(Marthe recule lentement en regardant autour d'elle.)*

té de cet-te terre..... (Le prince Golitsyne sonne;  
 taught thee what is truth..... entre Varsonoviev)  
*Pr. Galits.* (Prince Galitsin rings. Enter  
*Le Pr. Vas. Gol.* Varsonofiev.)

Va! Au  
 Go! At

**Allegro moderato.**

*mf dim.*  
*trem.*

*(Martha, hearing the Prince's last words hastens away.)**(Marthe entendant les derniers mots de Golitsyne sort précipitamment.)*

\*\*)  
 fond du «marais» qu'on la noie; é-vi-tons les his-toires!  
 once, have her drown'd in "the marsh"; See no scandal is talk'd. (Varsonoviev sort.)  
 (Exit Varsonofiev.)

*p* *morendo*

## Scène III.

Le Pr. Golitsyne seul; puis le Pr. Iv. Khovansky.

## Scene III.

Pr. Galitsin alone; afterwards Pr. I. Khovansky.

Allegro.  $\text{♩} = 144$ .

Pr. Galit.

Le Pr. Vas. Gol.

Et voi - là -  
So - this - is -

Cor.

mon a-ve-nir fa-tal! De mes hanti-ses telle est la cau - se. E - tre sous le  
my fu-ture des-ti-ny! This was the cause of my strange depres - sion. Deg - ra - da - tion,

coup d'u-ne dis-grâ-ce, sen-tir sa dé-ché-ance et sa ru-i - ne! Hier en-co-re j'a-vais  
mis-er - y, a-wait me; my life's am-bi-tion, all my hopes, are ru - ined! Not so long a-go my

foi dans ma - for - tune et cher-chais à ré-no-ver no-tre Rus-si - e, dé-jà des bo -  
for - tunes seem'd as - sur'd, and I dreamt of building up a happier Rus-sia. The Bo-yards ac -

yards j'é-tais le maî-tre, je rap-prochais l'Em-pi-re de l'Eu-ro-pe, c'é-tait pour mon pa-  
*know-ledged me their master; our good re-lations with the states of Eu-ropé en-cour-aged hopes of*

**Recit.**

ys la paix du-ra-ble... Je vo-vais les na-tions me craindre a-lors qu'en  
*last-ing peace for Rus-sia... Western na-tions watch'd and grew re-spect-ful, what time I*

**Più sostenuto.**

tê-te de nos ru-des ba-tail-lons, j'a-vais su vain-cré l'or-gueil de la Po-lo-gne;  
*led our war-worm troops against the Poles, and broke the pride of their in-solent no-bles.*

ou bien, sous Androussow quand j'ar-ra-chais de mains a-vi-des ces no-bles ter-res, du  
*Then, at Androussov, o where, from the grip of greed-y hands, I tore back pas-tures and*

sang de nos a-ïeux en-cor fuman-tes, pour les of-frir en don à la pa-tri-e.  
*fruit-ful fields, re-stor-ing them to Rus-sia, all dyed with blood of those who fell to win them.*

**Meno mosso.** *a piacere*

Tout est ef. fa. cé, rien ne reste. O très saint pays, la rouil. le  
 Soon all will be as dust, for. got. ten. Rus. sia, ho. ly land, how long the

Viol. *pizz. Tr. Cl. Fag.*

*f pp p pp p*

**Allegro moderato.**

*Enter Pr. I. Khovansky.*  
**Le Pr. Iv. Khov. (entrant)**

des Tatars est longue à dispa. raî. tre! Et sans qu'on m'annon. ce, prince,  
 Tartar blight doth o. vershadow thee! I en. ter'd un. announced

**Pr. Galit.**  
**Le Pr. Vas. Gol.**

As. se. yez. vous. (parlando)  
 Pray take a seat.

j'en. tre. M'as. soir! Dieu nous garde!.. Le pourrais. je!  
 Highness. Take a seat! (God preserve us!) Here's a problem!

Tr. Cl. Fag. Cor. Tr. G.-B.

*p p f*

**Moderato.**

Main. te. nant nous n'a. vons plus de pla. ces; tu nous as ra. bais. sés toi. même à  
 Since we are de. priv'd of all our grandeur; Thou thy. self Princere. duced our state, till

Quart. *p legato*

*Pr. Galit.*  
Le Pr. Vas. Gol.

Que dis-tu?  
Come, now, Prince!

*p*

l'hum-ble rang des serfs; où donc m'as-sié-rai-je? Là, ou peut  
now we are but serfs, Where may I be seat-ed? Here? Or per-

Cl. Fag.

*p*

*cresc.*

ê-tre, plus près de la por-te, com-me ta va-le-tail-le et tes la-quis...  
haps, out-side on the door-mat with thy serfs and val-ets? Where is my-place?

*cresc.*

*f*

*Pr. Galit.*  
Le Pr. Vas. Gol.

Que c'est é-tran-ge! Toi, le très riche et très puis-sant Kho-van-sky,  
Prince, it seems strange that thou, the rich and pow-er-ful Kho-van-sky,

*p*

Cor.

*Pr. I. Khov.*  
Le Pr. Iv. Khov.

sur le sort de nos bo-yards tu te la-men-tes. Non, sois sé-rieux, Go-lit-syne!  
should be-wail the fall-en for-tunes of the no-bles. Come, no more sneers, Gal-it-sin!

Fl. Ob.

Quart.

*f*

Fag. Viola.

Te fi - ant à ton heureuse é - toi - le, tu nous li - vres, nous et notre hon -  
 Thou, se - cure in thy suc - cess - ful schem - ing car - ing nought for us or for our

Ob. Cl. Fag.

Viole G-B.  
*p*

*Pr. Galit.*  
 Le Pr. Vas. Gol.

Com - ment?  
 What clerks?

neur, aux ri - res de tous les se - cré - tai - res. Bien, prin - ce, bien,  
 hon - our, made us the sport of ev' - ry clerk - ling. Well, laugh on, Prince,

*mf*

De qui ri - rais - je?  
 Whom should I laugh at?

mais c'est fi - ni de ri - re. Chez les Ta - tars, dit -  
 but thy sat - ire is ill - timed The Tar - tar pro - verb

Cor.  
*p cresc.*

on, tous sont égaux, et pour un rien, on fait couper le cou.  
 says: all men are e - qual. Heads have been known to fall for no great cause.

*f* >

Quoi? Que dis-tu? De-  
Prince, art thou mad? What

Sui-vrais-tu donc l'ex-emp-le des Ta-tars?  
Dost thou pro-pose to cop-y Tar-tar customs?

*sf*

*p*

viens-tu fou... re-viens à toi, Khovan-sky. Veuillez ex-cu-  
words are these? Be calm - er, Khovan - sky! Ex-cuse my

Ha, ha, il ra-ge!  
Ha, ha, I touch'd him!

*sf* *pp*

Cl. Fag.

ser des mots trop brus-ques, prince Khovansky. J'ai pu blesser les bo-yards par des me-  
suddenburst of an-ger, Prince Kho-van-sky. May be, the Bo-yards are of-fend-ed

*Viol. p* *pp*

su-res sou-dai - nes, mais n'e-cessai - res; par e-xem-ple, di-re qu'on t'ou-  
by my stern meas-ures; but they were need-ed; yet 'tis cur-ious that with all these



bli - e, je ne puis l'admet.tre. Comment, toi Khovansky, toi le très riche et  
 chan - ges thou art o - ver - look'd. How then, Prince Khovan - sky, thou, thou the pow - er -

*p* *poco a poco cresc.*

très puissant Khovansky, maî - tre de nos Strel - tsy, les in - vin - ci - bles, toi sou - ve -  
 ful and wealth - y no - ble, lead - er of the fam - ous Streltsy; thou, thou the

rain magni - fi - que, qui vois à tes pieds trem - bler tout Moscou le  
 mag - nate of Moscow, the fore - most gran - dee, be - fore whom all bow their

*p cresc.*

*riten.* *a tempo*  
 front dans la poussière, toi, n'a - voir nul - le part de pla - ce!  
 heads in fear and trem - bling; thou, dost thou speak of be - ing slight - ed!

*Pr. I. Khov.*  
*Le Pr. Iv. Khov.*

*f*  
 Ar - rê - te, prince!  
 E - nough, O Prince!

*rit. colla parte* *a tempo*  
*Ob.*  
*p* *mf pizz.*

Si j'ai su tranquil-le - ment t'enten - dre et te permettre de mé - dire à l'ai - se,  
*Since with pa-tience I have heard thee out, nor checked thee so fur, in thy a - buse and sland-er,*

*p*

(Enter Dositheus who stands fixing Khovansky with his eyes.)  
 (Docithé entre et s'arrête en fixant Khovansky avec insistance.)

à ton tour é - cou - te - moi par - ler sans m'in - ter - rom - pre.  
*now thou must in turn be pa-tient while I tell my stor - y.*

(Galitsin bows ironically to Khovansky.)  
 (Golitsyne fait un salut ironique à Khovansky.)

*sf pp*

Sais - tu le sang qui coule en moi? C'est le sang de Gué - démi - ne!  
*Know'st thou what blood runs in my veins? 'Tis the blood of Ge - de - min!*

*p* Trb. e Cor.

Cl. Fag. Ob. Quart.

Voi - là pour - quoi, moi, je ne puis souf - frir ta suf - fi - san - ce. D'où vient el - le?  
*And there - fore I will not en - dure thy presump - tion and pride. Why so boast - ful?*

Je te le de-man-de: d'où vient el-le? Se-rai-tu fier de  
 An-swer, if thou canst Prince why so boast-ful? By Heav'n thou canst not

ta der-ni-ère guer-re lors-que l'ar-mé-e en mas-ses som-bres, tom-  
 boast a-bout thy late campaign! Be-fore the fight-ing, half thine arm-y had

*Pr. Galit. (with fury)* Allegro agitato. ♩ = 144.  
 Le Pr. Vas. Gol. (avec véhémence)

Quoi? Tu n'as pas à con-trô-ler mes ac-tes!  
 What! Who gave thee the right to judge my act-ions?

bait mourant de faim? C'est trop fort!  
 dropp'd and died of want. Ah, a hit!

*Allegro agitato.* ♩ = 144.

Oc-cu-pe-toi de ce qui te re-gar-de, m'en-tends-tu?  
 My deeds con-cern thee not, med-dle not with me. Be-ware!

Et pour-quoi pas?  
 Was it not so?

Les mêmes et Docithé, derrière la scène les «Vieux-Croyants».

Scène IV.

The same characters with Dositheus; Old Believers behind the scenes.

Moderato.

Pr. I. Khov. (angrily)

Le Pr. Iv. Khov. (avec colère)

Tu in - sis - tes?  
Dost thou threaten?

Doc. Dosi.

Moderato.

O prin - ces, cal - mez - vous, que vo - tre orgueil sa -  
Come, Prin - ces, calm your - selves, con - trol your pride and

Cl. Fag.

pai - se. Vos que - rel - les ne sauvent pas l'Empi - re. En vous la di - vi - ne sa -  
tem - pers. Your di - vi - sions will nev - er save the coun - try. Ask ra - ther that God Al -

ra - ther that God Al -

Più mosso.

Le Pr. Vas. Gol. Pr. Galit.

ges - se a - t - el - le pé - né - tré? Laissons cela, et commençons par re -  
might - y may send ye heav'nly wisdom. Yes, that is well; but first of all let us

Andante.

pre - dre l'objet de no - tre dis - cus - sion.  
go back and seek the aim of our dis - pute?

Doc. Dosi.

Mais ne savez - vous pas ce qui tu - e  
But know ye not, my Princes, What will ru - in

Andante.

*Pr. Galit.*  
*Le Pr. Vas. Gol.*

**P. G. Recit. Allegro moderato.**

Oui, con-naissons nos forces;  
*T'were well to know our strength.*

la Russie, ce qui la ferait vi-vre?  
*Ho-ly Russia and what alone can save her?*

Quel silence!  
*Are ye silent?*

**P. G.**  
**Recit. Allegro moderato.**

**Poco più sostenuto.**

mais où sont el-les?  
*Where lie our for-ces?*

Les nô-tres? El-les nais-sent au  
*Our strength lies in God and our*

**Poco più sostenuto.**

*Pr. Galit.*  
*Le Pr. Vas. Gol. Recit.*

sein de la foi. Oui, c'est in-con-tes-ta-ble; et les au-tres for-ces?  
*fer-vour of faith. Yes, that we take for grant-ed; but what of o-ther for-ces?*

**Recit.**

**Dosi.**  
**Doc.**

Quel-les seraient ces au-tres for-ces, quand les chré-tiens dé-ser-tent leur foy-  
*What o-ther for-ces can be ours, when Christians leave their hearths and homes and*

Pr. Galit.  
Le Pr. Vas. Gol.

er et s'en vont er - rants? Et le gou - ver - nement n'est rien?  
wan - der in di - vers pla - ces? Yes, but the government, what of that?

*pizz.* *mf*

Dosi.  
Doc.

Da - près les temps anciens, d'a - près les vieux li - vres, plus tard vous l'apprendra le peuple...  
Let it be based on the an - cient books and cus - toms; 'tis thus that thou shouldst teach the peo - ple.

*Cl. Fag.* *p*

Pr. Galit.  
Le Pr. Vas. Gol.

Pr. I. Khov.  
Le Pr. Iv. Khov.

Dosi.  
Doc.

Je n'aime guè - re, moi, les temps anciens, j'a - vou.e. Il va vite, hein? On  
Nay! for I have but lit - tle love for an - cient customs. Prince, you move fast! Ah,

*pizz.* *mf*

voit que tu goûtas à l'é - tran - ger d'une au - tre éco - le! Eh bien, di - ri - ge  
now we see the tra - ces of those years of for - eign schooling! Well, Prince. Let loose on

*f*

con - tre nous Té - ou - ta et ses hor - des de pos - sédés; le  
us Te - ou - ta, with his sav - age hordes, like fiends from be - low. The

peu - ple dans les bois se ca - che, par crain - te de vos ré -  
 peo - ple hide in marsh and for - est, be - cause they fear thy re -

Pr. I. Khov.  
Le Pr. Iv. Khov.

Tranquillo.

Cer - tes, c'est vrai, et je l'a - vais bien com - pris.  
 Tru - ly, tru - ly, I my - self can vouch for this.

for - mes.  
forms.

pizz. **Tranquillo.**  
*p* *legato*

J'en parlais sans cesse a - vec cet or - gueilleux, et je lui ré - pé - tais:  
 Of - ten have I rea - son'd with this proud, headstrong Prince; oft have I said to him:

«Prince, respec - te le vieux temps» Mais lui, vois - tu, dé - truit les pla - ces des bo -  
 «Prince, respect the good old days»; but he, thou knowest, des - troy'd "The Book of Ped - i -

yards.  
grees"

*Old Believers (behind the scenes)*

*Les «Vieux-Croyants» (derrière la scène).*

Ten. (au loin, à peine distinct) (*From afar, scarcely audible*)

CORO.

L'hé - ré - si - e, nous la - vons flé - trie et pour - chas - sé - e,  
 We - have tri - umph'd, we have o - ver - come and driv - en - forth, and

Bassi I.

L'hé - ré - si - e, nous la - vons flé - trie et pour - chas - sé - e,  
 We - have tri - umph'd, we have o - ver - come and driv - en - forth, and

Bassi II.

♩ = 100

*pp*

*Dosi.*  
*Doc.*

Prê - tez l'o - reille aux pa - ro - les  
 A - wake, ye deaf, Give ear to the

nous la - vons mise en dé - rou te...  
 driv - en forth the sin of her - es - y

nous la - vons...  
 driv - en forth...

Viol. Fl. Cl.

*pp* *Vel.*

C-B.

*Pr. Galit.*  
*Le Pr. Vas. Gol.*

des croyants mar - chant dans la voie sain - te. Qui sont ils?  
 voice of them who walk in God's own way. Who are these?

Tr. Cl. Ob.

*p*



*Dosi.*  
*Doc.*

Vous, boyards, vous ê - tes beaux par - leurs, rien d'au - tre; voy - ez a - gir ceux - là!  
 Ye, O Boyards waste your time in flow' - ry speech - es, but these are men who act!

Viol. Fl. Cl.  
*pp*

**CORO.**

Ten.  
 Lhé - ré - si - e, nous l'avons flétrie et pour chas - sé - e, nous l'avions mise endé -  
 We - have tri - umph'd, we have o - ver - come and driv - en forth, and driv - en forth the sin of

Bassi I.  
 Lhé - ré - si - e, nous l'avons flétrie et pour chas - sé - e, nous l'avions mise endé -  
 We - have tri - umph'd, we have o - ver - come and driv - en forth, and driv - en forth the sin of

Bassi II.  
 Lhé - ré - si - e, nous l'avons flétrie et pour chas - sé - e, nous l'avions mise endé -  
 We - have tri - umph'd, we have o - ver - come and driv - en forth, and driv - en forth the sin of

(The Old Believers accompanied by a crowd of people, pass by in solemn procession behind the palings of the garden; they bear their  
 (Les «Vieux-Croyants,» accompagnés par la foule, passent solennellement, leur livre sur la tête, derrière la grille du jardin)

Viol.  
*f*

Trb.

rou - te cet - te doc - tri - ne fausse, source im - pu - re de tout mal. L'hé - ré - si - e, nous l'a -  
 her - es - y, — the root - of all the ill worked by — the En - em - y. We have tri - umph'd, we have

rou - te cet - te doc - tri - ne fausse, source im - pu - re de tout mal. L'hé - ré - si - e, nous l'a -  
 her - es - y, — the root - of all the ill worked by — the En - em - y. We have tri - umph'd, we have

books on their heads.)

Pr. I. Khov.

Le Pr. Iv. Khov. *f*

Pr. Galit. (agitated)

Le Pr. Vas. Gol. (inquiet)

Gloire à vous, mes braves, gloire! Qui sont ils donc?  
 Ha, well done my fearless fellows! Who are these folk?

*Dosi.*  
*Doc.*

(*exstatically*)  
(*en extase*)

Lhé - ré - si - e, la doc - tri - ne  
 We have tri - umph'd, wip - ing out the

(*dying away*)  
(*s'éloignant*)

vons — mise en dé - rou - te. Lhé - ré - si - e,  
 o - ver - come and des - troy'd it! We - have triumph'd!

vons mise en dé - rou - te. Lhé - ré - si - e,  
 o - ver come and des - troy'd it! We - have triumph'd!

des Nikoniens par nous fut a - bat.tue, nous a - vons plan - té les vergers du Christ,  
 Ni - konian doct - rine and all her - es - y! We have plant - ed vine - yards for the Lord.

(*distant*)  
(*au loin*)

pour - chas - sé - e, doc - trine im - pure...  
 We - have triumph'd! The root of ill...

pour - chas - se - e,  
 We - have triumph'd!

nous a - vons gar - dé la jus - te foi, pour la gloi - re du Dieu Sauveur, Cré - a -  
 We have kept the one true faith of old, for the glo - ry and hon - our of God who  
 (more and more distant)  
 (à peine distinct)

l'hé - ré - si  
 We have kept the

l'hé - ré - si  
 We have kept the

*Pr. Galit. (with anger)*  
 Le Pr. Vas. Gol. (avec colère)

La secte!  
 Dissenters!

*Pr. I. Khov. (boldly)*  
 Le Pr. Iv. Khov. (hardiment)

*Dosi. Doc.* Bravo! Par nous et le vieux temps, va re - naître la Rus - si - e!  
 Bravo! Rus - sia may yet be saved by us and by the good old cus - toms!

teur du monde!  
 made the world!

*e. faith.*

*e. faith.*

## Les mêmes et Marthe, ensuite Varsonoview.

## Scene V.

The same characters, joined by Martha and Varsonofiev.

Più mosso.

*Martha (running in breathless)***Mar.** (accourant hors d'haleine)

Prin - ce, prin - ce! Ne me fais pas tu - er, dis - lui qu'il m'épargne!  
 High - ness, High - ness! Bid them not to kill me, command them to spare me!

Cl. Ob. Cor.

*Pr. Galit.*  
Le Pr. Vas. Gol.*Pr. I. Khov.*  
Le Pr. Iv. Khov.

Le loup garou! Le loup garou! Qu'as - tu, mon Dieu! Qu'as - tu donc? Mais c'est Mar - the!  
 O, hate - ful witch! O, hateful witch! What ails thee Prince! Why this fear? 'Tis but Marth - a!

ff dim.

*Dosi.*  
Doc.*Martha (recognizing Dosithei)*  
**Mar.** (reconnaissant Docithé)

Fille ai - mé - e, t'est - il ar - ri - vé malheur? Père, oh! Vous!  
 What is wrong with thee? Tell me my daugh - ter dear? Fa - ther, 't is thou?

pp smorz.

Meno mosso.

Au jour tombant je sor - tais d'i - ci mê - me, dans la cour je vois qu'un serf me suit.  
 Just at the gloaming I left Prince Gal - it - sin, but on his threshold there stood a serf.

p cresc.

J'ai bien tôt fait de pen - ser qu'il m'é - pi - e. Vous connaissez les «Marais» de Bel - go - rod;  
 Soon I per - ceiv'd that he fol - low'd me close - ly. When we reach'd Bielgor - od, near to "the Marsh";

sf

près des «Marais» le voi - là qui m'étrangle, di - sant que c'est ton ordre, prince.  
*Quickly he seiz'd me and strove hard to drown me, say - ing thou didst command it. — (to Galitsin)*

**Più mosso.**

Mais grâce à Dieu! ar - rivent les Pé - trovtsy... ils le tiennent là derrière...  
*Heav - en be praised! Just then came the Pet - rov - tsy; in the out - er court they guard him.*

**Tempo I. Martha. Allegro molto.**  
**Mar. Pr. Galit. Oui, je pen - se qu'ils devaient se pro - me - ner... Le Pr. Vas. Gol. Yes! I think that they were strolling out for pleas - ure**

Les Pétrovtsy?  
*The Petrovtsy?*

Vars. Varsoh. *(Enter Varsonofiev in great haste)*  
*(Varsonoviev accourant à toutes jambes)*

Pr. I. Khov. Chaklovi - ty!  
 Le Pr. Iv. Khov. Shaklo - vi - ty!

Les Pétrovtsy?  
*The Petrovtsy?*

Dosi.  
 Doc.

Les Pétrovtsy?  
*The Petrovtsy?*

**Tempo I. Allegro molto.**

Les mêmes et le boyard Chaklovity.

Scene VI.

The same characters, and the Boyard Shaklovity.

Moderato.

B. Shak. (enters through the outer door)

Chak. (entrant par les portes de l'extérieur)

Sei - gneurs!      La tsa - rev - na vous fait sa -  
 My      Lords!      The Tsar - ev - na has bid me

voir ce - ci:      au bourg d'Is - ma - i - low, on lit aux murs      que les Khovansky  
 tell you this:      At Is - ma - il - ov is posted a pro - clam - ation:      "the Kho - van - skys con -

contre les tsars conspi - rent.  
 spire against the Em - pire?"

*Pr. I. Khov.*      *Dosi. (To Khovansky)*      *(To Shaklovity)*  
*Le Pr. Iv. Khov.*      *Doc. (à Khovansky)*      *(à Chaklovity)*

Les Kho - vansky?      Nes - pè - re plus!      Qu'en pen - se le tsar  
 The Kho - van - skys?      A - ban - don hope!      What saith the Tsar

C'est, dit - il, la «Kho - van - chtchina,»      il vous fait -      «cher -  
 He calls it - - "Kho - van - stchi - na"      and com - mands you      "to

Pierre?  
 Pe - ter?

*pizz.*

Moderato e maestoso.  $\text{♩} = 66.$

(All are left standing in perplexity.)  
(Tous restent perplexes.)

cher. >  
search?''  
Ob. Cl.  
p  
pizz.

This system shows the Oboe and Clarinet parts. The Oboe/Clarinet line features a melodic phrase with a slur and a fermata. The piano accompaniment includes a pizzicato line in the bass clef.

Curtain.  
Rideau.  
Viol.  
Cor.

This system shows the Violin and Horn parts. The Violin part has a melodic line with fingerings (1 2 1 2 3 4 5, 4 2 3 4, 2 1 3 4 5) and a slur. The Horn part has a rhythmic accompaniment with slurs and a fermata.

This system shows the piano accompaniment. The right hand has a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with slurs and a fermata.

This system shows the piano accompaniment. The right hand has a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with slurs and a fermata.

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## Acte III.

## Act III.

## Scène I.

Les «Vieux-Croyants»; parmi eux Marthe.

## Scene I.

*The Old Believers; among them Martha.*

(Zamoskvorechié. Le faubourg des Streltsy, en face Belgorod; derrière la partie du Kremlin que baigne la rivière de Moscou. Au loin, en face du spectateur, solide clôture en bois formée d'énormes solives. Derrière la rivière on voit une partie de Belgorod. C'est l'après-midi.)

(Zamoskvorechyé. The quarter of the Streltsy, opposite to Bielgorod, beyond that side of the Kremlin surrounded by the river Moskva. In the background, opposite to the spectators is a solid wooden wall, fastened by huge joists. Beyond the river, a glimpse of Bielgorod. Afternoon.)

Andantino mosso. ♩ = 100.

Piano accompaniment for the first section, marked "Andantino mosso. ♩ = 100." and "pp". The music is in G major and 4/4 time, featuring a steady eighth-note accompaniment in both hands.

Curtain.  
Rideau.

Piano accompaniment for the second section, marked "Curtain. Rideau." and "pp". The music continues in G major and 4/4 time, with a similar eighth-note accompaniment.

Old Believers (Behind the Scenes)

Les Vieux-Croyants.

(derrière la scène.)

(The Old Believers passing through the quarter, accompanied by the crowd.)

Ten. (Les Vieux-Croyants passent par le faubourg, accompagnés de la foule.)

Vocal parts for the Coro section, including Tenor, Bass I, and Bass II. The lyrics are in French and English.

**Ten.** L'hé-ré-si-e nous l'avons flétrie et pour-chas-sé-e, nous l'avons mise en dé-  
We have tri-umph'd, we have o-ver-come and put to flight the E-vil One, and driv-en

**Bassi I.** L'hé-ré-si-e nous l'avons flétrie et pour-chas-sé-e, nous l'avons mise en dé-  
We have tri-umph'd, we have o-ver-come and put to flight the E-vil One, and driv-en

**Bassi II.** L'hé-ré-si-e nous l'avons flétrie et pour-chas-sé-e, nous l'avons mise en dé-  
We have tri-umph'd, we have o-ver-come and put to flight the E-vil One, and driv-en

Piano accompaniment for the Coro section, marked "pizz.". The music is in G major and 4/4 time, featuring a steady eighth-note accompaniment.



rou-te cet-te doc-tri-ne faus-se, sour-ce im-pu-re de tout mal. L'hé-ré-  
 forth his her-es-y, the root-of all the mis-chief born of the En-em-y. We have

rou-te cet-te doc-tri-ne fausse, source im-pu-re de tout mal. L'hé-ré-  
 forth his her-es-y, the root-of all the mis-chief born of the En-em-y. We have

(They appear on the stage.)  
 (Ils arrivent sur la scène.)

si-e nous l'a-vons mise en dé-rou-te! L'hé-ré-si-e,  
 tri-umph'd we have o-ver-come, we have tri-umph'd! We have tri-umph'd,

si-e nous l'a-vons mise en dé-rou-te! L'hé-ré-si-e,  
 tri-umph'd we have o'er-come, we have tri-umph'd! We have tri-umph'd,

nous l'avons flétrie et pour-chas-sé-e, nous l'a-vons mise en dé-rou-te cet-te doc-  
 we have o-ver come and put to-flight the- E-vil One and driv-en forth his her-es-y the

nous l'avons flétrie et pour-chas-sé-e, nous l'a-vons mise en dé-rou-te cet-te doc-  
 we have o-ver come and put to-flight the- E-vil One and driv-en forth his her-es-y the

tri - ne faus - se, - source im - pu - re de - tout mal. L'hé - ré - si - e nous l'a -  
 root of all the mis - chief born of the En - em - y We have van - quish'd all the

tri - ne faus - se, source im - pu - re de - tout mal. L'hé - ré - si - e nous l'a -  
 root of all the mis - chief born of the En - em - y We have van - quish'd all the

(They disappear behind the wall.)  
 (Ils disparaissent derrière le mur.)

vons - mise en dé - rou - tel!  
 false - hoods of the Dev - il!

vons mise en dé - rou - tel! L'hé - ré - si - e....  
 false - hoods of the Dev - il We - have triumph'd!

doc - tri - ne fausse...  
 The root of ill...

pourchassé - e....  
 We - have triumph'd!

(very faint and distant)  
(A peine distinct.)

de tout mal.      en dé - rou - - - tel...  
En - em - y      We have tri - - - umph'd!

en dé - rou - - - tel...  
We have tri - - - umph'd!

*p*

*p*

*p*

*pp*

(The stage becomes gradually empty.)  
(La scène se vide graduellement.)

*pp*

(Martha unperceived remains behind the rest.)  
(De la foule, Marthe se détache inaperçue.)

*ppp*

*p*

*poco riten.*

Scène II.

Chanson de Marthe la Vieille-Croyante.

Scene II.

Song of Martha the Old Believers.

Andante con moto e lamentoso. ♩ = 66.

Martha (Seated on a mound near the house of Prince Andrew Khovansky.)

Marthe. (Assise sur un remblai, près de la maison qu'occupe A. Khovansky.)

Moi, jeu-net-te, j'ai par-cou-ru les hu-mi-des prai-ri-es,  
 I, a thoughtless young maid-en, went Thro' the fields and the marsh-es dank,

les hu-mi-des prai-ri-es, et les champs couverts d'herbes se-ches.  
 Thro' the fields and the marsh-es dank; Thro' the new-mown rush-es and wind-dried bent.

*poco riten.*

(While Martha is singing, Susanna steals in and overhears her song.)  
 (Pendant le chant de Marthe, Suzanne entre inaperçue et prête l'oreille.)

Moi, jeu-net-te, sur les chemins, sans pi-tié pour mes pieds meurtris,  
 I, poor maid-en, grew weak and worn, Cold my feet, and by bram-bles torn.

Ob.  
*dolce*  
*p*

*poco riten.*

la nuit, le jour vers mon ai-mé, je mar-chais... hé-las! ne l'ai pas-trouvé.  
*And all my haste was for love's dearsake, But a-las, my love I could ne'er ser-take.*

*poco riten.*

*a tempo*

Voi-ci jeunet-te qu'à pas de loup, j'ai gagne sa de-meu-re enfin!  
*Ah then, poor maiden, I'd soft-ly creep, Hop- ing still to my dear one's house,*

Cor.

*pizz.*

*poco riten.*

J'ai frappé à sa por-te, j'ai heur-té le marteau qui ré-son-ne:  
*Tap, and tap at his win-dowpane, Stand and knock at the door of my love in vain:*

*a tempo*

Rap-pel-le-toi, ma chè-re à-me, ah! ne sois pas in-fi-dè-le.  
*Don't you re-mem-ber me, O my dear? Ah, has my dar-ling for-got-ten me?*

*a tempo*

*pp*

*poco riten.*

Seu-le pour toi j'ai lan-gui d'amour, tes ser-ments en mon cœur re-te-naient l'es-poir.  
*Thro' the long night have I yearn'd for thee, And my heart has been ach-ing thy voice to hear.*

## Poco meno mosso. Mistico.

Tels les cier - ges du Sei - gneur, tous deux brû - le - rons - u - nis.  
 Like the lights near the al - tar set, Both our hearts in one flame - have met;

*poco riten.*

Dans les flammes du clair bra - sier, vois les âmes qui pas - sent au - tour de nous.  
 All around in the smoke and light, See the souls of the breth - ren go by us in flight.

**Tempo I.**

La jeu - net - te qu'en as - tu fait? Qu'as - tu fait de sa li - ber - té?  
 False, dis - loy - al thou wert to me, Won, and left me a - lone - to die.

**Allargando.**

A ton tour tu sau - ras bientôt sa ven - geance écla - tante et cru - el - le!  
 Faithless lov - er, the time draws nigh, When my vengeance shall fol - low thy cru - el - ty.

## Scène III.

Marthe, Suzanne, puis Docithé.

## Scene III.

Martha, Susanna, afterwards Dositheus.

*Sus.*  
*Suz.* Moderato. ♩ = 112.

Blasphème! Point de par - don pour ton pé - ché. Ah! Vois l'enfer qui  
 Sin! Black and be - yond all par - don - ing! Ah! see, Hell's portals

el - le!  
 Woe - is me!

Moderato. ♩ = 112.

s'ouvre, les démons ri - canent, des flammes rou - ges sé - lan - cent du gouffre af -  
 yawning! See, - the fiends re - joic - ing, where leap the flames ev - er - last - ing; the fumes of

freux qui bouil - lon - ne ardent. Mère, de grâ - ce, dis - moi d'où vient ta peur?  
 pitch and the lu - rid fire! Mother, O why such ter - ror? Con - fide in me.

Pour moi la - vi - e n'est que lar - mes en ce mon - de vide et dé - so - lé.  
 Our - earth - ly - pil - grim - age is spent toil - ing thro' a vale of tears and woe.

\*) Remarque: Au théâtre cette scène peut être retranchée. Dans ce cas, la dernière mesure de la scène II précédente doit remplacer la première mesure de la scène III.

\*) Note: On the stage this scene can be omitted. In this case the last measure of scene II takes the place of the first measure of scene III.

Recit.

(à part) (aside)

Sus. (listening)

Suz. (prêtant l'oreille)

Tempo I.

103

Ma foi, je par-le comme un li-vre!      Qu'entends-je, oh! quel-le fausse-té,  
 (I speak as wise-ly as a book!)      What is this, child! Wouldst thou lie to me?

quel-le du pli-ci-té!      Et que pen-ser de ta cou-pa-ble chan-son d'amour?  
 Wouldst thou seek to deceive?      I heard thee sing-ing to thy-self shame-less songs of love.

Andantino.

Mar. Martha.

Ma chanson tu l'é-cou-tais doné!      Tu ve-nais ain-si mé-pi-er,      par traî-tri-se,  
 Thou didst hear what I sang just-now?      Like a spy, came lurking around.      Like a com-mon

tu voulais ar-ra-cher le se-cret de mon pau-vre cœur!...      Mè-re doulou-reuse,  
 thief you came just to steal from my heart its old se-cret grief!      Ah! poor ail-ing woman!

je n'ai jamais caché au mon-de mon amour, et tu sauras la vé-ri-té en-tière.  
 Ne'er from the world have I con-ceal'd my bit-ter past; nor will I now withhold from thee the truth.



Sus.  
Suz.

Martha (draws nearer to Susanna)  
Mar. (s'approchant de Suzanne)

O Seigneur! Tell me not!  
Tou-te\_ frissonnante à ses aveux, sur mes lèvres je sentais son souffle  
I can ne'er for-get how throbb'd my heart at his vows, low whisper'd, and I feel his

Sus.  
Suz.

Chut, Hush, ah! taistoi! say no more!  
Par ces pa-ro-les que fins-pi-re un démon, Spare me such stor-ies! Would'st thou pol-lute mine ears  
me brûler. kis-ses yet!

Martha.  
Mar.

tu mas in-dui-te en pé-ché! with words by Sa-tan inspir'd!  
Non, mè-re, non, tu mé-cou-teras. No mo-ther, no, on-ly hear me out!

Largo appassionato. ♩ = 48.

Si tu comprenais ja-mais un jour le feu ter-rible qui con-su-me un cœur,  
Hadst thou e-ver known and felt with-in, the an-guish of a soul con-sum-ing love;

si tu de-venais la fem-me qu'on aime et qui se don-ne de tou-te son âme,  
*Hadst thou known how madly men can woo, or giv'n thy-self gladly, count-ing no-cost,*

mè-re, main-tes fau-tes, mè-re, maints pé-chés te se-raient a-lors par-don-  
*sure-ly man-y sin-ners, O Su-san-na, thou wouldst par-don for their suf-fer-*

nés; et toi-mê-me tu par-don-ne-rai, tou-chée en-fin par les an-gois-ses  
*ings. Surely thou wouldst par-don me my sins, for-giv-ing them be-cause my sor-row*

**Allegro moderato.**  
*Suz. Sus.*

**Moderato assai.**

Oh! ma tête! Doux Jésus, oh! ma tête... Quoi, ma rai-son flai-bli-rait - el - le?...  
*Am I wand'ring? Ho - ly Saints am I dream-ing! Am I up-on the verge of mad-ness?*

de l'amour.  
*has been great.*

**Moderato assai.**

**Allegro moderato.**

## Andantino.

Est-ce le diable qui me trouble?... Or can it be the devil tempts me? O Sei-gneur mon Dieu! Help, O help me God!

(Marthe va vers la maison de Khovansky et s'assoit sur le remblai.) (Martha returns to Khovansky's house and scats herself on the mound.)

Rappelle-toi ma chère âme, Don't you remember me, O my dear?

Andantino.

*pp*

Par pi-tié, fais fuir loin de moi le Ten-ta-teur! Je sens un ar- Save me, save me, or e'er the fiend catches me, Lord! My heart is

Oh, ne sois pas in-fi-dè-le; seu-le, pour-toi j'ai lan- O, has my dar-ling for-got-ten me? Thro' the long night have I

(to Martha) (à Marthe) *f*

dent dé-sir de ven-geance me con-su-mer le cœur! Tu... stirr'd to wrath; thoughts of ven-geance des-troy my peace of mind! Thou,

gui d'a-mour, tes ser-ments en mon cœur re-te-naient l'es-poir. yearn'd for thee, And my heart has been ach-ing thy voice to hear.

## Moderato. ♩ = 100.

tu as vou-lu me ten-ter, tu mas por- tempt-ress, hast led me a-stray; thou hast cor-

tée au péché en mon être est entré tout l'es-  
rupt - ed my soul; thou hast wake - n'd in me sev - en

prit du mal. De - vant nos frè - res, qui se - ront  
dead - ly sins! Now, let the breth - ren judge, Yea let the

**Poco agitato.***(Dositheus is seen leaving Khovansky's house.)**(Docithé sort de la maison occupée par Khovansky.)*

ju - ges, tes sor - tiè - ges maudits  
church en - quire as to thy sor - cer - ies.

*(Martha perceiving Dositheus rises and  
Marthe apercevant Docithé, se lève*

je les dé - voi - le - rai; sur un bù -  
I will de - nounce thee, witch! Thou shalt be

*(bois low before him.)  
et s'incline devant lui.)*

cher cré - pitant, je te fe - rai brû - ler!  
judg'd and condemn'd, burnt at the fier - y stake!

Moderato.

*Dosi.* (interrupting Susanna)  
*Doc.* (interrompant Suzanne)

*Martha.*  
*Mar.*

De quoi t'ir - ri - testu?      Pè - re très bon!      Mè - re Suzan - ne      s'est mise en co - lè - re de -  
 Say, why art thou so wrath?      Father come here!      Mother Su - san - na      now is an - gry with me, be -

vant mon discours trop franc pour ses o - reil - les....  
 cause I have spo - ken frank - ly, hi - ding no - thing.  
*Doc. Dosi.*

Et ' quelle ex - cu - se, mè - re?      Par ta co -  
 And where - fore art thou an - gry?      Sure - ly, - Su -

(pointing with tenderness to Martha)  
 (Désignant tendrement Marthe.)

lère in - jus - te      qu'un im - mense or - gueil ins - pi - re      tu viens de bles - ser - le cœur sen -  
 san - na, -      thou art led a - stray by pride.      Why seek - est - thou to wound the

*Sus.*  
*Suz.*

Moi,      me      sou - met - tre, non!  
 Nay,      I      will not give way!

si - ble de - ta -      pau - vre sœur.      Toi?... toi, Suzan - ne?  
 grieving heart of a      sis - ter in God?      Hush!      Hush, Su - san - na!

Bé - li - al s'em - pa - re de ton esprit, c'est l'en - fer lui - mê - me  
 Thou giv - est joy to Be - lial and all his host. Hell it - self gave birth

qui se dé - chaî - ne. Derrière toi des lé - gi - ons de dia - bles  
 un - to - such fur - y! See be - hind thee stand grin - ning legions of dev - ils,

sau - tent, grima - cent et ges - ti - cu - lent! Fil - le in - fer -  
 gnash - ing and wail - ing, danc - ing and howl - ing! O child of

(Susanna runs away in fear)  
 (Suzanne se sauve précipitamment.)

na - le, ar - riè - re! Sup - pô - t de Bé - li - al, ar - riè - re!  
 Be - lial, a - roint thee! Thou spawn of Beel - ze - bub, a - roint thee!

**Moderato.**

(returning)  
 (revenant sur ses pas)

Je crois bien qu'elle court encore!  
 There she goes! Fleeing for dear - life!

Passés directement à la 5<sup>e</sup> mesure de la Scène IV (\*\*)  
 Pass on at once to bar 5 of Scene IV.

Scène IV.  
Marthe et Docithé.

Scene IV.  
Martha and Dositheus.

*Dosi.* (Approaching Martha)  
(\*\*) *Doc.* (s'approchant de Marthe)

Moderato.

Ah! mon en - fant si chè - re,  
Ah, dearest child, have patience.

*mf* *pp*

prendscoura - ge, la Rus - sie attend notre ai - de: sers no - tre cause a - vec ar - deur, sois lui fi - dèle.  
Bear with grief a lit - tle longer, find - ing strength. Soon will our Ho - ly Russia need her daughter's service.

*Martha.*  
*Mar.*

Me voi - ci honni - e, dé - lais - sée!  
Cast a - side, a - bandon'd scoff'd at!

Oui.  
Yes.

Il voulait ma  
And strove to

Par le prin - ce André? Le traître!  
What! Prince An - drew? Be - tray'd thee?

*f* *p* *fp*

*riten.* Andantino mistico.

vi - e:  
slay me.

Tels les cier - ges du Sei - gneur,  
Like the lights at the al - tar set,

Et toi la si - enne!  
And thou, too, child?

*riten.* Andantino mistico.

*f* *p* *pp*

tous deux nous brû-le - rons u - nis, dans les flammes du clair bra-sier vois les  
 Both our hearts in one flame had met; All around in the smoke and light, See the

à mes qui pas-sent au - tour de nous. Brûler... le dur marty-re!..  
 souls of the breth-ren go by us in flight! To burn... hor-ri-ble doom!

*Dosi. Doc. Moderato.*

Non pas encore, co-lombe. Ah! Pè-re! Quelle tor-tu-re que mon a-mour! Nepou-  
 But daughter the time has not come. Ah! fa-ther! Tor-ture un- ending this pas-sion of mine, day and

*pp* *3* *pp* *Martha. Mar. Largo.*

voir ja - mais trou - ver la paix! Il me sem - ble que je dé - so-bé - is, qu'en mon  
 night it - lets me - find no rest; for it seems - that I have bro-ken God's law that my

cœur la tendresse est un cri-me af-freux. S'il est vraiment un péché, pé - re, mon pauvre amour, prends  
 love was a sin - ful, for - bid - den thing. If my poor love then was wrong, Father, if love - is wrong, con -



donc ma vie, elle est à toi, oh, prends la donc; ain - si ma chair mour-ra, mais  
*demn my sin and chas - tize me; O put me to death, for then, in truth my flesh shall*

mon esprit se-ra sauf et libre.  
*per-ish, but my soul shall be saved!*

**Doc. Dosi.**

**Moderato.**

Marthe! Ma pauvre enfant au cœur déchiré! Ne suis-je  
*Martha! My poor unhap-py suf-fering child! I, too, have*

**Moderato.**

pas moi-même grand pécheur! Restons de Dieu es-cla-ves humbles. Viens a-vec moi!  
*sinn'd, and I, too, need forgiveness. Sub-mit our-selves to the will of God. Now, follow me.*

**Poco meno mosso.** *(He leads Martha away, consoling her.)* *(Exit both.)*  
*(Il emmene Marthe en la consolant.)* *(Ils sortent tous deux.)*

Courage, ô ma colombe, qu'ai-mer soit ton partage, le reste, vois-tu bien, pas-se.  
*Have patience daughter dear, be not afraid of loving, all will be well with thee Come, child*

Scène V.  
Air de Chaklovity.

## Scene V.

## Shaklovity's Aria.

Adagio.  $\text{♩} = 63$ .*Shak.* (Enters from the opposite side.)*Chak.* (entre du côté opposé).

Tout est cal - me dans le camp.  
Hush'd the rage of the Streltsy;

Dors, peu - ple rus - se, quand l'heure est gra - ve.  
Sleep, Rus - sian folk, - Though foes are watch - ing.

Ah! mal - heu - reu - se Rus - si - e, mon - pa - ys cher! - Qui, mais qui  
Ah, how un - hap - py thy lot, O my na - - tive land. Rus - sia! Who, who, then

te - saura dé - li - vrer des maux dont tu te meurs? De - vrai - je - voir un jour ton sol - fou.  
may - de - liv - er and lift thee out of thy dis - tress? Ah, will it - be thy fate ere - long - to

lé par l'en-ne-mi? L'Alle-mand cru-el va-t'il sur toi—s'a-bat-tre et t'as-ser-vir?—  
*fall be-fore thy foes? Do the cru-el Germans watch and wait to prof-it by thy fate?—*

*Poco meno lento.*

Ja-dis le joug du Ta-tar fut ter-ri-ble,  
*The Tar-tar yoke man-y years did op-press thee;*

et la main du bo-yard pe-san-te. Plus aujour-d'hui de lourd tribut, plus  
*and the hand of the boyards was hard— Ceased has the Tar-tars' heav-y tax; Ceased*

de Tatars et d'op-pressseurs; et ce-pendant encor, tris-te, tu-souf-fres!  
*has the Boyards ty-ran-ny. But still, thou art distress'd; suf-f'ring, yet pa-tient!*

*ad libit.* **Tempo I.**

O Seigneur, Toi qui vois notre mon-de pé-cheur de-ton ciel in-fi-ni,  
*O, my God, Thou who seest from the boundless ex-panse of Heav'n our sin-ful world;*

Toi qui con - nais les se - crets tour - ments de nos - cœurs meur -  
 Who know - est the se - crets of all mens' hearts, their sor - row and

tris et las, ah! ré - pands sur no - - - tre pa - ys -  
 wear - i - ness, Let thy guid - ing light shine up - on -

ta su - bli - me clar - té, qu'un é - lu, un maî - tre re - don - ne joie et  
 us; have pit - y on Russia. Let there soon ap - pear in our midst one of Thine e -

for - ce au peu - ple qui pleure et qui gémit. O Dieu puissant, absous ses  
 lect, who shall raise our land out of suf - fering. O God of Strength, forgive our

*poco cresc.* *sf* *p*

fautes, é - cou - te - moi: des mains de merce - naires vils, ar - ra - che la Russie!  
 er - rors, and hear my prayer: O, let not Rus - sia fall in - to the hands of ruthless foes!

*ten.* *pp*

Scène VI.

Chaklovity; Streltsy, parmi eux Kouzka, ensuite les femmes des Streltsy.

Scene VI.

Shaklovity; Streltsy, among them Kouzka, afterwards the women-folk of the Streltsy.

Moderato energico. ♩ = 96.

Chak. (prêtant l'oreille). Shak. (listening)

**CORO.**

Ten. *The Streltsy (behind the scenes)*  
 Streltsy (derrière la scène). Le trou.  
 The

Bassi. Eh! quoi, se - riez vous en - gour.  
 To wake the dead would not be

Moderato energico. ♩ = 96.  
 Levez-vous, les gars, de - bout!  
 Get ye up, my lads, a - rouse!

peau s'é - veil - le! Dou - ces bre - bis de nos Kho - van - skyfiers et sa - ges!  
 flock a - wak - ens! Peace - ful, and harm - less lambs of Prince I. van Khovansky!

dis? Levez-vous, allons, Strel - tsy!  
 harder! Come, a - wak - en brave Strel - tsy!

(they come out into the street)  
 (Ils sortent dans la rue.)

Réu - nis - sez-vous, Strel.  
 Now, fall in and march Strel.

(conceals himself in the street)  
 (il disparaît dans une rue)

Vo - tre chanson va soon bien tôt s'in - ter - rom - pre!  
 Sing while you may, soon your day will be o - ver!

La tête vous fait - el - le mal? Auriez - vous le cœur gros?  
 Say, comrade, are you feel - ing fit? How do last night's flagons sit?

tsy!  
 tsy!

mf

*f*  
Ce se-rait mieux d'al-ler vi-der un ver-re.  
*A morning cup would steady me, I'm thinking.*

Mais pourquoi ne pas le-di-re?  
*Well, why not? Lets seek a-tavern?*

Em-plis bien  
*Who's for a*

**Allegro ma non troppo. Marciale.  $\text{♩} = 88$ .**

tout!  
*drink?*

Ah! nul cha-grin, ah! nul cha-  
*Oh, ho! March a-long! All is*

**Allegro ma non troppo. Marciale.  $\text{♩} = 88$ .**

*f pesante*

grin dans le cœur, mais au ven-tre il y a la per-fi-de bois-  
*right there's no-thing wrong; But just here, Last night's beer Makes me feel a-tri-fle-*

Poco più animato.

*f* Ah! \_\_\_\_\_ Ce n'est pas la faute au vin, mais l'i-vresse est dans le vin,  
*Hah!* \_\_\_\_\_ No we must not blame the wine, Drunken-ness lurks in the wine,

son.  
queer.

Poco più animato.

*mf*

hoï, hoï, hoï, hoï, hoï, là, là, là, — hoï, hoï!  
 Hoy, hoy, ho, ho, hoy! Hoy, do not blame the wine!

Tu tom -  
Reel - ing, - fall -

bes, ah! \_\_\_\_\_ tu te co - gnes, Stre - liets.  
ing, Ho! \_\_\_\_\_ Stag - g'ring, sprawl - ing on we - go!

Lais - sez le tout seul, ô bons chré - tiens, qu'il  
 Let him sleep a - while, good Chris - tian folks, Just

Hoï, hoï, du cou - rage! Hoï, hoï, sois vail - lant! Lè - ve -  
 Hoy! hoy! don't be beat! Hoy hoy! find your feet! For your  
 dor.me le Stre - liets.  
 let him sleep it off.

*f m.g.* *f* *m.g.* *f*

toi de ter.re, tu n'es pas su - perbe ain.si, Stre.liets! Har - di, bri - se tout,  
 couch at present, Must be far from pleasant. Ho, Strel.ets! Set the town a - fire,  
 Hoï!  
 Hoy! Il se - drès -  
 Now he's wak -

*f p* *f* *ff* Cor.



har - di, détruis tout, par ta for - ce et par ta vo - lon -  
rav - age and des - troy; Work your will, my jol - ly fel - lows!

se, hoï! Il s'ex - ci - te le Stre -  
ing, Hoyl Now he's mak - ing a -

té; les vols et lar - cins de tes en - ne - mis, leurs his -  
Hoyl If a grudge you bear, To some neighbour there, Theft or

liets; pour par - tir du pied gau - che il se - sou -  
move! Up - he - gets, First he sets, Down his left -

toires et can - cans qu'il n'en reste rien! —  
gossip, now re - pay, There's no need to spare! —

lè - ve - leur - de - ment, hoï! —  
leg, Then his right peg Hoyl! —

## Poco stringendo.

*f* unis.

Or mon cher Streliets, toi par - ti, mon brave, voi - là  
 How you march, Streliets! How you march, old fel - low! Now the

*f*

## Poco stringendo.

8.....

*ff*

## Animato assai.

unis.

tout Mos - cou pri - vé de dé - fen - se. Ah! Ah! Streliets!  
 row be - gins in the town of Mos - cow. Oh, ho! Now then

## Animato assai.

8.....

Ah! vieux luron! Sans trê - ve mon - te la gar - de;  
 March bul - ly men! Have no fear and nev - er flinch - ing,

8.....

Veil - le, veil - le sur l'em - pi - re. - Hoï, Stre - liets!  
 Watch o'er Rus - sia, Guard the Em - pire. Ho, now then!

8.....

When performed apart from the opera the chorus ends here.  
 Fin pour l'exécution isolée de ce chœur.

Hoï, vieux lu - ron! Hoï, hoï!  
 March, bul - ly men! Hoy, hoy!

8.....

Vivace.  $\text{♩} = 104$ .

*Streltsy women.*  
 Sopr. Les femmes des Streltsy.

(Enter the Streltsy women in haste, who attack their men-folk.)  
 Alti. (Les femmes des Streltsy arrivent en courant et se précipitent sur leurs maris.)

Ah! les vau - riens mau -  
 Oh, good for - no - things,

Ah!  
 Oh

Vivace.  $\text{♩} = 104$ .

*p cresc.* *f*

dits, les bru - tes! Ah! les pour-ceaux, vo - yez comme ils sont saouls! Tout, à ceux-là,  
*a fine pack of swine, Oh, shameless spend-thrifts, and all drunk as lords! None dares scold you!*

les affreux bandits! Ah! se saouler ain - si! Tout, à ceux-là,  
*good for - no - things, Oh shameless spend - thrifts, None dares scold you!*

tout est permis. Ils ou - bli - ent leurs fem - mes, leur - fa - mil - le,  
*None dares hold you! Homes and chil - dren de - sert - ed, wives and ba - bies*

tout est permis.  
*None dares hold you!*

Sopr. I. ils dé - laissent leurs pe - tits en - fants qui crè - vent  
*left to starve, Wives and ba - bies, all are starv - ing!*

Sopr. II. ils dé - laissent leurs malheureux pe - tits en - fants qui crè - vent  
*left to starve, lit - tle ones starv - ing, ba - bies, all are starv - ing!*

Alt. I. leurs en - fants qui crè - vent  
*ba - bies, all are starv - ing!*

Alt. II. leurs malheureux en - fants qui crè - vent  
*lit - tle ones starv - ing all are starv - ing!*

*mf cresc.*

## Sopr. I. Les femmes des Streltsy.

Ah! \_\_\_\_\_ Ah!  
Oh \_\_\_\_\_ Oh

Ah! les vau - riens mau - dits, les bru - tes! Ah! les pour - ceaux, vo -  
Oh, good - for - no - things, a fine pack of swine! Oh, shameless spend - thrifts,

Ah! \_\_\_\_\_ les af - freux ban - dits! Ah!  
Oh \_\_\_\_\_ good for no - things! Oh

Tén. Streltsy.  
Les Streltsy.

Quel - le fu - reur prend - il aux fem - mes? El - les de - vien - nent  
Why are the wo - men all gone fran - tic? Come here to vex us

Bassi.

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Nul - le  
You \_\_\_\_\_ You \_\_\_\_\_ Shame - less

yez comme ils sont saouls! Tout, à ceux là, tout est permis! Nul - le  
and all drunk as lords! none dares scold you! none dares hold you! Shame - less

— se saouler ain - si! Tout, à ceux là, tout est permis! Nul - le  
— shameless spend - thrifts! none dares scold you! none dares hold you! bear - ing

fort gé - nan - tes! El - les ju - rent, pren - nent  
and up - braid us? Scold - ing jaw - ing bear - ing

Sopr.  
 hon - - - tel. Les af - freux bandits, les dam -  
 to - - - pers, Oh you vag - a - bonds, Oh you

Alti.  
 les ar - mes.  
 weap - - ons too!

nés vauriens! I - - vro - gnes! I - - vro gnes!  
 prod - i - gals! Tip - - sy sots, swine, drunkards!

(backing away from the women)  
 (s'écartant des femmes)

Fem - mes, fer - mez vos gueules!  
 That's e - nough, stop your row, wives!

## Scène VII.

Les mêmes et le Clerc.

Scene VII.

The same joined by the Scrivener.

Moderato, ma poco agitato. ♩ = 88.

*(The Scrivener behind the scenes screaming with terror, as though crying for help.)**(Le Clerc derrière la scène crie de frayeur comme s'il appelait à son secours.)*
*The Scriv. (Enters breathless.)*

Le Clerc (entrant tout essoufflé).

Mal - heur affreux,  
Woe's me, a las!

oh! quel malheur! Non, plus de force! Oh! je me meurs!  
O, woe is me! No, I'm exhaust.ed! Oh! I'm halfdead!

Ten.

Quel le es - pè - ce d'a - ne! On a du pour sûr, te bat - tre!  
Now you fool, what this? Sure - ly you have had a thrush - ing!

Bassi.

Brai - re de la sor - te! Peur i - dio - te!  
Now, what's this you id - iot? See, he's trem - bling!

CORO.

Sopr.  
Oh! quel effroi! On ne m'a pas battu,  
O, ter-ri-ble! No one be-la-bour'd me—

Alti.  
Il gre-lotte à per-dre ha-lei-ne!  
Shaking so, he scarce can breathe.

Ten.  
Au-rait-il la fièvre?  
Like a man with a-gue!

Bassi.  
C'est bien fait pour toi, stu-pi-de!  
Serves him right the stupid fel-low!

Ten.  
non, ni même se-coué, on n'a pas souillé mon o-reil-le ni ma bouche.  
No, no one has injur'd me; No one call'd me names, or of-fend-ed my hearing!

Bassi.  
Qui  
And  
p



dia-ble a bien pu te don-ner la fâ-cheuse i - dée de ve-nir nous con-ter - tes sor-net - tes?  
*what made you hit on the bright clev-er no - tion of run-ning to tell us this won - der-ful rig-marole?*

Recit.  
*The Scriv.*  
*Le Clerc.*

a tempo

Je m'embrouille, la mort m'effraie! Je me mo - que de tout, puis - que je vais mourir,  
*Fear con-fus'd me, death scared my wits! But it now matters not, since I must die so soon.*

*f* *mf*

la vé - ri - té sa - chez - la bien - vi - te: les reîtres viennent!  
*On - ly a word, friends be - fore I per - ish: I saw the troopers,*

**CORO.**

Ten. *Ils viennent, ils courent!*  
*rid-ing full-tilt this way!*

Bassi. *Les reîtres?*  
*The troopers?*

*E - coutez!*  
*Let me speak!*

*Les reîtres?*  
*The troopers?*

*ff* *Trb.*

The Scrv.  
Le Clerc.

J'é-tais au travail près de Ki-tai-go-rod, pour le ser-vi-ce d'u-ne noble cau-se,  
 While I was at work in the Kit-ai-gor-od, en-gag'd up-on an hon-our-able du-ty,

jé-cri-vais un bil-let, y mettant mon â-me pour Dieu, pour le sa-lut des or-tho-do-xes,  
 con-coct-ing a letter with my heart and soul for the Lord's sake, and for the wel-fare of the Faith-ful...

Tempo giusto. ♩ = 100.

quand... j'écoute: des che-vaux ap-  
 Hist. Hark-en! Dis-tant, meas-ured,

pro-chent, hen-nis sent, piaf-fent;  
 tramp-ing, of hor-ses; neigh-ing;

bruits de lan-ces, de cui-ras-ses, puis un  
 clash of sa-bres; ring of steel and sav-age

cri...  
Ten. cries...

**C O R O.**

On te cherchait sans dou.te. On a.vait peur de  
Doubt - less 'twas you they wanted! Fright - en'd of you, my  
Bassi. *f*

Pour te sai - sir peut - ê - tre,  
Want - ed to take you captive!

toi! On vou - lait d'assaut t'em - por - ter, te prendre.  
cock! Yes, you may de - pend on't, 'twas you they wanted!

hom - me ter - ri - ble!  
scared by the Scriv - 'ner!

*The Scriv.*  
*Le Clerc.*

Pres - qu'ar - ri - vés de - vant  
When they ar - rived near to

*pp*

Bel - go - rod, tout pres du fau.bourg des Streltsy, — les voi.là, les là - ches  
Biel - gor - od, to the part where you Strel - tsy are quarter'd, straight they fell, without com.

*poco a poco* *cresc.*

sans pitié, qui ont en-tou-ré vos en-fants et vos fem-mes....  
 pas-sion on wo-men and chil-dren, and sur-round-ed them.—

**CORO.**

Ten. *ff* Non, — non, c'est faux! Men-son-ge!  
 Lies, — wick-ed lies? All falsehoods!

Bassi. *ff*

*sf* *ff* *sf*

*The Scriv.*  
*Le Clerc.*

Puis sont venus à leur ai-de, on ne sait d'où, les Pé-  
 Sud-den-ly came to as-sist them-sprung who knows whence?- the Pet-

Fl. Cl. Ob.

*p* *poco* *a*

trov-tsy et la lut-te à l'in-stant commen-ça. — Hé-las, les Streltsy ont suc-com-bé...  
 rov-tsy, at full speed; then the fight-ing be-gan! — Woe's me! Your side was beaten back!

*poco* *cresc.* *f*

**CORO.**

Sopr. Mal. heur sur nous!  
Lack - - a - day!

Alti. Mal. heur sur nous!  
Lack - - a - day!

Ten. Mal. heur sur nous!  
Lack - - a - day!

Bassi. Mal. heur sur nous!  
Lack - - a - day!

*p* *f dim.*

Mal. heur sur nous! Hon.te! Honte!  
Lack - - a - day! Woel! Woel

Mal. heur sur nous! Hon.te! Honte!  
Lack - - a - day! Woel! Woel

*f dim.*

*The Scriv.* *Recit.* *(sneaks out unnoticed)*  
*Le Clerc.* *(Il disparaît à la dérobée.)*

Et nous, sain et sauf, sans at - ten - dre fi - lons vi - te. Pftt!  
And now, for the good of my health, I'd bet - ter run! Phwitt!

*pp*

Streltsy avec leurs femmes, Kouzka; ensuite le Prince Iv. Khovansky.

Scene VIII.

The Streltsy and their women-folk; afterwards Prince I. Khovansky.

Allegro moderato.

Kouzka.  
Kouz.

Strel - tsy! De - man - dons, au pè - re ce qu'il pense des his - toi - res ra - con -  
 Strel - tsy! Ask our cap - tain whether this is true; or if that in - fern - al

Quart.  
Cor. e Tr.

*f* *mf*

té - es par le clerc sur les reîtres et les Pé - trov - tsy. Di - tes?  
 Scriv'ner lied a - bout for - eign troopers and the Pet - rov - tsy. Ask him?

Sopr.  
Alti.  
Ten.  
Bassi.

Demandons!  
Ask him!

Demandons!  
Ask him!

*f* *p*

Choeur.  
Ten.  
Bassi.

Andante mosso. ♩ = 80.

Pè - re, pè - re, montre -  
 Cap - tain fa - ther, hith - er

pizz. *p* *mf*

Viol.  
Andante mosso. ♩ = 80.

Sopr.  
Pè-re, pè - re, montre - toi, par - le - nous,  
Cap-tain fa - ther, come to us, come to us!

Alti.

Ten.  
toi Pè-re, pè - re, montre - toi, nous t'appe-lons. —  
come! Cap-tain fa - ther, come to us! We want thee here!

Bassi.

Ob.  
Cl.  
Viol.  
Fag.  
Trb.

Pè - re, pè - re, en.tends - nous!  
Cap - tain fa - ther show thy - self!

Pè-re, pè - re, en.tends - nous!  
Captain fa - ther show thy - self!

pizz. p

Sopr. *f* Pè - re, pè - re, pè - re, tes en -  
 Aiti. *f* Cap - tain fa - - - ther, fa - - - ther, show thy -

Ten. *f* Pè - re, pè - re, montre - toi. Pè - re, ré - ponds -  
 Cap - tain fa - - - ther, hith - er come.

Bassi. *f*

Ob. *f*  
 Cl. *f*  
 Fag. *f*  
 m.g.

fants te de - mandent, Pè - re, pè - re, montre - toi. —  
 self! We are calling Cap - tain fa - ther come to us! —

nous! Noust'appe - lons. Pè - re, pè - re, montre - toi. —  
 We want thee here. Captain fa - ther, come to us. —

Tr. *f*  
 Trb. *f*  
*p*

**Poco meno mosso.**

(Pr. I. Khovansky shows himself at the upper story of the house, and then descends to the steps.)  
 (Le prince Iv. Khovansky se montre sous l'auvent de la maison et descend sur le perron.)

*p*  
*dim.*  
 pizz.



Poco più mosso.  
Pr. I. Khov.  
Le Pr. Iv. Khov.

Bonjour, mes braves, que le Seigneur vous garde!  
*Goodmorrow, children, I wish you all good morrow!*

Qu'il te— don-ne, pé - re, bon-heur et lon-gue  
*We wish you joy and glo - ry, pros-per - i - ty and*

Qu'il te— don-ne, pé - re, bon-heur et lon-gue  
*We wish you joy and glo - ry, pros-per - i - ty and*

Poco più mosso.

De - mandez-vous mon ai-de? Un mal-heur soudain vient - il de vous at-teindre?  
*Where-fore this call up - on me? Has mis - for - tune fall - en on you un - a - wares?*

vi - e!  
*long life!*

vi - e!  
*long life!*

*sf* *p*

## Tempo I.

*f*  
Contre eux?  
Against them?

Les reî-tres et les Pé-trovtsy nous at-ta-quent.  
The troopers and Pet-rov-sty have ar-rived!

Les reî-tres et les Pé-trovtsy nous at-ta-quent, mène-nous contre eux!  
The troopers and Pet-rov-sty have ar-rived! Lead us against them!

*ff*

## Tempo I.

Fl.  
Viol.  
Trb.

*ff* *ff* Trb. *fp*

## Molto Andante. ♩ = 58.

## Le Pr. Iv. Khov. Pr. I. Khov.

Qu'il vous souvien - ne du temps où, marchant dans le sang nous sù - mes pro - téger Mos -  
Do ye re-mem - ber, my men, the time we marched in blood to res - cue Mos - cow from the

Viol:

cou contre les traî - tres. Or aujourd' hui, c'est dif fé - rent: crai -  
clutches of the trai - tors? But now, take heed! All now is changed:

gnez le tsar Pierre! Dans vos maisons tranquillement allez atten - dre l'ar-rêt qu'il dic - te...  
 Hon-our Tsar Pe - ter! Go home, remain in doors; there a-wait in qui - et his fin-al judg - ment.

(Exit.)  
(Il sort.) *Andantino.* ♩ = 72.

A - dieu, — a - dieu. —  
 Fare-well now, Farewell. —

Choeur. *(a capella)*  
*mf* — *p*

Ô Dieu bon! Que l'en-ne-mi s'é-loi-gne, qu'en nos de -  
 O Lord God, let not our foes o'er-come us, but give us

Ô Dieu bon! Que l'en-ne-mi s'é-loi-gne, qu'en nos de -  
 O Lord God, let not our foes o'er-come us, but give us

*mf* — *p*

*mf* — *p*

*mf* — *p*

*Andantino.* ♩ = 72.

*poco a poco rit.* *pp* The Curtain falls slowly.  
 Le Rideau s'abaisse lentement.

meu-res la paix des - cen - de, par ta mi - sé - ri - cor - de.  
 peace in our hou - ses. Hear us Gra - cious Lord, and show mer - cy.

*pp* *pp*

meu-res la paix des - cen - de, par ta mi - sé - ri - cor - de.  
 peace in our hou - ses. Hear us Gracious Lord, and show mer - cy.

*pp*

*poco a poco rit.*

*pp* Timp.

Acte IV.  
Act IV.  
TABLEAU I.  
TABLEAU I.

Scène I.

Le prince Ivan Khovansky, filles de chambre et domestiques.

Scene I.

Pr. I. Khovansky, serving maids and attendants.

Largo. M. M. ♩ = 72.

Viol.

Vcl.

Fl.

Cl.

mf

pizz.

pp

Curtain.  
Rideau.

(A richly furnished dining-hall in the residence of Pr. I. Khovansky, on his estate, the Prince is at table. On one side of the apartment are gathered the serving maids who entertain him with their songs.)

(Une salle à manger richement meublée dans les appartements du Prince Iv. Khovansky en sa propriété. Le Prince Khovansky est à table, sur le côté de la salle se tiennent les filles de chambre qui le distraient par leurs chants.)

Sopr. Les filles. Serving Girls.

CORO.

Alti.

f

pizz.

p

Sur la ver-doy-an-te ri-ve, Moi le bra-ve je dor-mais. Quand j'ou-  
Down be-side the meadow brooklet, There a hand-some swain once slept. When he

is la\_ voix d'u.ne fil.le, Hors ma cou.che je sau - tai. Hors ma cou - che je sau -  
 heard the voice\_of a maiden, Quick\_ly from his couch he leapt, Quick\_ly from his couch he

tai, Pro.pre.ment je me la - vai, Me la - vai, puis, bien vè - tu, Vers la\_ belle je\_cou -  
 leapt, Wash'd him - self so clean and sweet, Wash'd and made him - self so neat, Ere he went the maid to

*Pr. I. Khov.*  
*Le pr. Iv. Khov.*

*Allegro moderato.* (parlando)

Pour - - quoi ce chant fu.nè-bre? Dieu nous garde!  
 Your song is mel - an.chol-y. (God pre-serve us!)

rus. Vers la belle je\_cou\_rus...  
 meet, Ere\_he went the maid to meet.

*Allegro moderato.*

Cor.

*f* Trb. e Cor.

On croirait vrai - ment que vous por - tez un mort en ter - re. Bien  
*Why, you might be bear - ing some poor corpse to its last dwell - ling. 'Tis*

ra - re dans no - tre Russi - e de - vient la joie; la  
*true that life just now in Rus - sia is far from gay; there's*

vie est as - sez lourde et som - bre sans vos jé - rémia - des de fem - mes.  
*not much joy a - mong us; so, wo - men, spare us such dit - ties, de - press - ing;*

D'a - bord les plain - tes sont lou - ches. Dieu nous garde!  
*of weep - ing and wail - ing there's plen - ty. (God preserve us!)*

*p(parlando)*

Recit.

Chan - tez - moi donc a - vec en - train re - frain plus gai, vous mien - tendez?  
*Now, sing a live - ly danc - ing - song, with chor - us. Do you hear me, girls!*

a tempo

*f*

Ce qu'il dé-si-re?  
I've told you girls.

**CORO.**

Sopr. *f*  
Que dé-si-re le bo-yard prin-ce?

Alti. *f*  
Please say what it should be, your High-ness!

a tempo

Fl. Cl. *f*

Cor. *f*

*sf*

*f*

Don-ner en-cor des or-dres?  
Well, speak out! What is your choice?

*p*

Que comman-de le bo-yard prin-ce?  
We will sing what your High-ness wish-es!

*p*

Ob. *p*

Fag. *p*

*poco sf*

Que chu-cho-tez-vous? Qu'on chan-te!  
Why this whis-per-ing? Sing, girls!

L'heidoutchok, l'heidoutchok? \*)  
Haï-du-chok, Haï-du-chok?

L'heidoutchok?  
Haï-du-chok?

*sf* *pp*

Haïdouchok, dim. of Haïduk, a mercenary soldier.  
\*) L'heidoutchok: le petit heïduque.

Allegro scherzando. ♩ = 120.

*f*

Tard au soir quand tout sommeil.le, A .vec moi la\_ flamme veil.le, Heï - douk,  
 Late one night a maid sat yearning, All her wax - en - can.dles burn.ing, Haï - duk,

Allegro scherzando.

*pizz.* *p* *Cor.* *Cl.*

(they dance)  
(Elles dansent)

heidoutchok, A .vec moi la\_ flamme veil.le. Tard hélas, la flam.me brû - le,  
 Haï .du .chok! All her wax .en - candles burning, All her wax - en can - dles burn - ing!

*Cor.* *Fl.* *pp* *Viol.*

*f*

Har - di! Voi - là!  
 Bra - vol! That's right!

La chan.del - le va mourir. Heï - douk, heï .doutchok, La chan.del - le  
 Tho' her lights grow faint and dim, Haï - duk, Haï - du .chok! Tho' her lights grow



va mou-rir. La chandel-le se con-su-me, Mon a-mi-va-til ve-nir?  
*faint and dim, Tho' her lights grow faint and dim, Still the maiden waits for him.*

Heï - - douk, heï - dout - chok, Mon a - mi - va - til ve - nir...  
*Heï - - duk, Heï - du - chok! Still the maid - en waits for him...*

*(Entre Varsonoview.)*  
*(Enter Varsonofiew.)*

*cresc.*

**Scène II.**

Le prince Ivan Khovansky, Varsonoview, les filles de chambre et les domestiques.

*Scene II.*

*Pr. Ivan Khovansky, Varsonofiew, the Serving Maids and attendants.*

Moderato assai.

Le pr. Iv. Khov. Pr. I. Khov.

Qu'est - ce donc? O - ser en - trer i - - ci?  
*What is this? How dar'st thou in - ter - - rupt?*

*Vars. Varson.*

Le prince Go - li - tsyne or - don - ne de te dire: prends garde à toi, prin - ce!  
*Prince Gal - its - in, com - mand - ed me to say: "Prince, have a care, heed me!*



*mf*

Il veut ef - frayer un prin - ce!... La Po - lo - gne bou - ge! De -  
*Galits - in seeks to prove me!... "The Poles are ri - sing! To*

*p*

bout, Khovansky!... Lut - tons aussi. Eh! Qu'on le livre aux serfs!  
*arms Khovansky!... Be on your guard! Well! Take him to the grooms,*

Que force hon - neurs on lui pro - di - gue. Ver - sez le miel!  
*and bid them en - ter - tain him free - ly. Broach some mead!*

*(exit Varsonofiev)*  
*(On emmène Varsonoview.)*

Et vous, rentrez vi - te dans vos chambres; pla - ce pour mes Per - sanes!  
*And you, women, get you to your quar - ters. Now send my Per - sians here!*

*p* *sf* *Cor.* *p*

**Adagio.**

*(Enter the Persian slaves of Prince Khovansky.)*  
*(Entrent les esclaves persanes du pr. Khovansky.)*

*Fl.* *Cl.* *Ob.* *Fag.* *sf rit.* *pp.* *pizz.*

## Scène III.

Les mêmes et les esclaves persanes de Khovansky.

## Scene III.

*The same, with Khovansky's Persian slaves.*

## Danse des Persanes.

*Persian Dance.*Adagio.  $\text{♩} = 58.$ 

Cor, ingl.

First system of the musical score for the Cor Anglais. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The treble staff features a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of the musical score for the Cor Anglais. It continues the melodic and harmonic material from the first system, maintaining the same key signature and time signature. The treble staff continues with its melodic line, and the bass staff provides accompaniment.

First system of the musical score for the Violin. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The treble staff features a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of the musical score for the Violin. It continues the melodic and harmonic material from the first system, maintaining the same key signature and time signature. The treble staff continues with its melodic line, and the bass staff provides accompaniment.

Third system of the musical score for the Violin. It continues the melodic and harmonic material from the previous systems, maintaining the same key signature and time signature. The treble staff continues with its melodic line, and the bass staff provides accompaniment.

Poco più mosso.

*cresc. poco a poco*

The first system of the piano score consists of two staves. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature is two sharps (F# and C#).

*rallent.*

*f* *pp*

The second system continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a dynamic shift from *f* to *pp*. The tempo marking *rallent.* is present above the staff.

Tempo I.

Viol. Fl. Ob.

*p*

The first system of the woodwind score shows the Violin, Flute, and Oboe parts. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The dynamic marking *p* is at the beginning.

*p* *pp*

The second system continues the woodwind parts. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The dynamic markings *p* and *pp* are present.

*p* *pp*

The third system continues the woodwind parts. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The dynamic markings *p* and *pp* are present.

*p* *pp*

The fourth system continues the woodwind parts. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The dynamic markings *p* and *pp* are present.

Più mosso.

Cl.  
Cor.

The first system of the score features a Clarinet (Cl.) and Cor Anglais (Cor.) part. The Clarinet part is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. This sequence is repeated, with the second and fourth iterations marked with a '3' and a slur, indicating a triplet. The Cor Anglais part is written in a bass clef and consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

The second system continues the Clarinet and Cor Anglais parts. The Clarinet part features a melodic line with eighth notes and slurs, including triplet markings. The Cor Anglais part continues its eighth-note accompaniment. The system concludes with a double bar line and a key signature change to one sharp (F#).

Vivo. ♩ = 152.

Ob.

The first system of the second section is for the Oboe (Ob.). The tempo is marked 'Vivo' with a quarter note equal to 152 beats per minute. The music is in a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with a steady eighth-note accompaniment in the bass clef.

The second system of the Oboe part continues the melodic and accompanimental lines. It includes triplet markings and slurs over the eighth-note passages.

Viol.  
Fl.  
Ob.  
Arpa

The third system introduces the Violin (Viol.), Flute (Fl.), Oboe (Ob.), and Arpa. The Violin part is in a treble clef with a key signature of one sharp (F#). The Flute and Oboe parts are also in a treble clef. The Arpa part is in a bass clef. The Violin and Flute/Oboe parts play a melodic line with eighth notes and slurs. The Arpa provides a steady eighth-note accompaniment.

Cor.

The fourth system features the Cor Anglais (Cor.) part. It is written in a bass clef with a key signature of one sharp (F#). The part consists of a steady eighth-note accompaniment, similar to the one in the first system. It includes triplet markings and slurs.

Molto vivace.

First system of musical notation for piano. It consists of two staves: a treble staff and a bass staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is 'Molto vivace'. The first measure is marked with a forte 'f' dynamic. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. There are various articulation marks such as accents and slurs throughout the system.

Second system of musical notation for piano. It continues the piece with two staves. The dynamics fluctuate between 'f' and 'sf' (sforzando). The rhythmic complexity remains, with prominent triplet figures in both hands.

Third system of musical notation. The piano part continues on two staves. A violin part, labeled 'Viol.', is introduced in the upper right of the system. The piano part features a 'p' (piano) dynamic marking. The violin part has a melodic line with slurs and accents.

Fourth system of musical notation. The piano part continues on two staves. Above the piano staves, woodwind parts for Flute (Fl.) and Oboe (Ob.) are indicated. The piano part has a 'p' dynamic marking. The woodwinds and strings have melodic lines with various articulation marks.

Meno mosso sostenuto. ♩ = 100.

Fifth system of musical notation for piano. It consists of two staves. The tempo is 'Meno mosso sostenuto' with a tempo marking of ♩ = 100. The music is characterized by dense, sustained chords in both hands, creating a thick texture. The dynamic is marked 'f'.

Molto vivace.

Sixth system of musical notation for piano. It consists of two staves. The tempo returns to 'Molto vivace'. The music is more rhythmic and active than the previous system, with dynamic markings of 'f' and 'sf'. It features complex rhythmic patterns and triplet figures.

First system of musical notation, featuring piano accompaniment with treble and bass staves. The music includes dynamic markings such as *sf* and *f*, and a triplet of eighth notes in the right hand.

Second system of musical notation, including piano accompaniment and two violin staves labeled "Viol.". The piano part features dynamic markings like *sf* and *p*, and a triplet of eighth notes. The violin parts have a *p* marking.

Third system of musical notation, featuring woodwind parts for Flute (Fl.) and Oboe (Ob.). The notation includes various note values and rests.

Meno mosso sostenuto.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The vocal line starts with the syllable "ci" and includes a *p* dynamic marking. The piano accompaniment consists of rhythmic patterns.

Fifth system of musical notation, featuring piano accompaniment with treble and bass staves. The piano part continues with rhythmic patterns and dynamic markings.

Sixth system of musical notation, featuring piano accompaniment with treble and bass staves. The piano part includes triplet markings and dynamic markings like *p*.



Più mosso.

First system of musical notation for piano. It consists of two staves, treble and bass. The music features a complex rhythmic pattern with many triplets, indicated by the number '3' above groups of notes. The tempo is marked 'Più mosso'.

Second system of musical notation for piano, continuing the complex rhythmic pattern with triplets from the first system.

Third system of musical notation. The top staff is for Trumpet (Trb.) and the bottom staff is for piano. The tempo is marked 'p' (piano). The music is in a more melodic style with some slurs.

Fourth system of musical notation for piano, continuing the melodic line from the previous system.

Fifth system of musical notation. The top staff is for strings (Tr. e Viole.) and the bottom staff is for piano. The tempo is marked 'poco riten.' (poco ritardando) and 'Adagio'. The key signature changes to two sharps (D major or F# minor). The music is slower and more melodic.

Violet Fl.

Sixth system of musical notation. The top staff is for strings (Tr. e Viole.) and the bottom staff is for piano. The music continues with a melodic line in the strings and a rhythmic accompaniment in the piano.

First system of musical notation for piano, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of flowing sixteenth-note passages in both hands, with some notes beamed together and slurs over phrases.

Poco più mosso.

Second system of musical notation for piano. The treble clef part begins with a clarinet (Cl.) entry, marked with a dynamic of *mf*. It features triplet figures in the right hand. The bass clef part continues with a steady sixteenth-note accompaniment. The key signature remains two sharps.

Cl. pizz.

Third system of musical notation for piano. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with the sixteenth-note accompaniment. A *poco cresc.* (poco crescendo) marking is present in the right hand. The system concludes with a 2/4 time signature change.

Vivo  $\text{♩} = 152.$

Fourth system of musical notation for piano, marked *Vivo* with a tempo of quarter note = 152. The music is in 2/4 time and features rapid sixteenth-note patterns in both hands, with triplet markings in the right hand.

Fifth system of musical notation for piano, continuing the rapid sixteenth-note texture in both hands. The treble clef part includes some slurs and accents.

Sixth system of musical notation for piano. The treble clef part has a melodic line with slurs. The bass clef part continues with the sixteenth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the right hand. The system concludes with a 2/4 time signature change.

Viol. Fl.

*p* *mf* *cresc.* *f* *sf*

3 3

3 3

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes, some with slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes and chords.

**Velocissimo.**

The second system begins with a forte (*f*) dynamic marking. It features a treble staff with sixteenth-note runs and a bass staff with a steady eighth-note accompaniment.

The third system continues the musical piece with similar rhythmic patterns in both staves, including slurs and dynamic markings.

The fourth system includes a sforzando (*sf*) dynamic marking. The music features more complex chordal structures and rhythmic variations.

The fifth system continues the piece with intricate rhythmic patterns and chordal accompaniment in both staves.

The sixth system concludes the piece with a sforzando (*sf*) dynamic marking. It features a final cadence with sustained chords in the bass and melodic lines in the treble.

Pour finir  
au concert.  
When played  
apart from  
the opera,  
finish here

Scene IV.  
Les mêmes et le boyard Chaklovity.

Scene IV.  
The same, with Shaklovity.

Allegro moderato.

Shak. (enters)  
Chak. (Entrant)

Pr. I. Khov.  
Le Pr. Iv. Khov.

Je viens, prince....  
I come, Prince...

Que veux-tu?  
Why this honour?

Ne le vois-je pas? A -  
Yes, so I per-ceive; but

Allegro moderato.

sans res-pec-ter l'u-sa-ge  
with-out re-gard for cus-tom...

Prin.ce!  
Prince!

No - tre tsa -  
The Tsar.ev - na

près?  
why?

Ain - si tu l'o-ses?  
How dare you, Sir?

Quoi?  
Well?

rev - na s'af - fli - ge de l'in - for - tu - ne mos - co - vi - te;  
is great - ly griev'd by the sad state of the Rus - sian peo - ple;

au - jour - d'hui -  
and there - fore,

même el - le t'appelle au Grand Con - seil. — Oui da! Qu'im - porte à moi, qu'el -  
she con-venes to-day the Grand Coun - cil Let her! 'Tis nought to me! *pizz.* I

*sf* *mf*

Prince!  
Prince!

le m'appelle ou non! — J'ai ser - vi sans ces - se par mes ac - tes, par mes con -  
shall not heed her sum - mons. Long and faithful ser - vice; both by deed and coun - sel, have

*arco* *p* *pp*

seils aussi, ja - dis no - tre tsa - rev - na; plus d'un, crois moi, s'em -  
I not grudg'd for her, or for the Em - pire; but now, by Heav'n, she

C'est toi qu'el - le a dai - gné d'abord nommer, prince;  
'Tis thou whom she has deigned to hon - our first, Prince;

pres - se - ra de lui offrir son zè - le.  
has no lack of coun - sel - lors a - round her.

sans ta présence, le Conseil ne tiendrait pas séance.  
therefore if thou goest not, there will be no Council, Highness.

Soit, j'y consens. Près  
Well, I consent. With

*mf* *p*

d'el le ren-dons nous sur l'heure. Par nos lumières nous saurons  
out delay, I'll wait upon her. Once more, 'tis clear, I must confer

bien servir en core la Rus-sie.... Dieu nous garde!....  
on our country, the boon of my opinions. (God preserve us!)

*(parlando)*

Moderato.

(to the waiting maids)  
(Aux filles de chambre)

Eh! vi-tes plus beaux habits! Ma canne de prince! Chan-tez à ma gloire!  
Ho! Bring my finest robes of state! My jewel'd cane! And now, sing our praises!

*f* Quart. *p* Cor. *f*

Chorus of Waiting Maids.

Chœur des jeunes filles à la louange du Prince Khovansky.  
In Praise of Pr. Khovansky.

Andantino. ♩ = 104.

Chœur. Sopr. e Alti unis.  
Chor. Serving. Maids.

*p* *dolce*

Il na - ge fier le cy - gne blanc, La - dou, La - dou, — Il  
Swim on, glide on, thou snow-white swan, La - dou, La - dou! — O

Cor. Quart.

na - ge vers son cygne aimé, La - dou, La - dou — Il voit ve - nir — son  
swim to meet thy no - ble mate, La - dou, La - dou! — Glide on, glide on — to  
*trem.*

*p* Cor.

cy - gne, La - dou, La - dou. — Et glis - se à sa - ren -  
meet thy mate, La - dou, La - dou. — Glide on to meet thy

con - tre, La - dou, La - dou! — Tous deux les cy - gnes vont ramant, La - dou, La -  
fair mate, La - dou, La - dou. — Thy snow - y mate a - wait eth thee, La - dou, La -

*p*



dou, — Tous deux u - nis — les cy - gnes vont, La - dou, La -  
 dou. — And now the two — white swans have met, La - dou, La -

(Pr. Khovansky supported by his valets moves towards the door.)  
 (Le Pr. Khovansky soutenu sous les bras par ses valets, se dirige vers la porte.)

dou. — Et l'on chan - tait la gloi - re, La - dou, La - dou, — la  
 dou. — We'll sing in praise of the gracious pair, La - dou, La - dou, — The

*pp*  
*(trem.)*

gloi - re du — blanc cy - gne, La - dou, La - dou. Ah!  
 glo - rious swan and his snow - y fair, La - dou, La - dou. Ah!

*sf* *lunga*

(Pr. Khovansky is suddenly stabbed on the threshold. He falls with a terrible cry. The maids disperse in terror.)  
 (Soudain le Pr. Khovansky est assassiné à la porte; il tombe avec un cri effrayant. Les filles se sauvent en hurlant.)

*sf* *lunga*

Poco a poco allargando.

Shak. (approaching the corpse of Khovansky.)

Chak. (s'approchant du cadavre de Khovansky.)

(laughs mockingly)  
 (Il rit)

Oui, gloi - re, gloire au cygne blanc, La dou, La - dou. —  
 Aye! praise and glory my snow-white swan, La - dou, La - dou. —

*una corda trem.*  
*Cor.*  
*pp* *f* *p*

Curtain.  
 Rideau.

TABLEAU II.  
TABLEAU II.

Scène V.

Des cavaliers et le peuple moscovite.

Scene V.

The foreign troopers and the populace of Moscow.

Sostenuto assai.  $\text{♩} = 88.$

Musical score for the first system, featuring Trb. Cor., Viol. Tr., Bassi, and Vel. parts. The score is in 4/4 time and includes dynamic markings such as *f* and *p*.

(Moscow. The square in front of the Church of Vassily Blajeny. When the curtain rises, the crowd are seen looking at the outside of the church.)

(Moscou. Une place devant l'église du Bienheureux Basile. Pendant que le rideau se lève lentement, le peuple moscovite se presse en foule examinant l'aspect extérieur de l'église.)

Curtain.  
Rideau.

Musical score for the second system, featuring Trb. Cor., Viol. Tr., Bassi, and Vel. parts. The score continues with dynamic markings and includes the instruction *p*.

(Entre un peloton de cavaliers armés de sabres. Les cavaliers se mettent en tapisserie le dos à l'église; le peuple se groupe rapidement du côté opposé.)

P. G.

Musical score for the third system, featuring Trb. Cor., Viol. Tr., Bassi, and Vel. parts. The score concludes with dynamic markings and includes the instruction *p*.

(Enter a troop of cavalry who draw up with their backs to the church. They are armed with sabres. The people quickly group themselves on the opposite side.)

(Enter mounted troopers; behind them a carriage; in the rear more troopers. The people watch the procession with eager curiosity.)

(Arrivent d'autres cavaliers à cheval; derrière eux est une voiture également suivie de cavaliers. Le peuple examine le cortège avec curiosité)

Chœur. Le peuple moscovite. Chor. The people.

Ten. C'est lui que l'on emmène.  
Bassi. He's com - ing! Look, he's coming!

Vi - te, voyez!  
Look, quick, look there!

Viol. Fl. Ob.  
Trb.

(The carriage and escort pass out slowly, and the troopers drawn up in front of the church, follow in the rear)

(Le cortège s'éloigne lentement; les cavaliers en tapisserie se mettent à le suivre)

*p*

(following the carriage) Que - le Sauveur t'ab - sol - ve.  
(A la suite du cortège) Good - - bye, may God for - give thee! *p*

Et dans  
May the

Oh! que Dieu te vien - ne en ai - de!  
*be with thee in ex - - ile, Prince!*

ton e-xil, que Dieu te vien - ne en ai - de!  
*Lord be with thee in thine ex - - ile, Prince!*

The first system features vocal lines for a male and female voice, with French and English lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern.

(The people follow the cortège slowly, with uncovered heads.)  
 (Le peuple suit lentement, tête découverte, derrière le cortège.)

Ob.

The second system continues the piano accompaniment with the addition of an Oboe part. The piano part maintains its rhythmic pattern while the Oboe plays a melodic line.

The third system shows the piano accompaniment continuing with the same rhythmic structure in both hands.

Viol.

The fourth system introduces a Violin part with a melodic line, accompanied by the piano accompaniment.

The fifth system continues the piano accompaniment, with the left hand playing a steady eighth-note accompaniment.

(The stage is left empty.)  
 (La scène est vide.)

pp

The sixth system concludes the piano accompaniment with a *pp* (pianissimo) dynamic marking. The right hand has a few chords, and the left hand continues the rhythmic pattern.

Scène VI.  
 Docithé, puis Marthe.  
 Scene VI.  
 Dositheus, afterwards Martha.

Sostenuto assai.

*Dosi.* (entering)

*Doc.* (il entre)

Tel du Destin l'ar - rêt s'est ac-com-pli, — im-pi-to-ya-ble et ter-  
*Ful - fill'd at length are des - ti - ny's de - crees; as stern and re - lent - less*

ri - ble, pareil aux arrêts de Dieu. Lui, Go - li - tsyne, le puis - sant, le  
*as will be God's Day of Judg - ment Prince Gal - it - sin, once so great and*

Cor.

maî - tre, lui, Go - li - tsyne, gloi - re de l'Em - pi - re, est e - xi - lé, banni; et  
*pow'r - ful, Prince Galits - in, Russia's pride and glo - ry, now fal - len, ban - ish'd, gone! And*

là, de son triste cor - tè - ge, restent seu - les quel - ques traces sur la rou - te.  
*here, up - on his lone - ly road, a few slight tra - ces, soon ef - fac'd, are all he's left us!*

Il - lustre é - tait aus - si le chef de tous nos vail - lants Strel - tsy! —  
*And famed, too, was Kho - van - sky, head of our Strel - tsy, yet he's no more!*

Cor. Quart.

Par son or - gueil il s'est per - du... per - du lui - même a - vec les siens. Je  
*It was his o - ver -ween - ing pride that brought a - bout his dread - ful end; and*

Viol. Vel.

crains pour no - tre jeu - ne prince An - dré: Mos - cou le fai - sait dé -jà tsar de la Rus -  
*young Prince Andreu, much I fear for him; in Mos - cow the peo - ple have hailed him Tsar al -*

*Martha. Dosi.*  
*Mar. Doc.*

si - e... Père! Toi?... Qu'as - tu donc ap - pris, co - lom - be,  
*read - y... Fa - ther! Ah! What fresh news dost thou bring, dear daugh - ter?*

Que dé - ci - de con - tre nous le Grand Con - seil, quel blâ - me in - fli - ge  
*What de - ci - sion has the Coun - cil giv'n a - gainst us? What in - just - ice a -*

*Dosi.* La pei - ne, pè - re, pour nous est pro - che! Notre asi - le saint doit ê - tre  
*Doc.* Our hour of trib - u - la - tion approach - es! Foreign troops will surround us

t.il a nos croyan - ces?  
waits us Old Be - liev - ers?



pris par des ca - valiers, et ces barba - res vont nous frapper de leurs ar - mes.  
*in our ho - ly re - treat; they have their or - ders to slay us all, show - ing no pit - y.* 'Tis

C'est bien vrai?  
Say'st thou?



Oui.  
*true!*

C'est l'or - dre?... A - lors voi - ci le temps de ga - gner no - tre couronne par les flammes et  
*Then, daughter, the time has come to wel - come the flames, and win the martyr's crown for all — e -*



*Dosi.*  
*Doc.*

par le feu!  
*ter - ni - ty!*

Marthe!  
Martha!

Le prince André de - vra te suivre, ses propres  
*Prince An - drew must be brought among us. He has not*



*Martha.*  
*Mar.*

*Dosi.*  
*Doc.*

Oui, père!  
I'll bring him.

for - ces ne le pourraient sauver. Sois forte, o ma colombe, qu'ai -  
strength, child, to earn his own sal - vation Be strong my dearest child, thy

*Cor.*  
*f*

*Dosi.*  
*Doc.*

(Exit.)  
(Il sort.)

mer soit ton parta - ge, et d'une au - ré - o - le sain - te ton front brille - ra. A - dieu.  
wondrous love shall conquer; thou shalt wear a crown in Heav'n with all the Saints. Fare - well!

*Meno mosso.*

*Martha (alone; ecstatically)*  
*Mar. (Seule; en extase.)*

*f*

Voi - ci ve - nu le temps d'ob - te - nir du Dieu Sau - veur  
The time has come when I may ob - tain from God a - bove

*p*

la ré - com - pen - se, par les flam - mes et par le feu!  
a mar - tyr's crown of fire, and then glo - ry ev - er - lasting!



Scène VII.  
 Marthe et le Pr. André Khovansky.  
*Scene VII.*  
*Martha and Pr. Andrew Khovansky.*

Allegro.  $\text{♩} = 144.$

*Pr. A. Khov. (entering in haste, greatly agitated)*  
*Le Pr. And. Khov. (Il entre rapidement, très ému.)*

Te voi-là, sorcière!  
 Art thou here, then sorceress!

Toi, serpent!  
 Speak, thou snake!

Dis, où est Emma, où donc l'as-tu cachée?  
 Where is my Emma? Confess where she is hidden?  
 Rends-moi mon Emma, rends-moi  
 O give her back, my be-

*p poco cresc. mf*

moi ma douce amie!  
 lov-ed one, my darling!  
 Que fais-tu d'elle?  
 Where, where is she?  
 Oh! Rends-la-moi!  
 O bring her back,

Moderato.

Martha.

Mar.

Mar - the! Em - ma voyage au loin sous bonne escor - te,  
my love! Em - ma is now a - far, the troop.ers guard her,

et si Dieu l'ai - de, doit ê - tre près de son cher fi - an - cé que tu chas - sas de Mos - cou, et  
and by this time, with God's good help, she is safe with the man whom thou didst drive from her side; Prince,

Martha.

Mar.

jus - qu'en sa pa - tri - e.  
now they will be wedded.  
Pr. A. Khov.  
Le Pr. And. Khov.

Fi - an - cée? — 'Non, non, c'est faux! Quel menson - ge!  
Will be wed - ded? Lies, lies thou witch! Wouldst de - ceive me?

Pr. A. Khov.

Le Pr. And. Khov.

J'ap - pel - le - rai tous mes Strel - tsy, et tout le peu - ple mos - co vi - te; a -  
I'll summon hith - er my Strel - tsy, aye, I will call up - on the peo - ple, thou

*mf* *sf* *mf cresc.* *sf*

Martha.  
Mar. Più sostenuto. ♩ = 84.

lors ils te mettront à mort! A mort? Tu ne com-prends guère, prince,  
fiend; they will rend thee limb from limb! I fear not! So, it seems thou know'st not, Highness,

Tr.  
mf pp  
Fag.

où la Des-ti-né-e te-mè-ne; les des-seins qu'elle a for-més, tu les i-gno-res,  
Whith-er fate is leading thee. Thou dost ig-nore the ways of des-ti-ny, for they are hon-est;

des-seins jus-tes, sans dé-tours sans flat-te-ri-e, ni bas-ses-se.  
free from flatter-y, and from greed; from false-hood, and from all in-just-ice.

Agitato.

Tr.  
Fag.

Pr. A. Khov.  
Le Pr. And. Khov.

Più sostenuto.  
Martha.  
Mar.

Em - ma, Em - ma, oh! rends - la - moi! Frap - pé par des traî - tres,  
Em - ma, Em - ma O bring her back! Prince, thy haughty fu - ther

f  
Tr. Viol.  
p  
Fag.

ton orgueil-leux pé - re a pé - ri sous leurs coups et gît sans sé-pul-tu - re.  
has been slain by trai - tors; stark in his hall his corpse still lies, a - wait-ing bur - ial.

*cresc.*

Seul le li - bre vent le frô - le de son souf - fle, - seul le li - bre loup s'en  
 There, a - lone he sleeps, the winds around him wail - ing; - there, a - lone he lies, where

*crescendo poco a poco*

*Agitato.*

vient rô - der tout pro - che, et toi, dans Mos - cou l'on te cherche à cette heu - re.  
 prowls the wolf at night - time. Mean - while they have sought thee through - out - all - Mos - cow.

Pr. A. Khov.  
 Le Pr. And. Khov.

Non — je ne te crois pas.... Ah! — Sois mau -  
 Nay, — thou li - est to me.... Be — thou ac -

*Moderato assai.*

di - te à ja - mais! — Par la Puis - san - ce des té - nè - bres tu m'as pris, en - sor - ce -  
 curst of all men! — For by the aid of e - vil spir - its thou hast cast a spell up -

*p cresc.*

lé, c'est par ta ma - gie in - fâ - me que tu bri - sas — mon cœur et ma  
 on me; by means of black - est mag - ic, thou hast des - troy'd my - life - and un -

vi - e... Sor - ciè - re je te veux nom - mer, et mes hom - mes di -  
 done me... Ah, Sorc' - ress did I speak that word, could my sold - iers but

ront: ma - gi - ci - en - ne; et tu brû - le - ras de - vant le peu - ple.  
 hear that word ma - gi - cian straight - way thou wouldst burn be - fore the peo - ple.

Martha.  
 Mar.

Ap - pel - le tes gens. Al - lons.  
 Prince, call thy men. Aye, call!

Pr. A. Khov. (he blows his horn)  
 Le Pr. And. Khov. (il sonne du cor)

Mes gens?  
 In truth?

(Bell behind scenes.)  
 (Cloche derrière la scène.)

Ap - pelle en - co - re.  
 Call them a - gain! (Khov. blows again.)  
 (Khov. sonne.)

Qu'est ce - la?  
 What is this?

*più f*



Les mêmes, les Streltsy et leurs femmes. Après eux, Strechnew, les trompettes et les «Potechnié».

Scene VIII.

The same, with the Streltsy and their womenfolk. Afterwards Streshniev, trumpeters and the "Poteshny".

(While the great bell of the Cathedral tolls slowly, the Streltsy enter, bearing blocks and axes; they are followed by their wives.)  
 (Sous les coups lents de la grosse cloche de la cathédrale entrent les Streltsy avec des billots et des haches; leurs femmes suivent derrière eux.)

Maestoso, alla marcia. ♩ = 60.

(Bell.)  
(Cloche)

Martha.  
Mar.

Pr. A. Khov.

Le Pr. And. Khov.

Tu demandais tes  
Hast thou not called thy

Ah! Seigneur Dieu, Seigneur! Tout sé-crou-le. Mar-the, sau-ve-moi donc! Oh!  
 Mer-cy on us O, God! All is o-ver! Canst thou not save me Martha? O

gens? Oui, cer-tes, prin-ce, et pour te ca-cher je-sais un a-si-le. Par-men? Yes, will-ing-ly, my Prince, I know a ref-uge safe and un-fail-ing. Now

sau-ve-moi!  
save-me!

(The Streltsy place the blocks in position and lay the axes upon them, with the blades outwards.)  
 (Les Streltsy dressent les billots et y placent les haches les tranchant en dehors.)

tons ensemble!  
come with me.

mf cresc.

*The women.*

*Les femmes des Streltsy.*

CORO.

Sopr.

*Les femmes des Streltsy.*

Alti.

*f*  
Non, pas de grâce, qu'on les exécute.  
No! show no mercy, let them all be punish'd,

*The women.*

*Les femmes des Streltsy.*

*(The Streltsy kneel down before the blocks.)*

*(Les Streltsy se mettent à genoux devant les billots)*

ces apostats maudits, ces barbares!  
faithless, apostates, and graceless criminals!

Ten.

*Streltsy.*

*Les Streltsy.*

Bassi.

*f*  
Père céleste,  
Lord God our Father,

fais-nous grâce, re-mets-nous nos péchés, grâce!  
show Thy mercy and forgive us our sins. Amen.

*f*

Poco più mosso.

The women.

Les femmes des Streltsy.

Tempo I.

Sopr.  
Alti.

Non pas de grâce,  
No, show no mercy,

Poco più mosso.

(Trumpets of the "Poteszny" behind the scenes.)  
(Les trompettes des Potechnié derrière la scène)

Tempo I.

qu'on les exécuté ces apostats maudits, tsar, notre pè -  
let them all be punish'd. Faithless apostates, spare them not, O just

Poco più mosso.

re!  
Tsar.

Poco più mosso.

(Trumpets of the "Poteszny" behind the scenes.)  
(Trompettes des Potechnié derrière la scène)



*Streltsy.*

Ten. Les Streltsy.

O — Dieu de clé - men - ce, pi - tié pour nous, par - donne à nos â - mes!  
*Fa - - ther Ev - er - last - ing, show us Thy mer - cy, par - don our sins! —*

Bassi. *f*

Tempo I.

*The women.*

Les femmes des Streltsy.

Sopr.

Qu'ils — soient — tu - és, — ces — là - ches; —  
*Let — them — be — put — to — death, — O —*

Alti.

Allegro marciale.  $\text{♩} = \text{so.}$

tsar, — no - tre père, pas de pi - tié pour eux!  
*Tsar, — our — fa - ther, let — them be — put to — death!*

Allegro marciale.  $\text{♩} = \text{so.}$

(Behind the scenes.)

*martellato*

(Enter the trumpeters, and young Streshniev in his office as herald.)  
 (Sur la scène viennent les trompettes, derrière eux le jeune Strechniew en qualité de héraut)

(Enter the Preobrajensky Guard of the "Poteschny" company.)  
 (Sur la scène entrent les Préobrajentsy de la compagnie des «Potechnié»)

*ff*

*poco a poco più animato*

8.....

*con tutta forza*

8.....

8.....

Moderato assai.

*p*

*Streshniev.*  
Strech.

Recit.

Strel - tsy! Les tsars de cet Em - pi - re, I - van et Pierre, vous ont fait  
Strel - tsy! The Em - per.ors and Tsars, I - van and Pe - ter, have par - don'd

grâce. Ren - trez dans vos de - meures, vous pri - e - rez le Dieu tout puis - sant pour la gloi - re de leur  
you. Re - turn un - to your homes and pray that they may reign many years and be pros - perous and

## Tempo di marcia.

(To the trumpeters)  
(Aux trompettes)(The Streltsy rise in silence.)  
(Les Streltsy se lèvent silencieusement)

rè.gne. Son.nez, trompettes!  
glorious. Now sound the trumpets!

(Trumpets on the stage.)  
(Trompettes derrière la scène)

*ff*

(To the Preobrajensky Guards)  
(Aux Préobrajentsy)

Recit.

Le tsar Pierre vous en - joint de re - gagner le Kremlin sur l'heu.re.  
Tsar Pe - ter or - ders that a march past should take place at once in the Kremlin.

## Allegro marziale.

(The Preobrajensky Guards move on to the Kremlin.)  
(Les Préobrajentsy vont au Kremlin)

*ff*

*poco a poco più animato*

Curtain.  
Rideau.

*poco rit.*

Acte V.  
Act V.  
Scène I.  
Docithé seul.  
Scene I.  
Dositheus alone.

Andante tranquillo. M. M. ♩ = 69.

Viol. *pp ben legato* Ob.

Curtain. Rideau. (A pine-wood. The hermitage. Moonlight.) (Un bois de pins. Ermitage. Il fait clair de lune) (Enter Dositheus; he moves slowly.) (Docithé entre; ses mouvements sont lents)

Dosi.  
Doc.

*p*  
Là, — en cet en - droit, le monde appren - dra comment on  
Here, — up - on this spot, the world soon shall see how men can

Viol.  
Cor.

meurt pour son sa - lut. — Que de dou - tes, que de tourments l'es - prit du mal a fait  
die for its sal - va - tion. Ah, what trou - bles, what cru - el pain, have I endur'd thro' the

Ob.  
Cl.

sour - dre en moi! Pour mes frè - res et pour leur â - me plei -  
spir - it of doubt. Day and night have I sor - row'd for the back -

ne de péchés j'ai sou - vent - pleuré, mais mon cœur ne fut pas ébran - lé: que de Dieu soit  
*slid - ing and sin of my flock, O Lord. But my heart has not trem - bled nor fail'd. Let the will of our*

Ob. Viol.

fai - te la sainte vo - lon - té! L'heure est prochaine où mes lon - gues pei - nes,  
*Fa - ther in Heav'n be ful - fill'd! Sure - ly the time is at hand, my bro - thers,*

Viol.

frè - res, pour vous - ob - tien - dront la gloi - re. Les péris - sa - bles biens - du  
*when all my fears for you shall turn to glad - ness. Earth - ly de - lights, the tran - sient*

Ob. Viol. Cl.

mon - de ne su - rent que vous lasser, une autre vi - e vous at - ti - re!  
*pleas - ures of this world, con - tent you not; ye are a - wait - ing life e - ter - nal.*

Ob. Cl.

Cou - ra - ge, frè - res! Dans  
*Take heart, my bro - thers! In*

Ob. Fl. Cl.

la priè - re fer - ven - te pui - sez la for - ce d'al - ler à Dieu. Sei -  
 fer - vent pray'r ye shall find the strength to ap - pear be - fore your God.

Viol. Ob. Fl. Cl. Cor.

gneur, confir - me nōs doctri - nes sain - tes! Qu'el - les soient pour tous un  
 Lord of truth, just - i - fy our doc - trines. May they nev - er per - ish.

Fl. Ob. Cl.

ga - ge puissant du Re - nou - vel - le - ment, dans les siè - cles fu - turs,  
 Let them re - main a liv - ing force through - out all the a - ges to come.

Cor. p pp

(In an attitude of prayer.)  
 (dans une attitude de prière)

Pè - re cé - les - te!  
 Fa - ther, Al - might - y!

(The Old Believers come out, one by one from the Hermitage upon the scene.)  
 (Les «Vieux-Croyants» sortent peu à peu de l'ermitage sur la scène)

pizz.

Scène II.  
Docithé, Marthe et les Vieux-Croyants.

Scene II.

Dositheus, Martha, and the Old Believers.

Moderato.

*Dosi.*

Doc.

Frères chers! Per - due est no - tre cau - se. Par - tout on nous oppri - me,  
Breth - ren! Our cause is - lost in - this world; throughout all Rus - sia we are

Cor. Quart.

frè - res; on frappe I. van Khovansky, on chasse Golit - syne; notre es - pé - ran - ce, le  
per - se - cuted. Kho - van - sky foul - ly murder'd; Gal - its - in ex - il'd; and young Prince Andrew,  
Cor. Tr. e Fag. Quart.

prince André, dans l'er - mi - ta - ge cher - che son salut. D'où vient ce trouble? Des  
last of our hopes, is now in hiding in our hermitage. Whence come these troubles? From the  
Cl. Fag. Quart.

lut - tes de nos princes. Frè - res, frè - res, pour notre foi, voici qu'il faudra souf -  
quar - rels of our Princes. Bro - thers, bro - thers, soon we must suf - fer for the ancient faith of

frir bientôt. Des ban - des cer - nent no - tre saint couvent; Le Prince du monde<sup>(1)</sup> nous  
our fa - thers. The sold - iers are sur - rounding our re - treat. Lo, An - ti - christ has

Cor. e Tr.

(1) L'Antéchrist.



tend ses embûches. A lui nous ne voulons nous rendre; mourons sans défaillance!  
*come among us. My friends, we will not yield to him. No, let us rather perish!*

**Andante maestoso.**

(addressing the men)  
 (s'adressant aux hommes)

Frè - res chers! Pé - nétrez-vous du Ver - be ré - vé - lé au nom du Cré - a -  
*Breth - ren! May ye be fill'd with the Word, re - veal'd to us in the name of*

Tr. Cor. e Trb.

teur et du Dieu de tou - te puissance.  
*Him Who cre - a - ted Heav'n and Earth.*

**Chorus of Old Believers.**

Ten. *p*  
 Gar - dien de no - tre foi, sei - gneur  
 O fa - ther, thou our guide and our

Bassi. *p*

Fag. *pp pizz.*

pè - re, pour l'é - ter - ni - té nos cœurs s'ou - vrent à  
*teach - er, Through th'e - ter - nal a - ges our hearts are giv'n to*

Fag.

(turning to the women)  
(s'adressant aux femmes)

*p*

A - - men! Femmes! A vos vœux ê:tes-vous fi - dè - les, de -  
A - - men! Sis.ters! Do ye too,hold the an - cient doct - rines, re -

Dieu.  
God.

Viol. Tr.  
Trb.

vant le Cré.a - teur et le Dieu de tou.te puissance?  
veald in the name of Him Who cre.a - ted Heav'n and Earth?

Sopr. *p*

Alti. *p*

Soy - ez sans a - lar - mes,  
Have no - fear for us, O -

Ob. *pp* *pizz.*

A - -  
A - -

pè - re, nos vœux de.vant Dieu sont sa - crés et immu - a - - bles.  
fa - ther, our hearts will not swerve from the ser - vice of the Lord

Viol.

Ob.

men! La cha - su - ble clai - re sur vos corps, al lu - mez les cier - ges du - Seigneur et de -  
 men! Clothe your - selves in fest - al robes of white; light your ta - pers to - the Lord; then stand and a -

Fl.  
 Ob. *m. g.*  
 Trb. *ad.*

bout at - ten - dez l'instant. Nous brû - le - rons pour la gloi - re du Très-Haut.  
 wait, for the hour draus near, when we shall burn to the glo - ry of our God.

**Chœur des Vieux-Croyants.**  
*Chorus of Old Believers.*

Andante mistico.  $\text{♩} = 69$ .

Sopr.

Alti. *p*

Ten. *p*

Bassi. *p*

CORO.

Prin - ce du mon - de, l'En - ne - mi s'est dé - voi - lé:  
 Lo, An - ti - christ has come, with all his sub - tle snares;

Prin - ce du mon - de, l'En - ne - mi s'est dé - voi - lé:  
 Lo, An - ti - christ has come, with all his sub - tle snares;

Cloche dans l'ermitage.  
*Bell of the hermitage.*

Ainsi de suite pendant tout le chœur.  
*continued throughout the chorus*

Andante mistico.  $\text{♩} = 69$ .

Fag. *p*

Sopr. *f*  
 l'An - té - christ aux af - freux piè - ges!  
 Arch - de - ceiv - er, the En - em - y!

Alti. *f*

Fl. Cl. Viol. *f*

Cor. *f*

Ten.  
 In - son - da - ble est sa ma - li - gni - té!  
 Meas - ure - less his ma - lig - ni - ty!

Bassi.

Fl. Ob. *f*

Fag. *f*

pizz. *f*

Sopr.  
 La mort vient! Soy - ons - vail - lants!  
 Death is - near! sal - va - tion comes!

Alti. *f*

Fl. Ob. Cl. *f*

Quart. *p*

Ten. *f*

Bassi. L'En-ne - mi nous le - vain - crons!  
Cour-age friends! Sal - va - tion comes!

Ob. Cl. *f*

Fag. *f* *p*

Sopr. (*Moving towards the hermitage with Dositheus.*)  
(*S'en allant avec Docithé vers l'ermitage.*) *p*

Alti. Pu - ri - fi - ons nos â - mes  
*By the flame and the fire*

Ten. *mf*

Bassi. *mf*

Et par les flammes, par le feu pu - ri - fi - ons nos â - mes  
*By flame and fire our spir - its shall be pur - i - fied and cleans - ed*

Fl. Ob. Viol. *f*

Fag. *f* *p*

*mf* et par les flammes par le feu pu - ri - fi - ons nos â - mes,  
*By flame and fire our spir - its shall be pur i - fied and cleans - ed.*

*mf* et par le feu pu - ri - fi - ons nos â - mes,  
*by flame and fire our spir - its shall be cleans - ed.*

*p*

Pu - ri - fi - ons nos â - mes,  
*by the flame and the fire.*

Fl. Ob. Cl. *mf*

Fag. *f* *p*

pour la gloire du Sau - veur.  
To the glo - ry of the Lord Al - mighty.

pour la  
To the glo - ry

pour la gloire du Sau - veur,  
To the glo - ry of the Lord Al - mighty.

pour la  
To the glo - ry

*pp*

*pp*

*pp*

*pp*

Bell.  
Cloche.

Quart.

*p*

(Martha remains alone, after the others have disappeared into the hermitage.)  
(Marthe reste seule, tous les autres disparaissent dans l'ermitage.)

gloi.re du Sau - veur.  
of the Lord Al - mighty.

gloi.re du Sau - veur.  
of the Lord Al - mighty.

tacet.

*pp*

pizz.

Scène III.

Marthe, ensuite le prince André Khovansky et Docithé.

Scène III.

Molto moderato. Martha; afterwards Pr. And. Khovansky and Dositheus.

Recit. Lamentoso.

Mar. Martha.

Ils vont mourir. O mon Dieu, je ne puis taire ma douleur, sa lâche tra-hi-  
 Time draws on. O my God, I can not choose but speak my pain. His treacher-y to -

son en ce jour déchire mon cœur. Père, ma faute n'est qu'amour,  
 day wrings my heart; I suffer thro' him. Fa-ther, love was my of-fence!

é-cou-te-moi: sa consci-en-ce par son ser-ment je la sauve-rai, je ne re-dou-te  
 Lord, hear my pray'r! Could I but save his soul by the aid of his old love for me, Ah, then I should not

pas d'être bannie du ciel. Par-donne-moi, je l'attends de ton amour, ô Dieu bon!  
 fear to be shut out of Heav'n. O God, because Thou hast such love for us, pardon me!

Pr. A. Khovansky (behind the scenes)  
 Le Pr. And. Khov. (derrière la scène).

Où donc est ma li - ber - té? Mon oi - si - ve li - ber - té? Chez mon pè - re es - tu cachée?  
 Where art thou, O my delight? Freedom hast thou tak - en flight? With my fa - ther dost thou hide?

Chez mon père ou ma mè - re aimée? Que fai - re de ma li - ber - té, Mon oi - si - ve  
 Dost thou cling to my mo - ther's side? Where art thou O my young delight, Pleas - ure hast thou

Cor.

li - ber - té! Qu'en pourrais - je fai - re, moi, Qu'en pour - rais - je faire à présent?  
 tak - en flight? What has now be - come of thee, that thou com'st no more to me?

Cor. Cl. Fag. p

(Appearing on the scene)  
 (Sortant sur la scène.)

Martha (to Khovansky)  
 Mar. (à Khovansky).

Em.ma!  
 Em.ma!

Mon ai - mé!  
 Be - lov - ed!

f dim. Cl. pp Fag.

Largo. ♩ = 48.

Sou - viens - toi des jours clairs de notre a - mour, que - de son - ges ont de -  
 Ah, - re - call the first glow - ing hours of love! Man - y strange dis - tress - ful

pp Fl. Cl.



puis troublé mes nuits: dans tous ces rê- ves je voy - ais ton ser - ment tra - hi,  
*dreams oppress'd me then; E'en in those ear - ly days my heart oft mis - trust - ed thee,*

*Martha.*  
*Mar.* et de noirs pres - sen - ti - ments me - tor - tu - raient... Sois calme, prince.  
*Ached with fear lest thou shouldst prove un - kind to me. Now calm thyself Prince!*

*Le Pr. And. Khov. Pr. A. Khov.*

Mar - the!...  
 Marth - a!

*Martha.*  
*Mar.* Je - ne - te - quit - te - rai pas, à tes cô - tés je mour - rai en t'aimant.  
*Ne - ver - will - I leave thee now, where 'er thou go - est I will fol - low thee.*

Rappel - le - toi: oh! les chaudes nuits où tu - me mur - mu - rais  
*Re - mem - ber, love! Ah, re - call those sul - try nights of sum - mer - tide,*

Viol. col sord. *ten.*

des a-veux dont tout mon être vibrait: d'un nu-a-ge s'est voi-  
 All our whis-per'd words of pas-sionate de-light! Now a cloud has swept a-

*pp* *p*  
 Cl.  
 Fag.

lé mon a-mour dé-cu, la froide glace a re-cou-vert mon serment.  
 cross my heav'n of love, Cold as an ice-drift is the grave of our vows.

C'est l'instant de mourir, mon ai-mé, je te don-ne mon der-nier bai-ser. Al-le.  
 Lo, the moment of death draw-eth near; my be-lov-ed, take my last em-brace! Al-le.

lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.  
 lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia!

*Cl.*  
*pizz.* *p*

Moderato marciale e maestoso. ♩ = 96.

*Dosi.* (*Dosi comes out of the wood robed in his shroud.*)  
*Doc.* (*Sortant du bois en suaire.*)

(*Trumpets of the "Poteshny" behind the scenes.*) Trompettes de l'E-ternel! Voi-ci le temps de ga-  
 (*Trompettes des Potechnié derrière la scène.*) *Now sounds the trump of doom! The time has come when by*

Cor. *f*  
 Trp. *f*

Timp.

Pr. A. Khov.  
 Le Pr. And Khov.

gner no-tre couron-ne par les flammes et par le feu! Mar.the, oh! sauve moi!  
*fire and flame, we may ob-tain a crown of e-ter-nal life! O, Martha save me now!*

*pp*

Alla marciale funebre. ♩ = 66.

*The Old Believers gradually assemble on the stage, dressed in white, each carrying a*  
 (*Les Vieux-Croyants arrivent peu à peu sur la scène, vêtus de blanc, un cierge à la*

*Martha.*  
*Mar.*

Moi, te sauver? Save thee Prince?  
 Entends monter der-rière ce bois sombre  
*Hear'st thou a-far, ap-proaching thro' the for-est,*

Tr.  
 Fl.

*f* *p*

*lighted taper. Some of them build up a pyre.)*  
 main, certains d'entre eux organisent un bûcher.)

les ru-des son-ne-ri-es de l'ar-me-e? Pour nous sai-sir,  
*loud sounds of trum-pets? 'Tis the troopers ad-vanc-ing. Soon they will sur-*

Viol.

on nous en-tou-re. Com-ment veux-tu que moi je te sau-ve?  
 round us and take us; where could I hide thee? How could I save thee?

Le Sort lui-mê-me nous en-chaîne l'un à l'au-tre, par le trépas qu'il  
 Be-hold, how close-ly Fate has bound our lots to-ge-th-er, de-cre-ating that we in

Viol.  
 Violo. Viol.

*pp cresc.* *pizz.*

nous des-ti-ne. Ni larmes, ni pri-ères ni plain-tes, ni repro-ches ne  
 death should be-u-ni-ted. Nor tears, nor en-treaties, nor cur-ses, can a-vail thee, since

*pp cresc.*

Pr. A. Khov.  
 Le Pr. And Khov.

te sau-ve-ront: du Sort tel est l'or-dre. Mar-the, é-par-gne-moi, je souf-fre, souf-fre  
 Fate has or-dain'd that here thou shouldst perish! O, Martha, pit-y me, help me, help

Ob.  
 Cl. *Vel. 1*

*pizz.* *p*

Martha.  
Mar.

tant!  
me!

Sois fer - me, prin - ce,      vois par - tir — nos frè - res,  
Come, fol - low me, Prince.      See, the breth - ren mov - ing;

Largo.

le bûcher sa - cré ré - cla - me ses é - lus.      Sou - viens - toi des jours  
now the ho - ly flames a - - wait their will - ing victims.      Now — re - call the first

Viol. *pp*      Cor.

clairs de notre amour, oh! — les chauds aveux que tu me murmu - rais.  
glow - ing hours of love, How — we whis - per'd words of pas - sion ate de - light!

Cl. m.g.

(Khovansky mounts the pyre.)  
(Khovansky monte sur le bûcher.)

Sur le bûcher, par le feu, se re - trem pé - ra ton serment!  
A - mid the flames and fire, shall thy bro - ken vow be re - new'd!

*pp*      *smorz.*

Marthe, le Pr. And. Khovansky, Docithé et les «Vieux-Croyants»  
vers la fin les Petrovsky «Potechnié.»

Closing Scene IV.

Martha; Pr. A. Khovansky, Dositheus and the Old Believers. Towards the end, the Petrovsky "Poteshny"

Marciale. *mf*

(Trumpets behind the scenes.)  
(Trompettes derrière la scène.)

*The Old Believers (on the pyre)*  
Sopr. Les «Vieux-Croyants» (sur le bûcher).

O Dieu de gloire, ap-pa-rais-nous dans ta gloire!  
God of all glory, ap-pear to us in Thy Heav'n!

Alti.

Ten.

Bassi.

**C O R O.**

Meno mosso.  
Doc. Dosi. *mf*

Frères chers! So-yons des forts; a-mour et jus-ti-ce vont pour-nous luire en Dieu.—  
Ah, my flock! Take cour-age now! In truth and love our Lord will—shine up-on us soon.—

*colla parte*  
*p*

Viol. *mf dim.*

Pé-rissent donc tous les pièges de l'en-fer au nom triomphant du saint a-mour!  
Let all the snares of the flesh and Sa-tan perish, for we shall see God face to face!—

Trb. *f*



Sopr. fen help and se! shield!  
Alti. fen help and se! shield!

(trumpets off the stage, but nearer.)  
(Trompettes derriere la scene, plus pres.)

*mf*

Detailed description: This system contains the vocal staves for Soprano and Alto, and the piano accompaniment. The vocal parts have lyrics in French and English. The piano part features a melodic line with triplets and a bass line with chords. A dynamic marking of *mf* is present.

Viens me us to  
Take us to

Viens me us to  
Take us to

Detailed description: This system continues the vocal staves and piano accompaniment. The vocal parts have lyrics in French and English. The piano part continues with melodic and harmonic support.

pren Thy care,  
Thy care,

pren Thy care,  
Thy care,

(trumpets off the stage)  
(Trompettes derriere la scene.)

Tr. *mf* Cor.

Detailed description: This system continues the vocal staves and piano accompaniment. The vocal parts have lyrics in French and English. The piano part includes a section for Trumpets and Cor Anglais, with a dynamic marking of *mf*.



(The pyre blazes more and more fiercely.)  
(Le bûcher flambe de plus en plus)

(still nearer)  
(encore plus près.)

Piano introduction with treble and bass staves. The treble staff features a triplet of eighth notes and a series of sixteenth notes. The bass staff provides harmonic support with chords and single notes. The dynamic is marked *f* (forte).

*Dosi.*  
*Doc.*

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Dieu de jus-ti-ce, ab-sol-ut-ement / O God of just-ice, ab-sol-ut-ely". The dynamics are marked *f* (forte).

Piano accompaniment for Tr. (Trumpet) and Trb. (Trombone) with treble and bass staves. The music features rhythmic patterns and chords.

Vocal staves with lyrics: "sous don all nos our fau". The lyrics are repeated across the Soprano, Alto, and Tenor parts.

Piano accompaniment for the final section with treble and bass staves. The music features rhythmic patterns and chords.

tes!  
sins!

tes!  
sins!

tes!  
sins!

tes!  
sins!

(Trompettes)

*f*

Dé - li - vre nos - â - spir - it from  
With - draw - not Thy - spir - it from

Dé - li - vre nos - â - spir - it from  
With - draw - not Thy - spir - it from

Dé - li - vre nos - â - spir - it from  
With - draw - not Thy - spir - it from

(All are overcome by the flames.)  
(Tous périssent dans les flammes.)

Martha.  
Mar. *ff*

Sou - viens - toi des jours - clairs d'a - mour!  
Ah, re - call those glow - ing hours of bliss!

Pr. A. Khov.  
Le Pr. And. Khov. *ff*

Dosi.  
Doc.

O Em - ma, Em - ma!  
O Em - ma, Em - ma!

mes! A - men!  
us! A - men!

mes! A - men!  
us! A - men!

mes! A - men!  
us! A - men!

mes! A - men!  
us! A - men!

(Enter the trumpeters,  
Sur la scène arrivent

followed by the company of "Poteszny"! All fall back, horror-stricken at sight of the pyre.)  
les Trompettes et derrière elles la compagnie des «Potechnié», tous reculent avec effroi à la vue du bûcher.)

The Curtain descends slowly.  
Le Rideau s'abaisse lentement.

*ff più animato*

Fin.