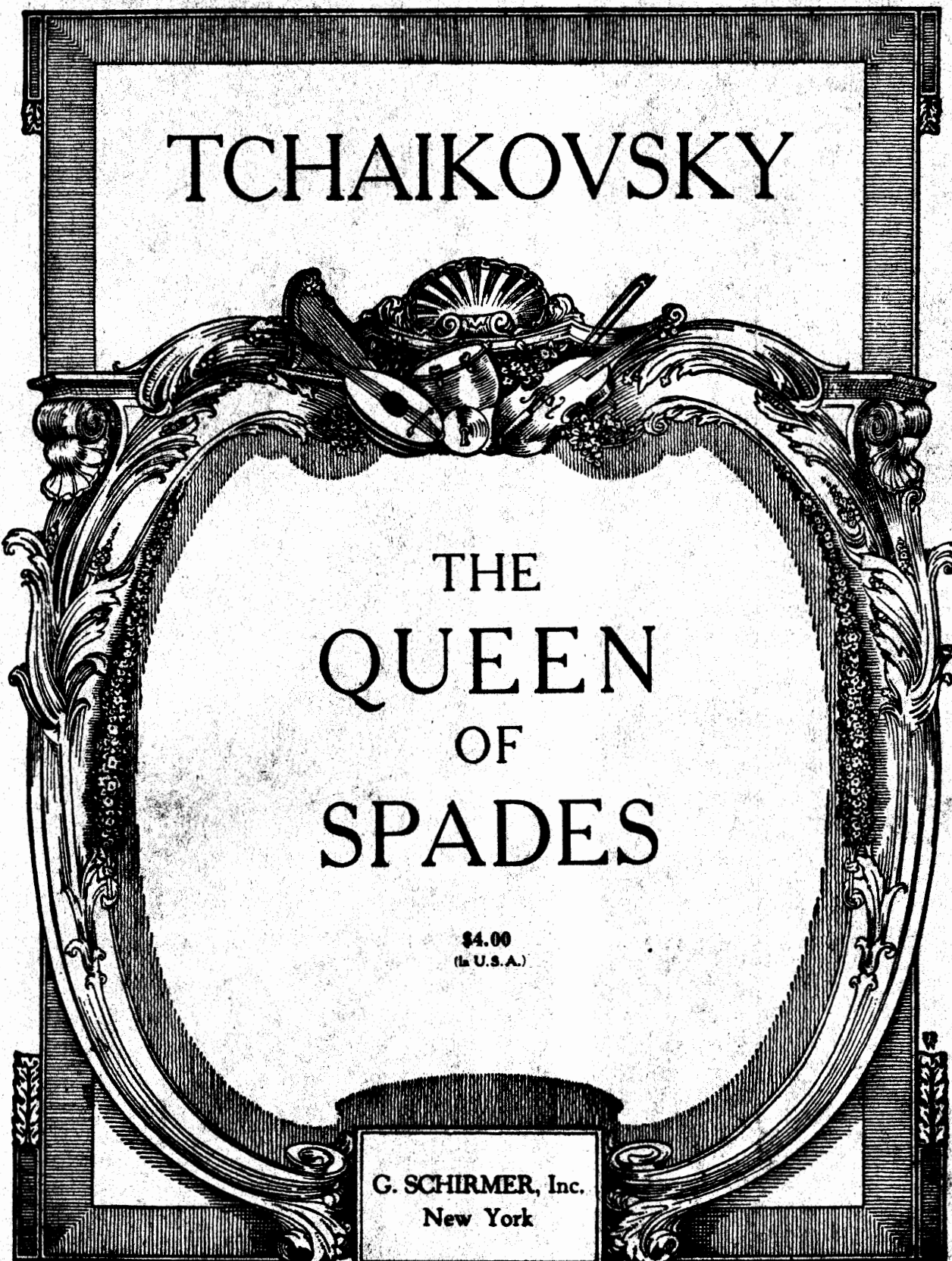


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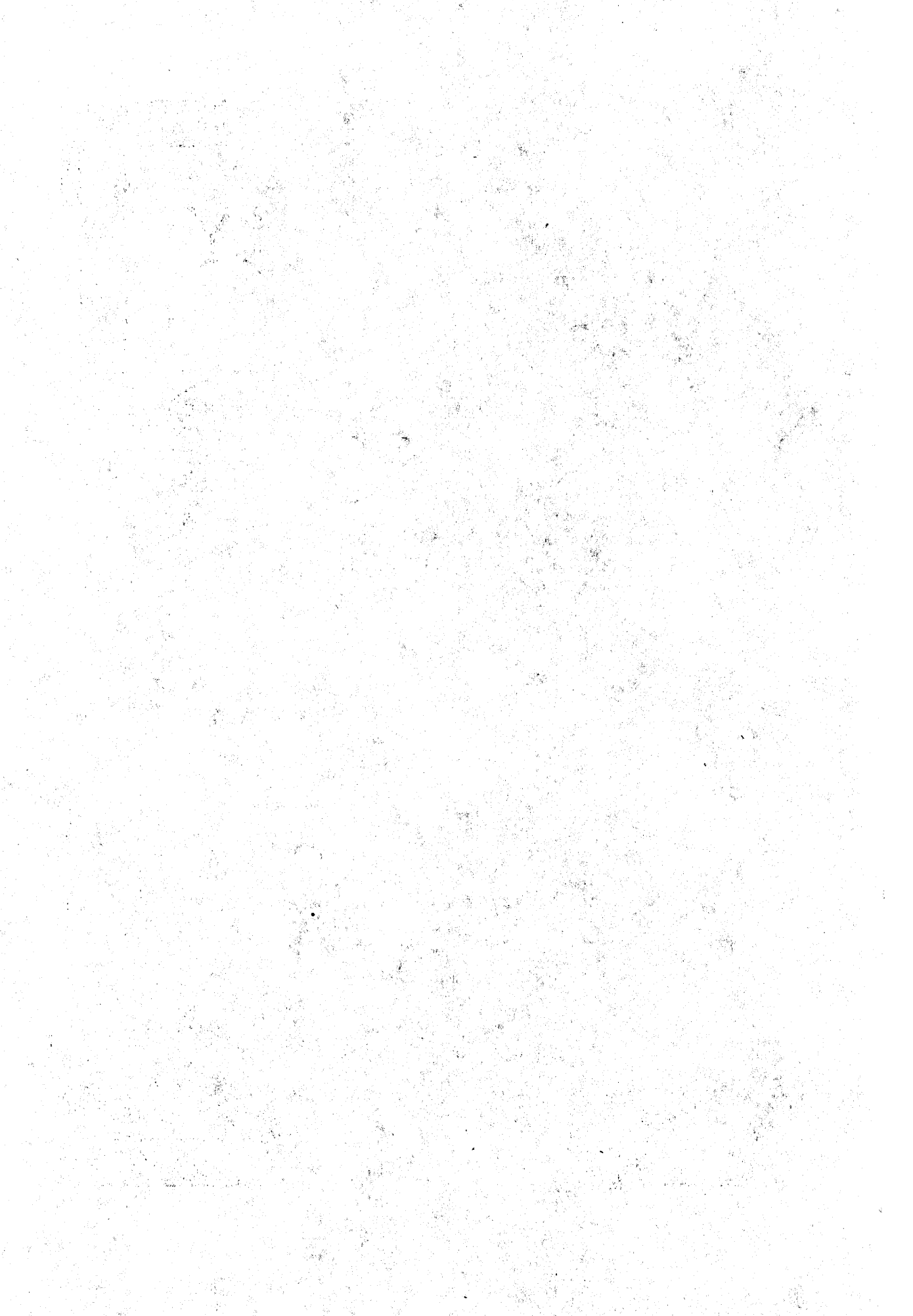
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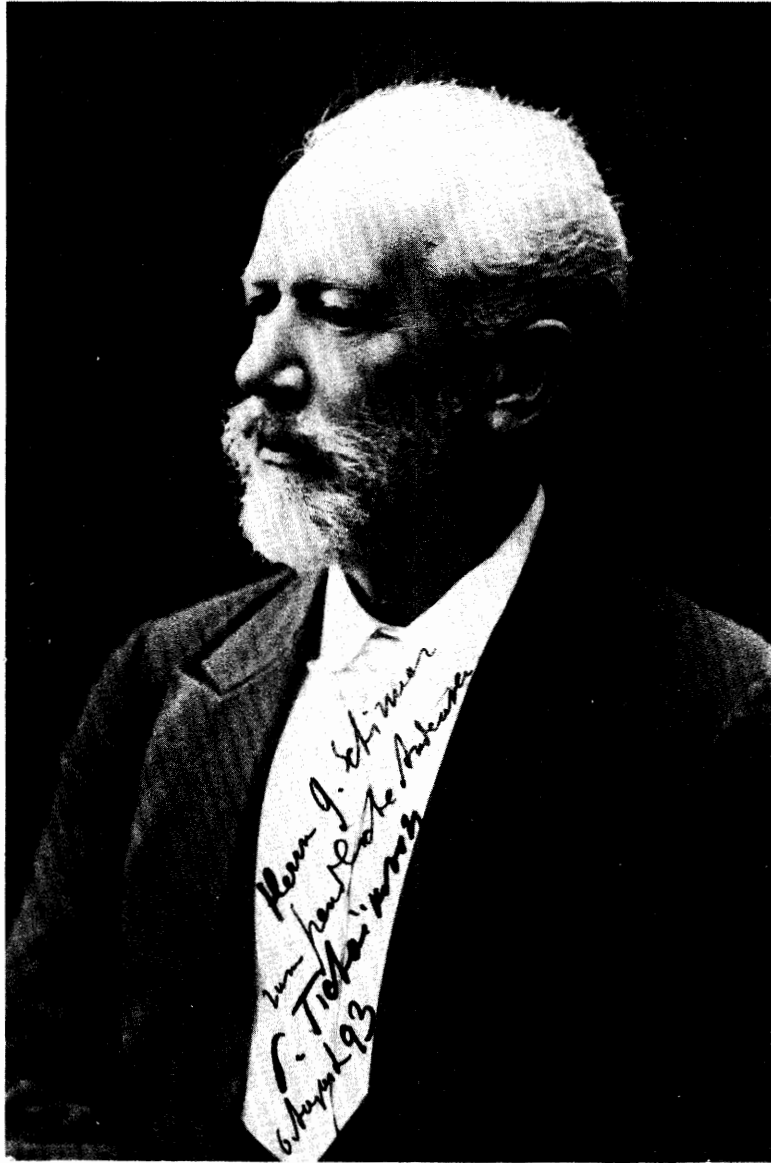


THE QUEEN OF SPADES

\$4.00
(in U.S.A.)

G. SCHIRMER, Inc.
New York





Photograph of P. I. Tchaikovsky, signed and inscribed to
Gustave Schirmer, founder of the house

The
QUEEN OF SPADES
An Opera in Three Acts and Seven Scenes



by
PETER ILYITCH TCHAIKOVSKY

Libretto by
MODESTE TCHAIKOVSKY

English Version by
ROSA NEWMARCH

G. SCHIRMER, INC.

New York

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Characters.

Herman *1-st Tenor.*
Count Tomsky (Plutus) . . . *Baritone.*
Prince Yeletsky. *Baritone.*
Tchekalinsky *Tenor.*
Sourin. *Bass.*
Tchaplitsky. *2-nd Tenor.*
Naroumov *2-nd Bass.*
Master of the Ceremonies. . *2-nd Tenor.*
Countess ***. *Mezzo-Soprano.*

Lisa. *Soprano.*
Pauline (Daphnis). *Contralto.*
The Governess *Mezzo-Soprano.*
Mary *Soprano.*

Characters in the Interlude.

a) Chloë. *Soprano.*
b) Daphnis (Pauline) . . . *Contralto.*
c) Plutus (Count Tomsky) . *Baritone.*

The scene is laid in St. Petersburg at the close of the Eighteenth Century.

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The Queen of Spades

English version by Rosa Newmarch
(after the Russian of Modeste Tchaikovsky)

Peter Ilyitch Tchaikovsky, Op. 68

INTRODUCTION.

Andante mosso. (♩ = 84)

PIANO. *p*

poco cresc.

m. d. *m. d.* *più f*

dim. *p* *pp*

mf *p* *ff* *p* *mf* *p* *ff* *p* *f*

pesante e marcato

The first system of music begins with a piano introduction in the right hand, marked with a forte (*f*) dynamic. The left hand provides a heavy, rhythmic accompaniment consisting of dense chords. The tempo and mood are indicated as *pesante e marcato*.

The second system continues the piece, with the right hand playing a melodic line characterized by accents and a dynamic marking of 8. The left hand maintains the heavy accompaniment.

The third system introduces a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The right hand features a melodic line with accents, while the left hand continues with the heavy accompaniment.

The fourth system continues the melodic development in the right hand with accents, accompanied by the heavy left hand accompaniment. A *ff* dynamic is present.

The fifth system features a melodic line in the right hand with triplet markings (3) and a *ff* dynamic. The left hand accompaniment remains heavy.

The sixth system concludes the page with a melodic line in the right hand featuring accents and a *ff* dynamic. The left hand accompaniment is still present.

molto espr.

mf → *p* *po - - co* *a* *po - co cresc.*

f *ff* *poco dim.*

mf *pp*

Timp.

ACT I.

SCENE I.

Spring. A open space in the Summer Garden, St. Petersburg. Seated on the benches are nurses and governesses, chatting together. Some of the children are playing at races; others have skipping-ropes, balls etc.

№1. Chorus of Children, Nurses etc.

Allegro moderato. ♩ = 104.

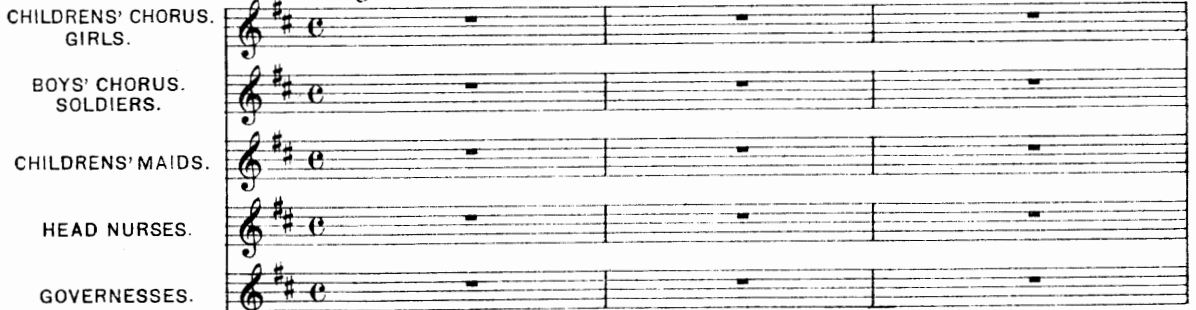
CHILDRENS' CHORUS.
GIRLS.

BOYS' CHORUS.
SOLDIERS.

CHILDRENS' MAIDS.

HEAD NURSES.

GOVERNESSES.

The image shows five vocal staves, each with a treble clef and a key signature of one sharp (F#). The staves are labeled from top to bottom: CHILDRENS' CHORUS GIRLS, BOYS' CHORUS SOLDIERS, CHILDRENS' MAIDS, HEAD NURSES, and GOVERNESSES. Each staff contains a whole rest, indicating that the vocalists are silent during this section.

Allegro moderato.

PIANO.

The piano accompaniment is written for a grand piano in F# major and 2/4 time. It begins with a piano (p) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures. The piece includes various musical markings such as *trium* (triumph) and *sempre p* (piano) to indicate mood and dynamics. The score is divided into four systems, each with a grand staff (treble and bass clefs).

First system of a musical score. The upper staff is a vocal line with lyrics "cre - scen -". The lower staff is a piano accompaniment. Both staves feature complex rhythmic patterns, including triplets and sixteenth-note runs.

Second system of the musical score. The upper staff continues the vocal line with lyrics "do" and "f". The lower staff continues the piano accompaniment. The system includes the instruction "c. t. c." and dynamic markings.

Third system of the musical score. The upper staff features a melodic line with triplets. The lower staff has a piano accompaniment. Dynamic markings include *mf*.

Fourth system of the musical score. The upper staff has a melodic line with slurs. The lower staff has a piano accompaniment. Dynamic markings include *mf*.

Fifth system of the musical score. The upper staff has a melodic line with slurs. The lower staff has a piano accompaniment. Dynamic markings include *mf*.

Sixth system of the musical score. The upper staff is labeled "Voices of little girls." and contains the lyrics "Mousie, while you're a - ble, Run beneath the ta - ble,". The lower staff is a piano accompaniment. Dynamic markings include *ff* and *p*.

(Sounds of laughter, exclamations,
and running footsteps.)

Who'll catch me!

trun trun

cre - - seen - - do

mf

This system contains a vocal line and piano accompaniment. The vocal line has lyrics "Who'll catch me!" with "trun trun" written below the first two notes. The piano accompaniment features a rhythmic pattern of eighth notes and triplets. Dynamics include *trun trun*, *cre - - seen - - do*, and *mf*.

This system shows the piano accompaniment for the first system, consisting of two staves with a complex rhythmic pattern of eighth and sixteenth notes.

CHORUS.

Akti. NURSE-MAIDS.

Gai - ly laugh and play, Child - ren, while you may! Now's the time for sport,

p

This system is the first of the chorus, featuring a vocal line and piano accompaniment. The vocal line has lyrics "Gai - ly laugh and play, Child - ren, while you may! Now's the time for sport,". The piano accompaniment is marked *p*.

North - ern springs are short, Sun - shine will not stay!

mf

This system is the second of the chorus, featuring a vocal line and piano accompaniment. The vocal line has lyrics "North - ern springs are short, Sun - shine will not stay!". The piano accompaniment is marked *mf*.

Child - ren, when you're good, Nei - ther cross nor rude, In your games a - gree,

p

This system is the third of the chorus, featuring a vocal line and piano accompaniment. The vocal line has lyrics "Child - ren, when you're good, Nei - ther cross nor rude, In your games a - gree,". The piano accompaniment is marked *p*.

play - ing pret - ti - ly, Then we nurs - es too, get some rest from you,

p cre - scen -

Thank - ful for the chance, While you run and dance. Gai - ly laugh and play,

ff
do *mf*

Child - ren, while you may, Now's the time for sport, North - ern springs are short!

p

Sop. CHORUS OF GOVERNESSES.

Heav'n beprais'd, for now awhile our end - less du - ties cease! Here we sit & breathe the balmy

Child ren!

mf

air of spring in peace! Dai - ly scoldings, marks and lessons, Cop - y-books and slates—

while you may, Gai - ly laugh and play, Now's the

Rest - ing in this sunny garden, We for - get our fates!

time for sport, North - ern springs are short!

bye! Hush - a - hush - a - bye!

Hush - a - hush - a - bye! Hush - a - hush - a -

Hush, my ba - by, from the light, Keep those pret - ty

bye! Hush, ba - by,

CHORUS OF HEAD NURSES

Sopr. *mf* Hush - a - hush - a -

Alti.

eyes shut tight. (Children's drums and trumpets are heard off the stage.)

(Children's drums & trumpets.)

Trumpets.

ff

cre - - - scen do

f

Sop. CHORUS OF NURSES & GOVERNESSES.

mf

Aiti.

Here come our gallant soldier boys, they march so straight,

mf

Toy trumpets.

Drums.

ff

p

Now stand a - side there!

so stead - y!

Now stand a - side there!

Now stand a - side there!

Makeway! makeway! One, two, right, left, One, two, right, left!

(Enter the boys playing at soldiers, led by their captain.)

CHOR. OF BOYS (marching).

One, two, one, two, right, left, right, left,

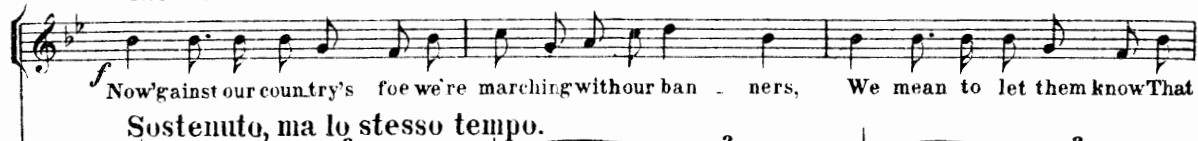
Keep in step, boys! All together!

BOY CAPTAIN. Right wheel! One! two! Halt! (The boys come to a stand still.)

BOY CAPTAIN. Attention! Shoulder arms! Present arms! Ground arms! (The boys carry out the orders.)

CHOR. OF BOYS.

f Now 'gainst our country's foe we're marching with our banners, We mean to let them know That
Sostenuto, ma lo stesso tempo.

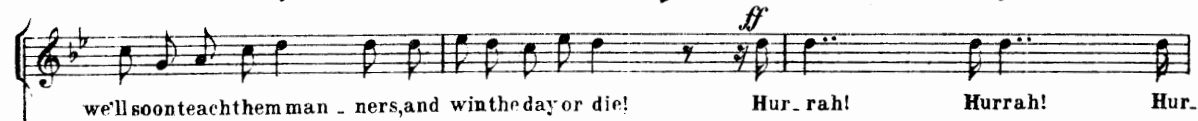


p



we'll soon teach them manners, and win the day or die! Hurrah! Hurrah! Hurrah!

ff



cresc.



rah! For hearth and home we fight, To save the land we cherish,

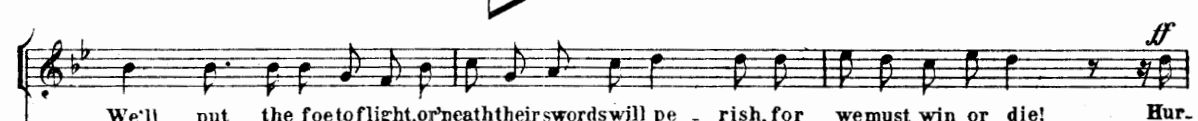


Fl. etc.



We'll put the foe to flight, or neath their swords will perish, for we must win or die! Hurrah!

ff



cresc.



rah! Hurrah! Hurrah! Long life to thee, our queen, Our



p



mo-ther, wise and glor-ious, Our em-press most serene, Till we return vic-tor-ious, To

greet our land a-gain! Hur-rah! Hur-rah! Hur-rah!

BOY CAPTAIN. „Ready, my lads?“
BOY SOLDIERS. At your orders,
Captain!

BOY CAPTAIN. Attention!
Present arms! Shoulder
arms! Trail arms! Right
wheel! March!

Toy drums.

Toy trumpets.

(Exit boys with drums & trumpets)

Come prima.

Sop. CHORUS OF NURSES AND GOVERNESSES.

Alti. See, how our brave & youthful sol-diers can march as straight and

Come prima.

po - co a po - co dim.

gal-lantly as men! Brave soldier boys, march on - ward,

brave soldier boys!

brave soldier boys!

(Exeunt The other children also follow the boy-soldiers. The Nurses and Governesses disperse, making room for other promenaders.)

Alto.

Cor. 2

Cl.

(Enter Tchekalins. & Sourin.)

Moderato. Recit.

TCHEKALINSKY. 

What luck had you last night at cards? **Recit.**

SOURIN. 

Moderato. Of course, I lost no end of money!

PIANO. 

s. 

I have no luck. You kept it up, no doubt, till daylight? Yes, before 't was over,

TCHEK. SOUR.

s. 

how bored I was! Devil take it, I was quite clear'd out! Was Herman there? Yes! He

TCHEK. SOUR.

s. 

sat as usual there, the whole night long, till dawn, One might suppose they nail'd him to the boards, and

in tempo

s. 

drank, but never spoke a word. Was that all? He watched how other people played. Ah,

TCHEK. SOUR. TCHEK.

T. SOUR.

what a cur-ious man he is! As though he had an e_vil con_science, op-press'd by

S. TCHÉK. SOUR. Andte (♩=72) Andante.

man - y past mis-deeds. I've heard it said, he has no money. True, he is poor.

(Enter Herman, dreamy and melancholy,
together with Count Tomsky.)

(Exit Sourin and
Tchek.)

S.

See, there he comes! He looks like some lost soul, so ghastly.

Ob. *più f* *p* Ob.

HERMAN.

TOMSKY. Why, no thing, all is well...

Come, tell me, Her-man, what's the matter? What ails you?

H.  No - thing at all.

T.  But you have alt - er'd, Her - man, now, you seem un - happy.

p

T.  You were a care - ful, steady lad, but chee - ry too, and full of

p

T.  spir - its; but now you're gloom - y, tae - it - turn, - and I can scarce be -

mf

T.  lieve mine ears; tis said your passion's all for cards; that all the night you sit and play, till sunrise

p

Andante. (♩ = 72) HERMAN.

T. finds you at the tables. True! Now no long - er can I

Andante.

H. tread life's beaten pathways as in the past. I know not what has come to me.

H. Conscious of ru - in, and resenting my weakness, yet I lack the power to check my down fall.

TOMSKY.

H. I am in love, in love! What! you in love? With

HERMAN. dolce

T. whom? I have not learnt her name or sta - tion. Nor sought to

più f
 make her mine. She needs no mortal ap-pel-lation who is di-

(with ardour) *Più mosso.*
 vine... With what bright thing may I com-

string. *Più mosso.*

pare her? This earth no im-age yields, since

Par-a-dise holds no-thing rar-er in all th'El-ys-sian

poco cresc.

fields! Yet hate-ful thoughts pur-sue me: what if an-

riten. *a tempo sempre agitato*

mf *a tempo sempre agitato.*

H. o - - ther ownsher heart, while I scarce dare tokiss her

p

H. foot - prints, and torn with pain, must stand a - part... I curse myself but love en -

riten. **Tempo I. (Andante.)**

mf dim. *p*

H. thralls me; I strive in vain in passion's grasp, and long the more her form to clasp,

f **Riten. molto.** *ff* *string.*

più f *f* *string.*

H. and long the more her form to clasp; I strive in vain in passion's grasp, and long the more her

Tempo I. *a piacere*

colla parte *p*

riten. **f** Adagio.

H. form to clasp! I havenotlearnthernameor sta - tion, Norsoughttomakeher

riten. Adagio.

p

H. mine! If things are so, my friend, you'd

TOMSKY. Allegro non troppo. (♩ = 108)

Allegro non troppo.

pp **f**

T. better make hasteto learn her name, then start to woo by signal and by let - ter and boldly claim her

mf

T. HERMAN. heart... Ah no, a - las! Toohighher state, to me she never will be grant - ed!

mf

H. **f** **TOMSKY.** *riten.* These are the fears by which I'm haunted! Well, there are others, girls to pick and choose from.

sfp **p** **mf** **sf** **p** *riten.*

HERMAN **Poco più vivo.** (♩ = 116)
Rep.

Ah! you know me lit - tle! My love for her will never
Poco più vivo.
Cl.
cease! Nay, Tom - sky! Vows are not so brit - tle!
Once I knew hap - pi - ness and peace, in days e'er passion had possess'd me, my
Fl.
spi - rit was by reas - on led, But since this ard - ent dream ob - sess'd me With
vis - ions strange, my rest has fled, my rest has
- scen - do

The musical score consists of six systems. Each system includes a vocal line and a piano accompaniment. The piano part features intricate textures, including sixteenth-note patterns and arpeggiated chords. Performance markings such as *f*, *mf*, *p*, *Fl.*, *cre*, and *ff* are present throughout. The lyrics are written below the vocal lines, with some words hyphenated across bar lines. The score concludes with the words '- scen - do' in the piano part.

H. *fled! Like poi - son all my veins it fills! I languish! Mine the*

H. *love that kills! What's all this, Her - man? I con - fess, I never*

(♩ = ♩) TOMSKY.

T. *thought, that you of all men could be by passion so dis -*
cre - scen - do

(Exit Herman & Tomsky. The stage is filled with promenaders.)

T. *traught!*

poco stringendo

№ 3. Chorus of Promenaders. Scene.

Allegro giusto. (♩ = 126)

Sop.

GENERAL CHORUS
OF PROMENADERS.

Alt.
Tenor. Now, thank Heav'n, no more it freez - es, Win - ter's o - ver.
Bass.

Allegro giusto.

PIANO.

past! Bright the skies and warm the breez - es, May is here at

last! Ah! 'tis too en - chanting, these are days for out - door

bliss! Pleasure's har-vest, let us reap it, Who can say how long we

keep it, Weath-er such as this? Who can

say how long we keep it, who can say, Weather such as this?

(Young ladies.)

How delightful!

How enchanting!

(Old ladies.)

Surely life was bright - - er, in the years long past,

(Young beaux.)

Sun - ny skies, sweet breezes,

Song of night in gale,

(Old beaux.)

Ma - ny years have van - - ish'd since on such a day,

p

Ah, we feel that life is sweet!

Then the spring was earlier, sun - ny days would last. Aye, spring was always earl - y!

love - ly girls, whose blush - - es make the ros - es pale.

we went forth a - - court - - ing in the month of May.

mf

mf
 'Tis de-light-ful in the park to meet!
mf
 Now bright days grow rar - - er, summer's of - ten cold,
mf
 Springtide stirs our fan-cies, love-dreams haunt our sleep.
mf
 Gai-et-y seems ban - - ish'd, changed our ways and climes.

p

f
 Yes, we feel the Sum - mer - Garden makes life sweet!
f
 nothing seems im - prov - - ing now we're get - ting old!
f
 and sweet ex-pect - a - - tions make our pul - - ses
f
 ev'ry-thing was bet - - ter in the good old times, old

mf

Yes, we see with sat-is-fac-tion hosts of suitors, young and gay,
 Yes, we're sure that things were brighter, men po-li-ter, balls more gay,
 leap! Sun-ny skies, soft breezes, ten-der songs of the
 times! Ma-ny, ma-ny years have vanish'd since on such a

mf
 Timp.

Of-ficers and smart civ-ilians crowd the gar-den paths to-day.
 Love was tru-er, skies were blu-er, and less rare a sun-ny day!
 night-in-gale, love-ly girls whose blushes make the summer ros-es
 per-fect day. We went out a-courting, cour-ting in the hap-py

p Look how man - y well dress'd peo - ple in the gar - dens take their air - ing!
p Yes, we're sure that life was bright - er, men po - li - ter, balls more splen - did,
 seem quite pale, These are spring times ra - diant of f'rings, These the gifts of
 month of May! Gai - e - ty is ban - ishd, changed our cust - oms and our

pp *po - co a po - co* *cre - scen - do*

Gallant sold - iers, smart civ - il - ians, What fine clothes and noble bear - ing!
 clouds were few - er, skies were blu - er, all was bet - ter, all was bet - ter,
 May! Aye, these are spring - tides' radiant of - f'rings, gifts of May. Now spring is
 climes. Yes, ev' ry - thing was bet - ter, sure - ly in old times, Yes ev' ry -

- do *mf*

ff

See, what crowds of well-dress'd people take their airing!
 all was bet-ter in the good old days now ended! Now, thank Heaven, no
 come and bring us gladness, love and endless pleasure!
 thing was bet-ter in the good old days now vanish'd!

f *ff* *f*

more it freez - es, Win - ter's o - ver - past! Bright the skies and

warm the breez - es, May is here at last! Ah! 'tis too enchanting, these are

days of out-door bliss! Pleasures harvest, let us reap it,

Who can say, how long we keep it. Weather such as this? Who can

(Enter Herman & Tomsy.) **Poco meno.** (♩ = 112)
TOMSKY

And are you

say how long we keep it? Who can say? Weather such as this!

Poco meno.

T. cer - tain she ig - nores your love and your ex - ist - ence? I'll dare to

T. bet she sighs for you, and loves you at a dis - tance...

Moderato. (♩ = 100)

HERMAN.
con amarezza

Ah, had I not this con - so - la - tion to ease my pain,

Moderato.

H. I think my heart with des - o - la - tion would break in twain!

poco riten.

H Al-though I live thro' an-guish wear-ing, there's still one thought be-

colla parte

a tempo

H yond all bear-ing: Should fate de-cree she ne'er shall be my bride...

a tempo

cre-scen-

H Ah, then for me remains one end... What? Su-i-

do

f

p

TOM. HERMAN.

animando (Enter Prince Yeletsky, Tchekalinsky and Tomsky approach him.)

TCHEK. (to the Prince)

H eidel!

espressivo

p

cre-scen-

I wish you

SOURIN.

THE PRINCE. (*riten.*)

H all good luck. They say you are en-gaged? Yes, gentlemen, it

do

mf

Meno mosso. (♩ = 84)

P

is so; she's an an-gel, and whisper'd, "Yes" this morning, So we're plighted henceforth

Meno mosso.

Più vivo. (♩ = 104)

P

TCHEK. SOUR.

forever more! Good news, indeed! Take my congratu-lations, all

Più vivo.

S

TOM. THE PRINCE. *riten.*

hap-pi-ness! Yel-et-sky, my good wishes! I thank you all, dear friends!

riten.

Andante. (♩ = 76)

HERM.

(with feeling) O day of anguish, be ac-curst for ev-er!

O day of bliss and hopes ful-fill'd, be blest for

Andante.

H. *mf*
 In which all mi_series un_i_ted combine to ru_in life's endeav_our.

P. *mf* *più f*
 ev_er! In which all joys un_i_ted com_bine to crown my

H. *più f*
 My, dear_ est hopes are crush'd & blighted; Some hearts may feast, but mine must fast.

T.P. *più f*
 life's en_deav_our, Henceforth my years are light_ed with rays direct from

H. *f*
 All na_ture frownson me, such sad_ ness floodsall my soul anddime nine eyes; My

P. *f*
 heaven east... All na_ture smiles on me; such gladness floodsall my

H. poison'd thoughts drivemeto madness, my poi - son'd thoughts drivemetomadness.

P. heart and blinds mine eyes; There is no room for doubt or sad - ness, Now love has

H. yet great - er torments I surm. s.e! O day of grief and an - guish, Ac -

P. op. en'd Par. a - dise! O, day of perfect bliss, be blest by mewhile

H. *Poco più.* (♩ = 88) curst while life shall last! No, tell us all about her!

P. life shall last! *TOM.* But, Prince, you have not told her name? (Enter Lisa and the Countess.)

Poco più.

mar -

THE PRINCE. (pointing out Lisa.)

HERM.

Here she comes! My love! my love! whom he has

crescendo
f

- cato in la mano sinistra

H. chos - en! O heav - en! This un -

f

LISA AND THE COUNTESS.

TOM.

H. does me! 'Tis he a - gain! Is this

di - mi - nu - en - do

p

T. your nameless la - dy - love? The beau - ty you a -

p

No 4. Quintetto & Scene.

Andante. (♩ = 60)

LISA.

I shud_der! Once a gain he re - ap_pears,

COUNTESS.

I shud_der! Wan and sad he re - ap_pears,

HERMAN.

I shud_der! Dark & threat_ning she ap_pears a

TOMSKY.

dor'd? She, his one de sir'd

THE PRINCE.

I shud_der! Wan & strange she now ap_pears,

Andante.

PIANO.

pp

L.

This gloom_y man, this most mys_terious stranger! He troubles me with *piuf*

C.

This gloom_y man, this most mys_terious stranger! O, fate_ful appar - *piuf*

H.

gain, like some strange har_bing_er of ill, this weird old wom_an. Her looks of condem - *piuf*

T.

mate, The Prin_ee's bride! Ah, cru_el fate! *piuf*

P.

What cause has she to look so pale & so affrighted? dis_tract_ed and ex - *piuf*

pp

L. name - less fears, On me his dumb, re - proach - ful glan - ces
 C. i - tion! Who is he, on me threatning
 H. na - - - - - tion op - press and fill my heart with
 T. I now see ter - ror in his eyes, ter - - - - - ror in his
 P. ei - - - - - ted? She seems possess'd by sud - den, name - less

L. turn - ing... Who thus pur - sues me whereso'er I go? I
 C. glan - ces turn - ing? Who thus pursues me where - so e'er I go?
 H. nameless fears! Why does she want to dog my foot - steps, whereso'er I go?
 T. eyes, That were with pas - sion flam - - - - - ing!
 P. fears! O, must our bliss, but new - ly found, so soon by grief be

L. fear him! Fear his eye with mad - ness

C. What can he want, this unknown man? I

H. I quail be - neath the glance she turns on me,

T. And what ails her? She looks so pale and

P. blight - - ed? What cloud has come between us

L. burn - ing, His wild un - can - ny look, that haunts me

C. fear his eye with mad - ness burning; His wild un - can - ny look that haunts me

H. She saps my will & strength, Who can she

T. white? strange and white! Ah, my heart misgives me

P. now? I shudder, what dis - ast - - er then is

riten.
mf
p

L. so! I shud-der! I shud-der, 'neath his

C. so! I shud-der! I shud-der, 'neath his

H. be? I shud-der! I shud-der, 'neath her

T. quite! I shud-der! I shud-der, 'neath her

P. *dim.* this, that comes be-tween me and my new-found bliss? I shud-der 'neath her

riten.

Allegro non tanto. (♩ = 116)

L. gaze!

C. gaze!

H. gaze!

T. gaze! Well, Count-ess!

P. gaze!

Allegro non tanto.

p

COUNTESS.

T. My warm congratu - la - tions... O, tell me, quick,

poco cresc.

TOM.

C. that of - fi - cer, who is he? Yes, which one? That one?

p

COUNTESS.

T. Her man, a friend of mine. He looks so pale and strange.

mf

(Tomsky and the Countess pass to the back of the stage.)

C. Where does he come from?

p marcato *mf*

Moderato assai. (♩ = 96)

THE PRINCE (offering his hand to Lisa).

The radiant skies the sunny hours, The spring with all her train of flow'rs

Moderato assai.

dolce

P. *riten.*

This crowd of kindly friends who meet to bless, and wish us ev'ry hap-pi-ness in

P. HERMAN (menacingly).

fu-ture... (they pass) Laugh a-way, my friend, for-get-ful that the tempest fol-lows

(Distant thunder. Herman sinks down on the bench in gloomy reverie.)

H. sunny weather; and that our Mak-er turns joy to weeping; sends bolts from the blue!

№ 5. Scene and Ballad (Tomsky).

Andante. (♩ = 72)

SOURIN.

A queer old creature this ancient

Andante.

PIANO.

TCHEKALINSKY. **TOMSKY.**

S. Countess! A scare-crow! No wonder she is always called the

T. Queen of Spades! There's one thing puzzles me: now she

T. never plays at cards as formerly. What? That old thing played?

TCHEK. TOM. 3

S. That weird old mummy gambling half the night! (ha ha ha) Why, surely you must have heard
You're jok_ing!

T. SOUR. TCHEK.

stor-ies a_bout her? No, nev-er, not a word! Not a word!

TOM. *riten.* Adagio. (♩ = 60)

Well then I'll tell the tale! The Countess years ago was known in Paris as belle of all the

T. balls; while all the gay and smart young men pursued her. They nicknamed her the Ve - nus of Mos-cow.

T. Count Saint - Germain, so gossip ran, (in those days he was handsome) was head & ears in love and tried in

T.

 vain to cap-ti-vate the Countess! For ev'ry ev'ning found her deep involved in Fa-ro.

T.

 A las! She much prefer'd the cards to Love.

Allegro con spirito. (♩ = 116)

T.

 It chanced at Versail-les „au jeu de la Reine;„The“Mos-covite Ve-nus“ had

Allegro con spirito.

T.

 lost her last sou, And near her at ta-ble was Count Saint-Germain,*) Who

T.

 watch'd her ill-fortune the whole ev'ning through. She mut-ter'd with fur-ious re-

riten.

Quasi andante.

T.  *Quasi andante.*
 gards: How fool - ish, how fool - ish, How

Tempo I.

T.  *Tempo I.*
 fool - ish, to ven - ture my mon - ey so fast, For now I be - lieve that my

a piacere

in tempo.

T.  *pp poco a poco cresc.*
 luck's turn'd at last! Three cards, o, three cards, o, three cards!
mf ff *in tempo.*

The Count takes the mo - ment, a - wait - ed so long, And

T.  *p*

when his a - dor'd one has slipped from the room, He fol - lows, and finds her a -

T.  *m.d.*

T. *riten.*
 part from the throng, Re - gret - ting her los - ses in si - lence and gloom. No

T. *Quasi andante.*
 long - er his suit he re - tards. „Dear Count - ess, dear Count - ess, dear

Quasi andante.

T. *Tempo I.*
 Count - ess, oh grant me but one „ren - dez - vous,“ And then, if you wish, I will

Tempo I.

pp cre - scen - do

T. *a piacere*
 name them to you _____ three cards, yes, three cards, yes, three

T. *in tempo.*
 cards!“ The Countess, in - dignant, cries:

in tempo.

ff *mf*

T. „Sir, do you dare!“ The Count stands his ground... E're the sun rose a -

Tromba. *mf*

T. gain the la - dy was back at the tab - les, I'll swear; though emp - ty her

pp *poco* *Da poco cresc*

T. pockets for „jeu de la Reine,“ she'd mast .er'd the names of three cards...

f

Meno mosso.

T. She raked in the mo .ney, the oth - ers all lost,

Meno mosso.

f

T. She piled up her gains.— Did she think of the cost of three cards, three cards, three

riten. *riten.* *Andante*

riten. *Andante.* *p*

Tempo I.

f

T. cards? She

Tempo I.

T. once named three cards to her hus - - band, 'twas said; And

T. whis - per'd them once to a gal - lant young spark, But

T. while that same night she lay qui - et in bed, A

T. ghost stood be - fore her and spoke in the
ere - - - - - seen - - - - - do

T. dark... „Death's warn - - ing no wight dis_re -

T. gards; Thou shalt die when a third man,im_pell'd by despair, shall

T. strive from thy bos - om the se - - - cret to tear of three cards,

T. *piacere* Poco più mosso.

of three cards,of three cards! Poco più mosso. Three cards!"

T.

№ 6. Closing scene (storm).

(Distant thunder announce-
SOURIN.

Allegro moderato. (♩ = 112)

TCHEKALINSKY

Se non è ve-ro, è ben-tro va-to. A-mus-ing!

Allegro moderato.

PIANO.

Cl. Fag.

ces the storm.)

S Well, the Countess now can sleep in peace, She'll hardly find a

mf p

S young and ardent lov-er at her age! But list-en, Herman! Here's

TCHEK.

(They laugh)

T. a lucky chance for you to play without a pen-ny. Consid-er,

T. and pond - er it! „When a third man, im - pell'd by his

S. „When a third man, im - pell'd by his

pp
marcato

T. love and des - pair shall strive from thy bos - om the

S. love and des - pair shall strive from thy bos - om the

T. se - cret to tear of three cards,

S. se - cret to tear of three cards,

T. of three cards, of three cards!" (exeunt Tchekalinsky & Sourin.)

S. of three cards, of three cards!"

(A loud clap of thunder. The storm bursts overhead and the promenaders are seen hurrying in all directions.)

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and features a series of complex chords, many of which are triplets, with a dynamic marking of *fff*. The lower staff is in bass clef and contains a melodic line with triplets and a dynamic marking of *fff*. The key signature has one sharp (F#).

The vocal staves for the Chorus are arranged in four parts: Soprani, Alti, Tenor, and Bass. The Soprani part has a rest. The Alti part has a rest. The Tenor part has a rest. The Bass part has a rest. The lyrics are: "How quick - ly the stormclouds have Oh Oh hark! Why,"

The piano accompaniment for the second system consists of two staves. The upper staff is in treble clef and features a series of complex chords, many of which are triplets, with a dynamic marking of *f*. The lower staff is in bass clef and contains a melodic line with triplets and a dynamic marking of *f*. The key signature has one sharp (F#).

How quick - ly the storm clouds have gather'd! Why, who could have thought!

gather'd! Why, who could have thought such rain was com - ing!

hark!

who could have thought such rain, such rain was com - ing!

the light - ning is flash - ing, thun - der is roll - ing!

the light ning is flash - ing, thunder is roll - ing!

cre - scen - do

Make haste to get home!

Make haste to get home!

Now run for the gates e're we're drenched!

Now

(All hurry off. The thunder gets louder.) (voices dying away.)

run for the gates!

Come, hast - en home!

(distant.)

run for the gates!

(distant.)

Come, hast - en home!

hast - en home! How wet we are! Now, run for the

(distant.)

Come home! (distant)

Now run for the gates!

Come home!

Now run for the gates!

gates! Be-fore our frocks are quite spoiled! Make

Make haste!

Be-fore your frocks are quite spoiled! Make haste!

Make haste!

cre - - - - - scen - - - - -

haste!

(A loud clap of thunder.)

do

ff

dim.

HERMAN. (in a reverie)

„Death's warn - ing no wight dis - - re

m.d.
pp

cre - - - - - scen - - - - -

tr

tr

H. *gards:* Thou shalt

H. die when a third man, im - pell'd by des - pair, shall

H. strive from thy bos - - om the se - cret to tear of three

H. cards, of three cards, of three cards! " What use to me

H. *espress.* would be this luck - y com - bin - a - tion? Since

H. all my hopes are fled? An - other calls her bride!

cre - scen - do

H. The storm can - not fright me! My

mf ff Cor.

H. in - most soul is riv - en with such despair and grief, such

mf

H. wild re - venge - ful pas - sions, the tempest seems as nought beside them!

H. T. A.

H. No, Prince! While I have

ff mf ff

H. *mf*

breath, I will not give her up to you! She shall be mine, I know not

H. *cresc.* *ff*

how!

H. Wind, lightning,

H. *p* *ff*

thun - - - der! I call to

H. *f* *p* *ff*

wit - - - ness here my solemn oath:

H
She ne'er shall be an - oth - er's,

H
she shall be mine, I swear it,

H
my own

H
in life or in death! (Herman hastens away.
Curtain.)

SCENE II.

Lisa's room. A door opening on to the balcony which leads into the garden.

No 7. Duet.

Andantino mosso. (♩ = 50)

LISA.

PAULINE.

PIANO.

(Lisa is seated at a harpsichord, Pauline and her girl friends are grouped around her.)

Andantino mosso. Fl.

L.

1. Al - read - y, shades of night the dis - tant fields en - fold; From
2. Si - lent lies the gar - den, wrapp'd as in a dream; While

P.

L.

yon - der tower the last bright shafts of day have fad - ed; The
far a - way, be - tween the ranks of weeping wil - lows, My

P.

L. *f*

run ning brook re - flects one gleam of sun - set gold; Now day de - parts
 ear can catch the whis - per'd se - cret of the stream, Sung low by ti -

P. *f*

L.

by gloom in - vad - ed, gloom in - vad - ed.
 ny crystal bil - lows, crystal bil - lows.

P. *p*

LISA. *p* 1. 2.

How How sweet to breathe the warm &

PAULINE. *p*

L. *per - fume laden breeze, How clear and mu - sic - al the ripple of the*

P.

The first system of the score features a vocal line (L.) and a piano accompaniment (P.). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "per - fume laden breeze, How clear and mu - sic - al the ripple of the". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes a dynamic marking of *p* (piano) in the left hand.

L. *ri - ver, How soft - ly moves the wind a -*

P.

The second system continues the vocal line (L.) and piano accompaniment (P.). The lyrics are "ri - ver, How soft - ly moves the wind a -". The piano accompaniment features a dynamic marking of *p* (piano) in the left hand.

L. *mong the slumbring trees, the weeping wil - lows wake and*

P.

The third system continues the vocal line (L.) and piano accompaniment (P.). The lyrics are "mong the slumbring trees, the weeping wil - lows wake and". The piano accompaniment includes dynamic markings of *f* (forte) in the vocal line and *mf* (mezzo-forte) in the piano accompaniment.

L. *shiv - er, wake and shiv - er.*

P.

The fourth system concludes the vocal line (L.) and piano accompaniment (P.). The lyrics are "shiv - er, wake and shiv - er.". The piano accompaniment includes dynamic markings of *p* (piano) in the left hand.

No 8. Scene Pauline's Romance and Russian song with chorus.

Allegro non troppo. (♩ = 120)

CHORUS OF GIRL FRIENDS.

Sop.
How well your voi - ces blend! 'Tis sure - ly not the end?

Alt.
How well your voi - ces blend! 'Tis sure - ly

PIANO.
mf

Such feel - - - ing re - veal - - - ing

not the end? Such feel - - - ing re - veal - - - ing

Most touch - - - ing but not long. O please, mesdames,

Most touch.ing but not long. O please, mesdames,

O please, mesdames, just one more

LISA. PAULINE.
Pauline, dear, now sing a - lone! A - lone! What can I sing?
song! Sing what you please, Paul.

P. Well then I'll sing you Lis-
ine, dear, but be a dar-ling, sing us just one song!

riten.

(Pauline seats herself at the harpsichord.)

P

as fav. or. ite song. Let's see now... How it goes...

Andante non tanto. (♩ = 76)

P

Andante non tanto. (Pauline prelude.)

mf

10 13 13 17

P

Ah! now I know

10 11 12

(with deep sentiment)

P

Dear friends for whom I sing, dear friends for

p

P. whom I sing, Who know nor care nor sor - row, But still can

più f *dim.*

P. sport in hap - py groves and sun - ny fields. I

p

P. too once dwelt a - mong the peace - ful groves of

P. Ar - ca - die, Have hail'd the dawn of joy - ful days up - on this

più f

P. self - same earth, And know the bliss of liv - ing, and know the

mf *p*

P. bliss, the bliss of liv - ing. The

P. gold - en dreams of love, my earl - ier years have

P. bright - end, - A - las! of all those fair and radiant vi - sions Now re -

cresc.

poco cresc.

P. mains one hope a - lone, one hope re - mains a - lone: Death

ff

mf

P. calls me, Death calls me, Death calls - -

dim.

P. *p* me! (All are deeply touched by the song.)

P. *Recit.*
Now, what could I be thinking of

P. to sing this tearful ditt-y? Ah, how thoughtless! A part from that you

P. *in tempo*
have some trouble. Lis-a. But what in-deed can vex you, on your be-

P. *Recit.*
(the girls)
tro-thal day! Dear, dear, dear! Now ev-ry bo-dy seems in dole-ful dumps!

in tempo

P. Let's tune up something lively, A Russ - ian air, a bri - dal

mf *tr* *mf* *Cl. tr* *in tempo*

ad libitum.

P. folk song! I'll start it, girls, and you must sing the

tr *tr*

Poco meno. (♩ = 69)

P. chorus!

Sop. Yes, that's right! A Russ - ian song,

Alti. *mf* *f* Yes, that's right!

mf *f*

Poco meno.

mf *mf* *p*

Allegro. (♩ = ♩ del precedente)

P. PAULINE. Now, my dar - ling, now, Ma - ry,

A mer - ry Russ - ian song!

(♩ 7 ♩ 7) The girls clap with their hands.

Allegro. (♩ = ♩ del precedente)

(Lisa takes no part in the merriment, but stands lost in thought on the balcony.)

p

P. Come be gay, dance and play! Hey, fol-de-rol de-diddle, Come be gay, dance and play!

etc. Hey, fol-de-rol de-diddle, Come be gay, dance and play!

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "Come be gay, dance and play! Hey, fol-de-rol de-diddle, Come be gay, dance and play!". The middle staff is a vocal line with lyrics: "etc. Hey, fol-de-rol de-diddle, Come be gay, dance and play!". The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a rhythmic bass line.

P. Clap your hands so white, Ma-ry, on your hips, on your hips, Hey, fol-de-rol de-diddle!

Hey, fol-de-rol de-diddle!

mp

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "Clap your hands so white, Ma-ry, on your hips, on your hips, Hey, fol-de-rol de-diddle!". The middle staff is a vocal line with lyrics: "Hey, fol-de-rol de-diddle!". The bottom staff is a piano accompaniment with a treble and bass clef, marked with *mp* (mezzo-piano). It features a rhythmic bass line and chords.

P. Clap your hands on your hips, While each nim-ble foot, Ma-ry, gai-ly trips,

Clap your hands on your hips,

mf

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "Clap your hands on your hips, While each nim-ble foot, Ma-ry, gai-ly trips,". The middle staff is a vocal line with lyrics: "Clap your hands on your hips,". The bottom staff is a piano accompaniment with a treble and bass clef, marked with *mf* (mezzo-forte). It features a rhythmic bass line and chords.

P. *gai-ly trips! Hey, fol-de-rol de-did-dle, with-out slips, gai-ly trips!*

Hey, fol-de-rol de-did-dle, with-out slips, gai-ly trips!

f

P. *Should your mo-ther scold, Ma-ry, ne-ver cry, just re-ply! Hey, fol-de-rol de-did-dle:*

(Pauline and some of the girls begin dance.)

ff *Hey, fol-de-rol de-did-dle:*

mf

P. *I'll be wise, by and by! Should your Dad be cross, Ma-ry, Don't give way, Laugh and say,*

I'll be wise, by and by!

mf

P.

Hey, fol - de - rol de - did - dle! „I'll be gay, While I may!“ Should your sweet - heart

Hey, fol - de - rol de - did - dle! „I'll be gay, While I may!“

P.

frown, Ma - ry, Say „good bye, go your way!“ Hey, fol - de -

Hey, fol - de -

P.

rol de - did - dle, Say „goodbye, go your way!“

rol de - did - dle, Say „good - bye go your way!“

№ 9. Scene and Arioso (The Governess.)

THE GOVERNESS

Andante quasi adagio. (♩ = 66)

Mesdemoiselles! What means this dreadful noise? You make the Countess cross. Dear, oh,

PIANO.

Andante quasi adagio. Fl. *p*

G.

ad libitum

dear! To dance and sing like country wenches! Fie, what shocking style!

Fag. *mf*

G.

Allegro moderato. (♩ = 80)

Ladies born to grace high their - e - les must mind the

Allegro moderato. *p* *mf*

G.

con - venances!

p

G. Ev_en when alone to-gether act as though en eviden_ee.

G. On_ly at some rus_tic wed_ding

G. You might dance like that, mes mignonnes!

G. Here, dear girls, you must re.mem - ber ne - ver to out -

G. rage bon_ton! *) Here, dear girls, you must re.mem - ber

78.) Pronounce *tonne* to rhyme with *mignonnes*.

G. *never to outrage bon-ton!*

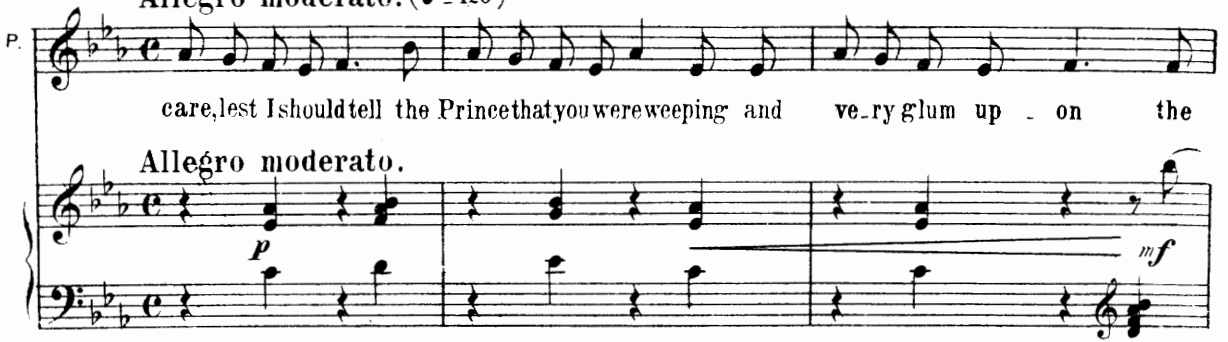
G. Ladies born to grace high circles must mind the *con-venances,*

G. and ev-en when alone to-gether act as though

G. *en év-i-dence!* act as though

G. *en év-i-dence!*

Allegro moderato. (♩ = 120)

P. 

care, lest I should tell the Prince that you were weeping and ve-ry glum up - on the

Allegro moderato.

p *mf*

P. 

day of your be - troth - al... No! I im-plore you,

LISA.

f *mf*

L. 

say not a word! Then let me see you smile, dear.

PAULINE.

mf *dim.* *p* *p*

P. 

Come, look hap - py! That's right! And now good -

mf *mf*

(They kiss.) 

bye! Wait, I will come, Pauline...

LISA. (Exeunt.)

p *pp*

Andante. (♩ = 66)

(Enter a servant who extinguishes all the lights, leaving only one candle.)

C.I. *p* *cre*

As she is about to close the door of the balcony, Lisa returns.)

LISA.

- scen - do *f*

Stay, do not shut the door, 't is

L. close. No, Mary, nights now are warm; warm and so still!

MARY.

Will not my lady soon feel chilly?

p

MARY.

My lady does not need me now?

LISA.

No, many thanks, now

C.I. *p*

L. *pp* MARY. LISA. go to bed. Dear lady it grows late... Well, leave me. Good -

cre - scen - do

(Exit Mary. Lisa stands as though lost in thought, and then begins to weep quietly.)

L. night!

p *f* *pp*

(with much sentiment.)

L. O burn-ing tears of girl - hood, why must ye flow?

L. A - las, youth's radiant visions, Ah, say, why must ye go?

pp

L. A - las, youth's radiant visions, O say, why must ye go?

cresc.

cre - scen - do

Poco più animato.

L. Thus are my dreams of hap - pi - ness ful - filled!

Poco più animato.

f *p*

L. *To-day my troth un - to the Prince was plighte'd, the husband of my*
poco cresc.
cresc.
 choice, *One whose clev - er - ness, good looks, and noble birth, and riches,*
mf
f
 might well at - tract a wo - man of greater worth than I. *Dis - tinguish'd,*
chiv - al - rous, who can com - pare with him? Ah, none!
 Then where - fore should I feel this sense of fear and gloom?
p
cresc.

riten. **Tempo I.**

L. I weep and trem - ble! O, burning tears of girl - hood, why

riten. **Tempo I.**

- scen - do *f* *pp*

L. must ye flow? A - las, youth's radiant visions, ah, say, why

pp

pp

L. must ye go? A - las, youth's radiant visions, ah, say, why

cre - *scen* - *do*

L. must ye go? Ah, say, why

f *p*

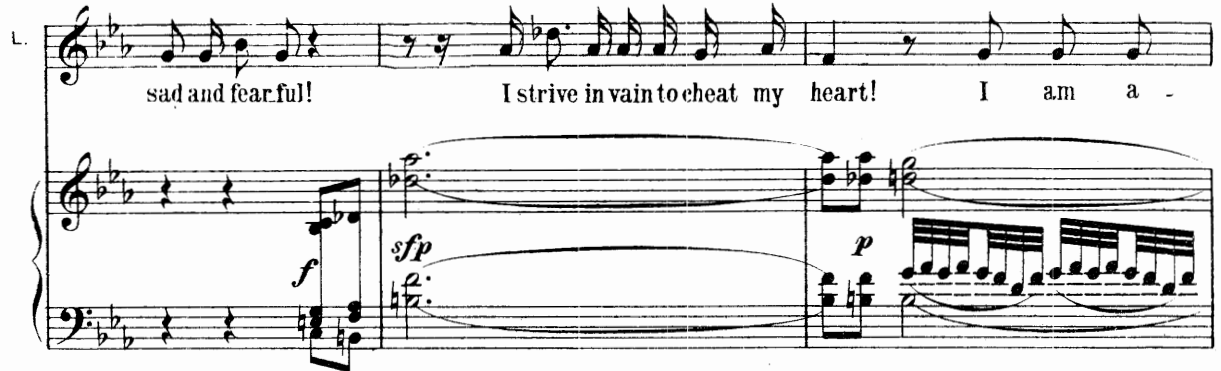
(she weeps.)

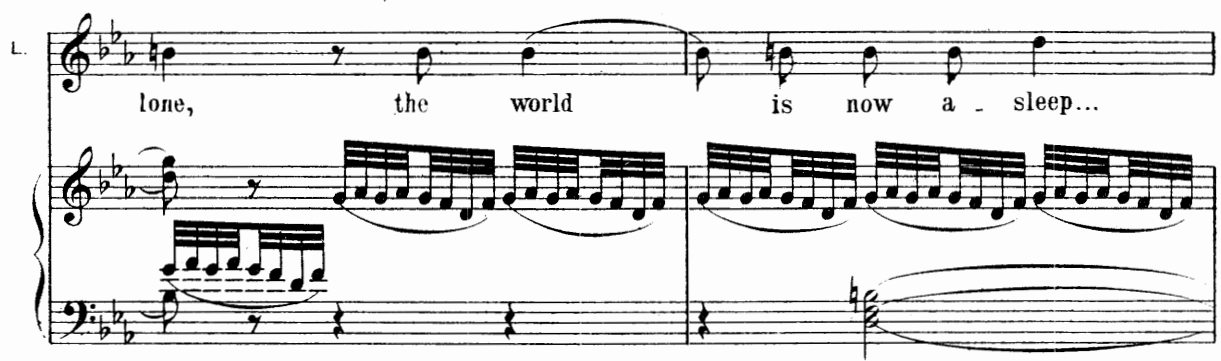
L. must ye go?

espress.

pp

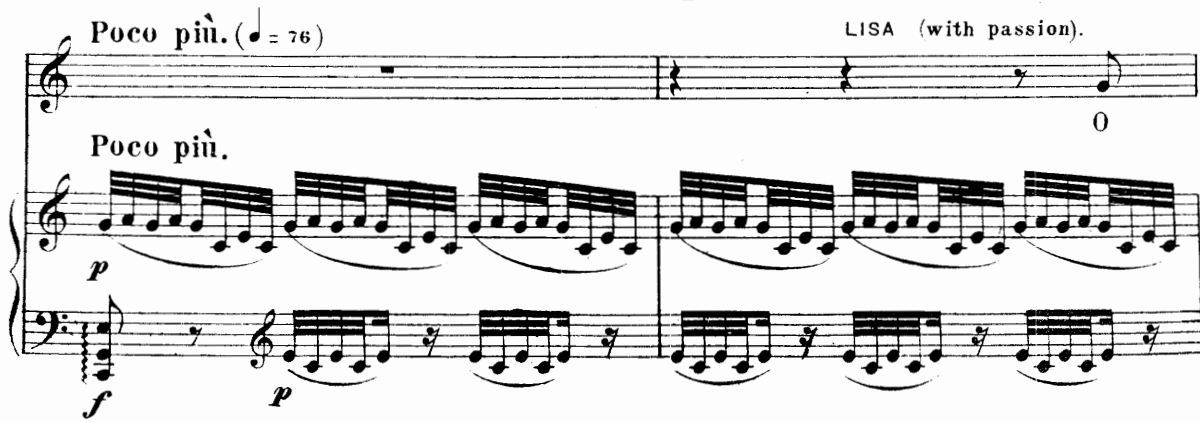
L.  I feel so

L.  sad and fear-ful! I strive in vain to cheat my heart! I am a -

L.  lone, the world is now a - sleep...

un poco accelerando 

Poco più. (♩ = 76) LISA (with passion).

Poco più. 

L. hear me, Night! To thee I may un -

The first system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a similar eighth-note pattern.

L. fold the se - cret sor - - row that chills my

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note patterns, with some chromatic movement in the right hand.

L. youth. 'Tis dark and sad as

Arpa.

Ob. *p*

The third system includes a vocal line, piano accompaniment, and two additional parts: Arpa and Oboe. The vocal line has a half rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. The Arpa part has a measure with a 12-measure rest. The Oboe part enters with a *p* dynamic and plays a melodic line.

L. thou, 't is mourn - - - ful as his

Arpa.

poco cresc.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. The Arpa part has a measure with a 12-measure rest. The Oboe part continues with a *poco cresc.* dynamic marking.

L. *ff*
 long - ing glan - ces from eyes that

Arpa. ¹²

mf *ff*

L. rob me of my peace and glad - ness... O

Arpa. ⁷ ⁷

L. Queen of Night! As dark, as

Arpa. ¹² etc. ⁷

p

L. proud as thou! A fal - len an gel, to

me he seems, his eyes with

wild and ard - ent pas - sion

burn - ing! A wond - ous dream

Un poco stringendo. *cre* *mf* *pp*

pos - ess - es me, and all my soul is

scen *do* *co* *a* *po*

thrall and cap - tive to its spell! O

co *cie* *scen*

L. *ff*
 Night! O night!

Moderato. (♩ = 108)

L. (Herman appears at the door of the balcony. Lisa, dumb with terror starts back. They stand si-
 Moderato.
ff *dim.* *poco* *a* *poco*

lently gazing at each other. Lisa makes a movement as though to escape.)

L. *riten molto*
p

Andantino. (♩ = 84)

L. *ad libitum*
 HERMAN. What brings you here, O rash and foolish man? Why
 Wait, but one moment, I must speak with you!

Andantino. *colla parte*
f *p* *f* *mf*

HERMAN. (Lisa tries to go away.)

seek me here? To say farewell!

Meno mosso. (♩ = 66) *riten.* Adagio. (♩ = 56)

O, do not leave me thus! One moment! Then I myself will go my way and leave you evermore in

Meno mosso. *riten.* Adagio.

peace... O spare one moment! 'tis so little! A dying man you see before you.

mf p *mf p* *riten.*

Moderato con moto. (♩ = 100)

LISA.

Now say, what brings you here? Then leave me!

Moderato con moto.

HERMAN. LISA. HERMAN.

No! I'll call for help! Call then

(draws out a pistol.) *ad libitum*

H. androuse the household I care not how I die, in pub-lic, or a-lone!

cresc. *colla parte*

in tempo (Lisa remains silent with bended head.)

in tempo

f

mf

dim.

Andante. HERMAN.

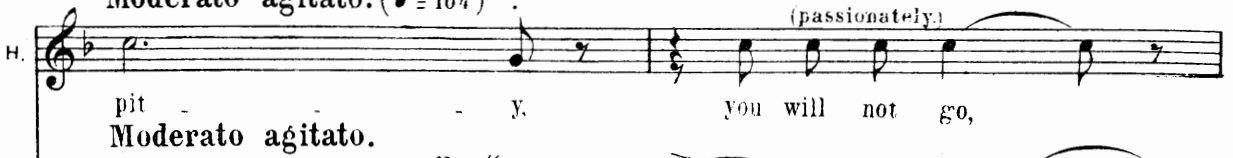
But if your heart still holds a spark of hum an feeling, or of

Andante.

p

Moderato agitato. (♩ = 104)

(passionately)

H. 

pit - you will not go,

Moderato agitato.

p molto espres.

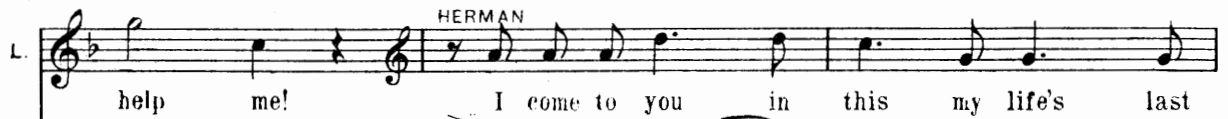


H. 

but hear my words! Good an - gels,

LISA.



L. 

help me! I come to you in this my life's last

HERMAN



H. 

hour! To - day I learn'd that you had made your



H. 

choice and plight - ed troth, al - as, for aye!



Sostenuto

(with force and passion.)

H. My doom un-kind - ly seal - ing! Since I must

nu *en* *do* *pp*

H. die, be-stow on me one bless - ing, re - fuse me

po *co*

H. not! Could I sur - vive the day that sees us

a *po* *co* *cre*

H. part - ed for ev - er - more!

mf *scen* *do* *mf*

H. Yours was my life, and yours my

ff

H. wor - - ship, you were the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano range, with lyrics 'wor - - ship, you were the'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

H. one and on - ly dream that

The second system continues the musical score. The vocal line has lyrics 'one and on - ly dream that'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present in the piano part towards the end of the system.

H. filled my heart! The end has

The third system of the score features the vocal line with lyrics 'filled my heart! The end has'. The piano accompaniment maintains its intricate texture. The key signature remains one flat.

H. come, yet e'er I bid this

The fourth and final system on this page shows the vocal line with lyrics 'come, yet e'er I bid this'. The piano accompaniment concludes with a final cadence. A dynamic marking of *di - mi - nu - to* is visible in the piano part.

H. world fare_well for ev - er, be - stow one

H. pas - sing hour up - on my sor - row, Ah, let me

H. stay near you while night is still, and with your

H. beau - - ty lull my an - - guish!

H. Then death may come and bring me peace!

(Lisa stands gazing sadly at Herman.)

H. Stay there! How

LISA. (with faltering voice.)

H. beau_ti_ ful you are! O leave me! O leave me!

HERMAN.

H. Thou art my queen! my goddess, my an gel!

Andante. (♩ = 66)

(Herman kneels before her.)

HERMAN.

For give me, bright ce-les-tial vi-sion, that I have spoilt

Andante.

thy peace of mind, for-give, yet do not turn a-way in fear and

mf *animando*

an-ger, but to my grief be kind! O pit-y me,

riten. *Tempo I.*

my life is ov-er, my dy-ing pray'r to thee I make, Look down, my love, look

down in pit-y, I per-ish for thy sake! Ah, if my soul is rack'd with anguish

string. *colla parte*

Tempo I.

H. *'tis all for love of thee. My heart is we_ary, show com_pasion, O*

mf *dim.* *p*

Tempo I.

H. shed one tear for me! Thou weepest! Thou?

piangendo *p* *sf* *p*

(Lisa weeps.)

H. How may I read this sadness? For_give - ness? Yes, and

mf *dim*

(He takes her hand which she does not withdraw.)

H. pit - y? God's an_gels bless thee, sweet!

stringendo *p* *cre* *scen* *do*

H. *sempre - stringendo*

cre *scen* *do*

Andante mosso. (♩ = 76)
HERM.

Thou art my queen, my goddess, my an -

Andante mosso.

ff m.d. m.g. m.g.

(embraces her)

Allegro vivo. (♩ = 152)

H. gel! (Sound of steps and a knock at the door.)

Allegro vivo.

m.d. m.g. stringendo p sf sf sf sf

LISA (in agitation).

THE COUNT. (at the door).

The Count-ess! Heav'n help us! I am un -

Li - sa, op.en quick!

sf p

(The knocking grows louder. Lisa hides Herman behind a curtain.)

(Lisa goes to the door and

done! Thewindow! too late now! in here!

L. sffp sf sf sf sf p

opens it. Enter the Countess in night attire, surrounded by maids with candles.)

ffp

p

COUNTESS.

What, not a - sleep? Not yet un - dress'd? What means this noise?

LISA (dumbfounded).

O grandmamma, I could not get to sleep tonight, I feel so rest - less...

Poco meno. (♩ = 138)

COUNTESS (signs to her to shut the balcony door).

This door wide op - en still? Come, what's the mat - ter, child, what silly fancies!

Poco meno.

sfp

sfp

sfp

sfp

sfp

what non - sense! 't is enough, now quick, to bed!

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

(taps with her walking stick.)

LISA.

C. You hear me? Yes, grandmamma, I'll

COUNTESS.

L. go! Not sleep - y!... That's a pret - ty

C. stor - y! Fine hours to keep! Not sleep - y!

COUNT. (leaving the room).

ad libitum

LISA. ad libitum

ritenuto

C. To bed at once! Forgive me, I am going! I

Allegro moderato. (♩ = 120)

C. heard a sud.den noise; It start led me from slumber! Good night, child!

(Exit.)

C
 Let's hear no more of all these silly tricks!

HERMAN.

When a third man impell'd by despair from thy bosom the secret shall

pp marcato *cre - - - seen - - - do*

H.
 tear of three cards, three cards, three

H.
 cards! I feel a deathlike chill that

f pp pp

H.
 run through all my veins! O hideous spectre, Death, begone, come not again!

mf ff ff in tempo

riten.

(Lisa locks the door after the Countess and, approaching the balcony, opens it and makes a sign to order him out. Herman emerges.)

HERMAN. *riten.* Moderato assai. (♩ = 84)

O Li - sa, pit - y me! Just now it seem'd to me that

Moderato assai. *lar - ga - mente*

H. death was my best friend, my one and last sal - va - tion, a wel - come re - fuge!

scen - do

H. Now all is changed! I fear his com - ing, I dread his pres - - - ence!

cre - scen - do

H. *f*
 Now, you have giv'n me hope and cour - age, Now, I would

H. *LISA.*
 live and die for you a lone! O poor, un - hap - py man!

L. *HERMAN.*
 Tell me, what can I do for you, how can I help you now? De -

H. *LISA.*
 cide my fate at once! Ah, would you ru - in all my years! Nay,

L.
 leave me, I im - plore you, I com - mand you!

Allegro giusto. (♩ = 120)

HERMAN.

LISA.

A - las! To hear from you my cru-el doom and sen - tence! O heaven!

Allegro giusto.

f *p* *cre* *scen*

L. Am I yield - ing?... If you love me, go! First

-do *f* *p* *p* *p*

H. speak that word: „die!“ God, have mer - cy! Fare-

cre *scen* *do* *po* *co* *a*

(Herman makes a movement to depart.)

H. well!

po *co* *f* *cre* *scen* *stringendo*

HERM. (seizes her in his arms and kisses her; she lets her head sink on his shoulder).

LISA. *a tempo*

No, re - main! Be - lov - ed mine, my

a tempo

-do

ff *pp*

LISA.

I am

queen, my an

gel!

My love, my

Andante. ($\text{♩} = 60$)

yours!

(Curtain.)

own!

Andante.

fff

fff

m.d.

m.g.

m.d. m.g.

m.d. m.g.

m.d.

fff

m.g.

m.d.

m.g.

m.d. m.g.

m.d. m.g.

ACT XX.

SCENE III.

№ 11. Entr'acte and Chorus.

Allegro brillante. (♩ = 138)

PIANO.

The musical score is written for piano in G major and 2/4 time. It begins with a tempo marking of 'Allegro brillante' and a metronome indication of 138 beats per minute. The score is divided into five systems. The first system is marked 'f' and includes the word 'PIANO.' on the left. The second system is marked 'f' and 'mf'. The third system is marked 'cresc.' and 'ff'. The fourth and fifth systems continue the piece with various dynamics and articulations.

First system of a musical score. The right hand (treble clef) features a series of chords and a melodic line. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *p* is present at the end of the system.

Second system of a musical score. The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Dynamic markings include *p* and *pp*.

Third system of a musical score. The right hand features a complex melodic line with many slurs. The left hand has a more active accompaniment. Dynamic markings include *pp* and *mp*.

Fourth system of a musical score. The right hand has a melodic line with some slurs. The left hand has a steady accompaniment. A dynamic marking of *p* is present.

Fifth system of a musical score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *pp* and *p*.

Sixth system of a musical score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *mf* and *f*.

(A large reception room. A masked ball at the house of a rich dignitary. Theatrical boxes down the sides of the room between the columns. A quadrille in which young people in various costumes take part. *Contredanses*. A choir of singers, on a platform.)

CHOIR OF SINGERS.

Sopr. *f*

Hap - py and bent on en - joy - ment,

Alti. *f*

Ten. *f*

Bas. *f*

Hap - py, and bent on en - joy - ment, Friends, we have met here this eve - ning!

13 Friends, we have met here this eve-ning!

Hap - py and bent on en - joy - ment, friends, we have met here this eve-ning!

mf

Put a - side troub - le and sad - ness, and join in the danc - es and

mf

games! Drive a -

games! and join in the danc - es and games! Drive a -

Drive a

Now join the games and

cresc. *ff*

way, drive a - way, all your care, and be

way, drive a - way, all your care, and be

way, drive a - way, all your care, and be

danc-es, join the danc - es, Drive a way all care, Come, drive a - way all

gay! Drive a - way, drive a - way all your

gay! Drive a - way, drive a - way quick - ly

gay! Drive a - way, drive a - way all your

care, now join the games and join the danc-es, drive a - way all your care,

care and be gay! With fro - lie, and danc - ing, be hap - py,
 all your care and be gay! With fro - lie, and danc - ing, be hap - py.
 care and be gay! With fro - lie, and danc - ing, be
 your care, and be gay! With fro - lie, and danc - ing, be

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for both the right and left hands. The lyrics are: "care and be gay! With fro - lie, and danc - ing, be hap - py, all your care and be gay! With fro - lie, and danc - ing, be hap - py. care and be gay! With fro - lie, and danc - ing, be your care, and be gay! With fro - lie, and danc - ing, be".

friends, to - - day!
 friends, to - - day!
 hap - py, friends, to - day!
 hap - py, friends, to - day!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "friends, to - - day! friends, to - - day! hap - py, friends, to - day! hap - py, friends, to - day!".

Clap till your fing - ers are

mf

p

ting - ling, Go where the mask - ers are

Clap till your fing - ers are ting - ling,

mf

p

ming - ling, Fol - low the glance that gleams

Go where the mask - ers are ming - ling!

mf

bright - est, Mix where the laugh - ter rings

Fol - low the glance that gleams bright - est

light - est! Choose out the maids that look

Mix where the laugh - ter rings light - est!

mf

mf

mf

sweet - est, Join in the dance that is

Choose out the maids that look - sweet - est,

mf

mf

f

fleet - est, Foot it in man - y a

Join in the dance that is fleet - est

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lyrics are "fleet - est, Foot it in man - y a". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

meas - ure, Drive a - way care, Wel - come pleas - ure!

Foot it in man - y a meas - ure now wel - come to pleas - ure!

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics "meas - ure, Drive a - way care, Wel - come pleas - ure!". The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern. A dynamic marking of *f* is present.

Foot it in man - y a meas - ure, Drive a - way care, Wel - come

Foot it in man - y a meas - ure, Now wel - come to

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics "Foot it in man - y a meas - ure, Drive a - way care, Wel - come". The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern. A dynamic marking of *f* is present.

pleas - ure! Our host and his wife bid each guest, Take

This system contains the first three measures of the vocal line. The vocal staves are marked with a forte dynamic (*ff*). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features a series of chords with moving inner voices, while the left hand provides a steady bass line.

part in the sport he likes best, Be

This system contains the next three measures of the vocal line. The lyrics continue with "part in the sport he likes best, Be". The musical notation follows the same structure as the first system.

The piano accompaniment for the second system, continuing the harmonic and rhythmic patterns established in the first system.

wel - come! Our host bids each guest Take

This system contains the final three measures of the vocal line. The lyrics conclude with "wel - come! Our host bids each guest Take". The musical notation follows the same structure as the previous systems.

The piano accompaniment for the third system, concluding the piece with a final chord in the right hand and a bass line in the left hand.

part in the sport he likes best, Most wel - come, Most

wel - come each guest, Most wel - come, most wel - come each

guest!

(Enter the Master of the Ceremonies.)

№ 12. Scene and Aria: The Prince.

Lo stesso tempo.

THE MASTER OF
THE CEREMONIES.



Our noble host in vites you all to come this way;

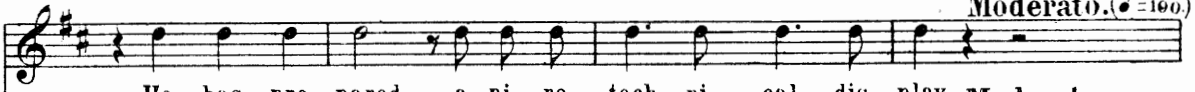
Lo stesso tempo.

PIANO.



M.C.

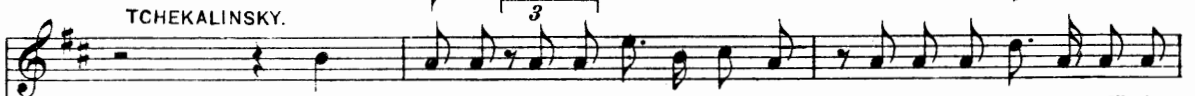
Moderato. (♩ = 100.)



He has prepared a pi-ro-tech-ni-cal dis-play. Moderato.



TCHEKALINSKY.



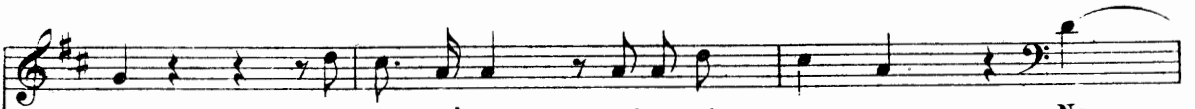
Our Herman does not seem quite hap-py; I'll wager he has fall'n in

(All the guests flock to the terrace in the garden.)



SOURIN.

T.



love, Sometimes he's nice, and sometimes snap-py. No,



S. *3*
 'tis not love that makes him glum. What think you fills his

cresc. *mf* *p* *tr*

S. mind? Guess? The se - cret of those three

S. TCHEK. TOMSKY.
 cards! What! The fool! I scarce - ly can be - lieve this stor - y, he

cresc. *mf* *p* *tr*

T. SOURIN. TOMSKY.
 is no fool! Can it be true? He told me so him - self. In jest!

tr

TCHEK. (to Sourin.)

(Exeunt)

We'll see! Lets play on him some trick!

TOMSKY.

Yet tru - ly, he's so made, that what he longs for, must be

(Exit.)

his at once! Poor fel - low, poor Her - man!

(The room is empty. Enter attendants who prepare the stage for the Interlude.)

Quasi andante. (♩ = 68)

THE PRINCE.

Quasi andante. (Enter the Prince and Lisa.) You are so si - lent, dearest

espress.

mf

p

mf

Poco più animato.

LISA.

Lisa, what trou - ble weighs up - on your heart? Con - fide in me! Not

Poco più animato.

p

p

p

(Strives to go.)

THE PRINCE.

now, dear Prince, to - morrow... Ex - cuse me! One mo - ment,

cre - - - scen - - - do

3

3

3

Andante. (♩ = 72)

riten.

Stay a lit - tle lon - ger! Ah, Lis - a, let me tell you

Andante.

riten.

p

mf

p

a tempo

con grandezza

all!

a tempo

I love you,

Andantino mosso. (♩ = 80)

P. dear, be_yond all reck'ning, I think of you by day and night, For
Andantino mosso.

P. you my life I'd lay down glad-ly, For you a - gainst the world I'd

P. fight, Yet hear me, child, your heart shall keep its free - dom, Your

P. life to mine I ne'er will chain, I could re - nounce you, for your

P. own sake, and tram - ple down my jea - lous pain. For

p
mp
p
poco cresc.
mf
decresc.

Un poco più animato.

P. you, for you, all things were eas - - y. Not on - - ly as my wife I'd

Un poco più animato.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "you, for you, all things were easy. Not only as my wife I'd". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present. The tempo instruction "Un poco più animato." is written above the piano part.

P. love you, Of your least wish I'd be the

The second system continues the vocal line with the lyrics "love you, Of your least wish I'd be the". The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *p* is visible.

P. slave,— I long to be your friend and

The third system continues the vocal line with the lyrics "slave,— I long to be your friend and". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte).

P. guard - - ian, Tend - - er to

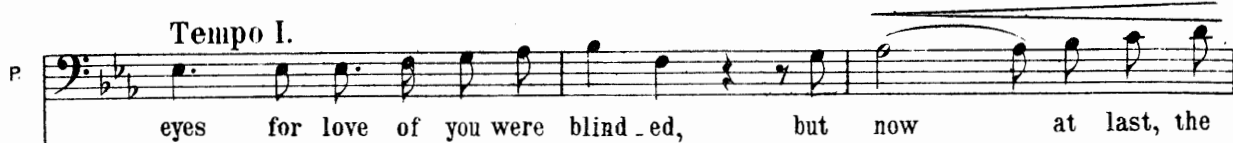
The fourth system continues the vocal line with the lyrics "guard - - ian, Tend - - er to". The piano accompaniment continues with the same rhythmic pattern.

P. cherish and to save! I think my

riten.

The fifth system concludes the vocal line with the lyrics "cherish and to save! I think my". The piano accompaniment features a dynamic marking of *riten.* (ritardando).

Tempo I.

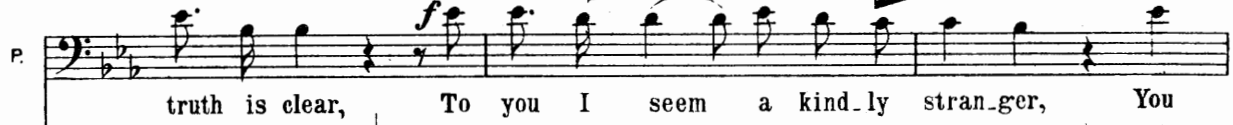
P. 

eyes for love of you were blind-ed, but now at last, the

Tempo I.



p *cresc.*

P. 

truth is clear, To you I seem a kind-ly stran-ger, You



mf *affettuoso*

P. 

would not have medraw too near! O, let me break these cru-el



p

P. 

bar-riers, I feel for you with all my heart, But



cresc. *mf*

Poco più mosso.

P. 

yet no com-fort can I give you, while thus you grieve and weep a-

Poco più mosso.



riten.

P. *a tempo* *p* *riten.*

part. O, let me break these cruel barriers, I feel for you with all my

a tempo *p* *riten.*

P. *a tempo* *p*

heart. I love you, dear, beyond all reck'ning, I

a tempo *p* *dolce* *p*

P. *a tempo* *p*

think of you by day and night. For you my life I'd lay down

P. *a tempo* *p*

glad - ly, For you a - gainst the world I'd fight! O

P. *a tempo* *p* (Exeunt.)

dear - est heart, con - fide in me!

riten. *p*

№ 13. Scene.

(Enter Herman in costume, but without a mask, carrying in his hand a letter.)

Moderato assai. (♩ = 66)

HERMAN.

PIANO.

Moderato assai.

HERMAN (reads). After the performance wait for me in the room. I must speak with you...

H.

H. (sits down.)

The sight of her will give me courage to cast aside this thought.

H. *a piacere*

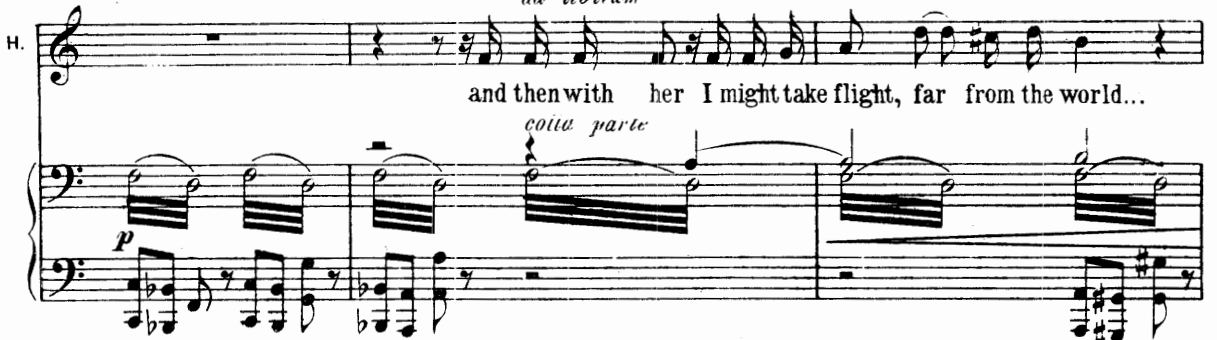
Three

cre - - - scen - - - do

H. cards!

Could I but know them, what wealth were mine!

ad libitum

H. 

and then with her I might take flight, far from the world...

colla parte

p

H. 

(A few guests return to the room; among them Tchekalinsky and

Damn. a . . . tion! but the thought drives me to mad - ness!

f *p*

Sourin. They perceive Herman, approach him stealthily, and finally whisper behind him.)

H. 

H. 

p *p*

TCHEKALINSKY.

p

Are you then that third man,

SOURIN. *p*

Are you then that third man,

im.pell'd by des.

pp

marcato

po - co u po - - co

pp

cresc. *riten.*

T. im-pell'd by des-pair, Who longs in her se-cret to share? „Three cards, three cards, three.

S. pair, Who longs in her se-cret to share? „Three cards, three cards, three

cresc. *riten.*

cresc. *mf riten.*

T. cards?... (They conceal themselves.)

S. cards?... *a tempo* (Herman gets up from his seat with a bewildered air,

sf *p* *cresc.*

as though he did not understand what had happened. He looks around, but Tchek. and Sourin are now lost in the crowd.)

f

TCHÉK. *ff* „Three cards, three cards, three cards!“ (Laughter.)

SOURIN. *ff* „Three cards, three cards, three cards!“

A FEW VOICES FROM THE CHORUS. Ten. *ff* „Three cards, three cards, three cards!“ (Laughter.)

Bass. *ff* „Three cards, three cards, three cards!“

f *mf*

(They mingle with the guests who are gradually returning to the room.)

dolce

Piano introduction for the first system, featuring a treble and bass clef with triplets and a piano dynamic marking.

HERMAN.

What was it? A joke? Or some il lusion? No!

Vocal line and piano accompaniment for Herman's first entry.

Meno mosso, adagio. (♩ = 60)

If it were true? (Buries his head in his hands.) 0,

Meno mosso, adagio.

Piano accompaniment for Herman's second entry, including dynamic markings like *sf* and *p*.

(remains lost in thought.)

MASTER OF THE CEREMONIES.

fol - ly, my reas - on totters!

f Our.

Vocal line and piano accompaniment for the Master of the Ceremonies.

ad libitum

host now prays you all to take your seats, to see a pretty past _ or _ al called „The faithful

p colla parte

Piano accompaniment for the Master of the Ceremonies' prayer, including dynamic markings like *p* and *colla parte*.

No 14. Interlude „The faithful Shepherdess“

a) Chorus of Shepherds and Shepherdesses.

Allegro vivace. (♩ = 100)

MASTER OF CEREMONIES.

Shepherdess. (The guests occupy the places prepared for them.)

PIANO. Allegro vivace.

p

p

cre - - scen - - do po - - co a po - - co

f

(Youths and maidens dressed as shepherds and shepherdesses appear on the scene which represents a

f

meadow Dances and games.)

CHORUS OF SHEPHERDS AND SHEPHERDESSES.

side this peaceful stream let, Be neath these shady trees, We shepherds oft as

(During the singing of this chorus a Round is danced. Chloë alone does not join in the dance, but sits apart, looking glum, and twining a garland.)

sem - ble and glad - ly take our ease. Some - times we nimb - ly

foot it, And sing a round - e - lay, Or rest - ing, twinebright

gar lands From blos - som of the may!
We dance and gai - ly

and sing a round - e - lay,
 foot it, Or rest - ing, twine bright

trium
f

from blossoms of the may!
 gar - lands Be - side this peace - ful

trium
f Cor.

Be - neath these shad - y trees,
 streamlet, We shep - herds oft as -

f

sem - ble, And glad - - ly take our ease, We

The first system of the musical score consists of four staves. The top three staves are for a vocal ensemble: soprano, alto, and bass. The lyrics are "sem - ble, And glad - - ly take our ease, We". The bottom staff is for the piano accompaniment, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The music is in a major key with two sharps (F# and C#).

shepherds oft as - sem - ble and glad - - ly take our ease!

The second system of the musical score also consists of four staves. The top three staves are for the vocal ensemble with the lyrics "shepherds oft as - sem - ble and glad - - ly take our ease!". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part. The system concludes with a double bar line.

The final system of the page shows the piano accompaniment for the concluding phrase. It consists of two staves (treble and bass clef). The right hand features a series of chords and a melodic line, while the left hand provides a rhythmic foundation with eighth notes. The system ends with a final cadence.

b) Dance of Shepherds and Shepherdesses.

Andante. ($\text{♩} = 72$)

The musical score is written for piano in G major and common time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The second system continues with the piano dynamic. The third system also maintains the piano dynamic. The fourth system introduces a mezzo-forte (*mf*) dynamic. The fifth and sixth systems are marked forte (*f*), with the fifth system showing a crescendo leading to a fortissimo (*ff*) dynamic. The score includes various musical notations such as triplets, slurs, and fingering numbers (e.g., 5, 1, 3, 4 in the fifth system). The piece concludes with a fermata over the final notes.

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *f* and *sf*. A fermata is placed over the final measure of the system.

Second system of musical notation. Similar to the first system, it features a highly active right hand and a supporting left hand. Dynamics include *f* and *sf*. A fermata is placed over the final measure of the system.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand has a long, sustained chord in the first measure. Dynamics include *p*. A fermata is placed over the final measure of the system.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand has a long, sustained chord in the first measure. Dynamics include *p*. A fermata is placed over the final measure of the system.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The left hand has a long, sustained chord in the first measure. Dynamics include *p* and *pp*. A fermata is placed over the final measure of the system.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The left hand has a long, sustained chord in the first measure. Dynamics include *pp*. A fermata is placed over the final measure of the system.

(Shepherds and Shepherdesses retire to the back of the stage.)

c) Duet of Chloë and Daphnis.

Larghetto. (♩ = 108)

CHLOË.

Larghetto. (Marquez 4 temps dans chaque mesure.)

doice

PIANO.

Ch.

Ch.

las! My chos - en swain, For whom I sigh in vain, Who

sempre staccato l'accompagnamento

Ch.

has my heart in keep - ing, For whom thesetears I'm weep - ing, Ah,

Ch. comes no more to dance, Ah, comes no

sf *pp* *p* *sf*

DAPHNIS.
(Pauline) (Enter Daphnis)

Ch. more to dance! 'Tis I, but filled with anguish, O'er -

pp *p*

D. come by bashful - ness! No long - er will I languish, My

p *sf*

D. pas - sion I'll con - fess, No long - er will I lan - guish,

mf

D. My passion I'll con - fess. No more I'll lan - guish,

p *mf*

CHLOË.

Ch.
D.
Ah, leave me not a
my passion I'll con - fess! I've loved you many a day,
p
pp

Ch.
D.
gain, My dear - est Shep - herd - swain, With -
day, With - out you life was grey, You
p

Ch.
D.
out you I was wear - y, With - out you life is
knew not how I year'n'd, love, Your smiles from me you
p

Ch.
D.
drear - y, Ah, why I can - not say! Ah,
turn'd, love! Why did you look a - way? Why
sfz
pp

Ch. why I can - - not say! I know not, I know not why't is
D. did you look a - way? I know not, I know not why't was

sf *pp* *pp*

Ch. so, I know not, I know not why't is so!
D. so, I know not, I know not why't was so!

riten. *riten.* *mf* *mf*

ff

d) Finale.

Tempo di minuetto. (♩ = 72)

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The first measure has a piano (*p*) dynamic. The second measure has a trill (*tr*) over the right hand. The third measure has a *più f* dynamic. The system ends with a repeat sign.

(Enter the attendants of Plutus, bearing costly gifts. Dance.)

Second system of the musical score. It consists of a grand staff. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a trill (*tr*) over the right hand. The system ends with a repeat sign.

Third system of the musical score. It consists of a grand staff. The first measure has a piano (*p*) dynamic. The second measure has a trill (*tr*) over the right hand. The third measure has a *più f* dynamic. The system ends with a repeat sign.

Fourth system of the musical score. It consists of a grand staff. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a flute (*Fl.*) entry. The system ends with a repeat sign.

Fifth system of the musical score. It consists of a grand staff. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The system ends with a repeat sign.

(Enter Plutus.)

Sixth system of the musical score. It consists of a grand staff. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a forte (*f*) dynamic. The system ends with a repeat sign.

PLUTUS (Tomsy).

Fair Shepherdless, I pray you, Which husband shall it

p *tr* *piu f*

P. be? This shepherd youth or me, who wins your

mf *tr*

P. love? How say you? My heart and I a

DAPHNIS.

tr *p*

D. gree, There's but one love for me, This

tr *piu f*

D. maid for whom I yearn, for whom my heart doth

mf *tr*

Lo stesso tempo. (♩=♩)

D. burn. I have but one po
PLUTUS.
My cof - fers are not emp - ty, I've

The first system of music features a vocal line (D.) and a piano accompaniment (P.). The vocal line begins with the lyrics "burn. I have but one po" and continues with "My cof - fers are not emp - ty, I've". The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady bass line. The tempo is marked "Lo stesso tempo." and the time signature is 2/4.

D. ses - sion: True love is all I've got, is all I've
P. prec - ious stones in plent - y, And piles of gleam - ing

The second system of music continues the vocal line (D.) and piano accompaniment (P.). The vocal line lyrics are "ses - sion: True love is all I've got, is all I've" and "prec - ious stones in plent - y, And piles of gleam - ing". The piano accompaniment features triplets in the right hand and a consistent bass line in the left hand.

D. got, Sweet Chlo - - è make con -
P. gold! No gem, but you shall wear it, I'll

The third system of music concludes the vocal line (D.) and piano accompaniment (P.). The vocal line lyrics are "got, Sweet Chlo - - è make con -" and "gold! No gem, but you shall wear it, I'll". The piano accompaniment maintains the triplet pattern in the right hand and the bass line in the left hand.

D. fes - sion: Wilt share my hum - ble cot, my hum - ble cot? Fresh

P. give you wealth un - told. My king - dom you shall share it, One

D. flow'rs and rib - ands bright Our sim - ple tastes de light, We

P. half shall be your own, I of - fer you a throne!

D. need no cost - ly treasures, Nor seek lux - ur - ious pleasures, My

P. My cof - fers are not emp - ty, I've prec - ious stones in

D. gift shall be a crown of blossoms freshly blown. We

P. plen - ty and piles, and piles, of gleaming gold!

The first system of the musical score features a vocal line (D.) and a piano accompaniment (P.). The vocal line begins with the lyrics "gift shall be a crown of blossoms freshly blown. We". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamic markings include *mf* and *p*.

D. need no cost - ly treasures, Nor seek lux - ur - ious pleasures, My

P. No gem, but you shall wear it, I'll give you wealth un -

The second system continues the musical score. The vocal line (D.) has the lyrics "need no cost - ly treasures, Nor seek lux - ur - ious pleasures, My". The piano accompaniment (P.) has the lyrics "No gem, but you shall wear it, I'll give you wealth un -". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings include *pp* and *cresc.*.

D. gift shall be a crown of blossoms fresh - ly blown!

P. told, I'll give you, I'll give you wealth un - told!

The third system concludes the musical score. The vocal line (D.) has the lyrics "gift shall be a crown of blossoms fresh - ly blown!". The piano accompaniment (P.) has the lyrics "told, I'll give you, I'll give you wealth un - told!". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamic markings include *mf*, *p*, and *pp*.

CHLOË.

I ask no wed - ding pre - sent Of
jew - els rich and rare, My shep - herd's hut is
bare, But love can make it pleas - ant, but
love can make it pleas - ant! And

p Ob.
cresc.
mf *f*

The musical score consists of four systems. Each system includes a vocal line (Ch.) and a piano accompaniment (piano). The piano part features prominent triplet patterns in the right hand and block chords in the left hand. Dynamic markings include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo). An 'Ob.' (oboe) part is indicated in the first system. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

(Turns to Daphnis.)

Ch. so, Sir, fare you well! With you I fain would dwell!

Ch. Go now, and gather pos - ies and with a crown of

Ch. ro - ses, My con - stan - cy re - pay, My con - stan - cy re -

Ch. pay, We'll plight our troth to

ad libit.

Larghetto. (Come prima.) CHLOE.

day! DAPHNIS Be - hold a hap - py lov - er, My

Larghetto. (Come prima.) Be - hold a hap - py lov - er, My

Ch. doubts and fears are ov - er, Now swift - ly let time

D. doubts and fears are ov - er, Now swift - ly let time

Ch. run, Till you and I are one, till you

D. run, Till you and I are one, till you

Ch. and I are one, till you and I are

D. and I are one, till you and I are

Un pochettino più vivo. (♩ = 116)

Ch. one, are one!

D. one, are one!

CHORUS OF SHEPHERDS AND SHEPHERDESSES.

Un pochettino più vivo.

His doubts and fears are over And swift the hours will

Un pochettino più vivo.

p *f*

run, Un - til this hap - py lov - er And his true maid are

f

one, and his true maid are

one, and his true maid are

Più vivo. (♩ = 100)

one!

(Enter Amor and Hymen who crown the happy pair.)

Più vivo.

p *sf* *p*

First system of a piano score. The right hand features a melodic line with four groups of triplets, each marked with a '3' above it. The left hand provides a steady accompaniment. Dynamic markings include *sf* in the first measure, *p* in the second, and *sf* and *p* in the third.

Second system of the piano score. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent. Dynamic markings include *sf* and *p* in the first measure, *sf*, *p*, and *sf* in the second, and *p*, *sf*, and *p* in the third.

Third system of the piano score. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent. Dynamic markings include *sf* and *p* in the first measure, *sf* and *p* in the second, and *sf*, *p*, and *sf* in the third.

Fourth system of the piano score. The right hand features a melodic line with some chromatic movement. The left hand accompaniment remains consistent. Dynamic markings include *p* in the first measure, *sf* in the second, and *p* in the third.

Fifth system of the piano score. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent. Dynamic markings include *sf* in the first measure, *p*, *sf*, and *p* in the second, and *sf* and *p* in the third.

Sixth system of the piano score. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent. Dynamic markings include *sf* and *p* in the first measure, *sf*, *p*, and *sf* in the second, and *p*, *sf*, and *p* in the third.

Seventh system of the piano score. The right hand continues with a melodic line of eighth notes. The left hand accompaniment remains consistent. Dynamic markings include *sf* and *p* in the first measure, *sf* and *p* in the second, and *sf*, *p*, and *sf* in the third.

Poco più. (♩ = 112)

First system of musical notation. The treble clef staff features a series of chords with a forte (*f*) dynamic marking. The bass clef staff has a piano (*p*) dynamic marking followed by a forte (*f*) dynamic marking. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues with chords, and the bass clef staff continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble clef staff features chords with a fortissimo (*ff*) dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff continues with chords, and the bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features triplets of eighth notes. The bass clef staff continues with the eighth-note accompaniment.

Allegro vivo.
Tempo del 1^{mo} Coro.

Sixth system of musical notation. The treble clef staff features a sixteenth-note melody. The bass clef staff features a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

(Chloë and Daphnis dance hand in hand. The Shepherds and Shepherdesses follow their example and dance a Round.)

The sun on them is shin - ing, And Zeph - yr soft - ly

ff

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a dynamic marking of *ff* and includes a complex rhythmic pattern in the first measure.

blows. Once more a - mong the shep - herds, Our Daph - nis glad - ly

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment maintains a steady rhythmic accompaniment.

goes! His doubts and fears are ov - er, His woo - ing bold - ly

This system contains the final four measures of the page. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

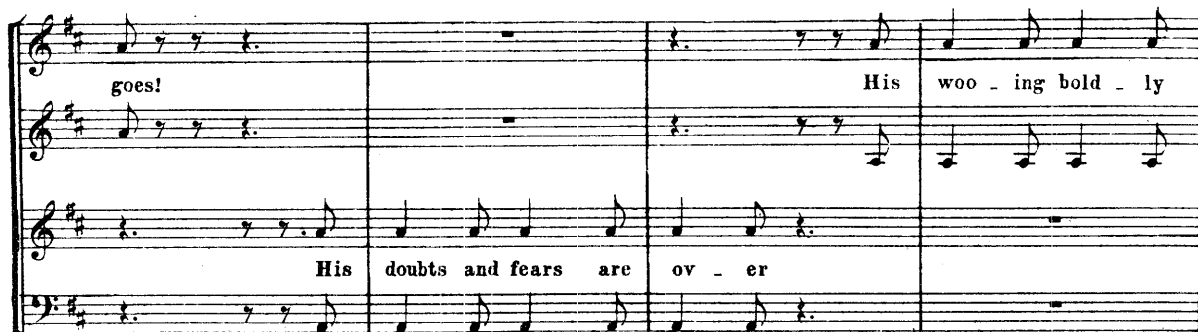
done, O, hap - py shep - herd lov - er Who such a bride has

won! And Zeph - yr soft - ly
won! The sun on them is shin - ing

blows! Our Daph - nis glad - ly
Once more a - mong the shep - herds,

goes! His woo - ing bold - ly

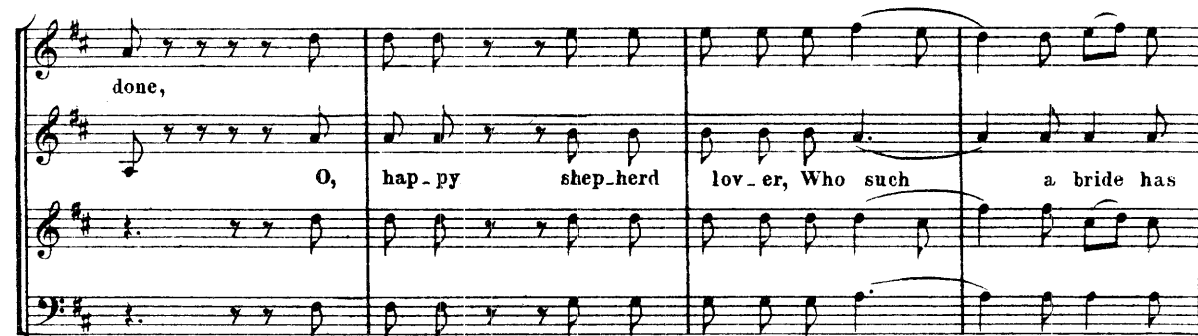
His doubts and fears are ov - er



Cor.



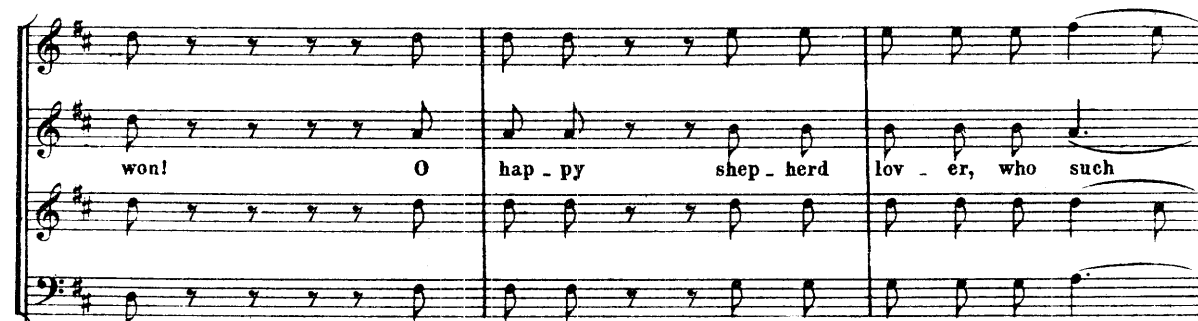
done,
O, hap - py shep - herd lov - er, Who such a bride has



ff



won! O hap - py shep - herd lov - er, who such



f



a bride has won! who such a bride has won, who

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of two parts: a soprano part and an alto part. The piano accompaniment is in the right and left hands.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

such a bride has won! (They walk off the stage in couples.)

This system contains the next four measures. The vocal line continues with the lyrics and includes a stage direction: "(They walk off the stage in couples.)". The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment for the second system, continuing the musical texture from the first system.

ff

This system shows the piano accompaniment for the third system, which concludes the interlude. It features a strong *ff* (fortissimo) dynamic marking. The piece ends with a final chord and a fermata.

№ 15. Closing scene.

Allegro moderato. (♩ = 120)

PIANO.

(At the end of the Interlude some of the guests rise, some remain in their seats, talking with

animation. Herman comes to the front of the stage.)

HERMAN (lost in thought).

„A third man im. pell'd by his love!“

(He turns and sees the Countess

H. Well? Am I not in love? Yes, madly! Ha!

before him. Both shudder, and remain gazing at each other.)

poco a poco crescen-do f mf

SOURIN (masked).

Be - hold, there stands your destin'd

(He laughs and glides away).

HERMAN.

S. love! A - gain... the voice....

H. Fear grips me! The selfsame voice, Whose is it? Devil's, or

H. man's? And why should he thus fol - low me a

H. bout? Damn a - tion! O, how I suf - fer, wretched fool!

Andante. (♩ = 72) (Enter Lisa, masked.)

LISA.

Now list - en, Herman!

Andante.

pp

HERMAN.

You, you at last! How glad I am that you are

p

LISA.

here! I love you! I love you! Not

piu f

now! Not here! 'Twas not for this I came to seek you!... Take this!

dim.

pp

It is the garden key... You know the entrance.. A ladder's there...

pp

HERMAN.

L. by that you'll reach to grand - mam - ma's own room... What! Her own

LISA.

H. room? She'll not be there her-self... but near her por - trait you'll

piu f *pp*

L. find a door... it leads to me! For I am

L. yours and yours a - lone, be - lov - ed... yours a - lone!

f *pp*

L. Our fate we must de - cide... to - mor - row... my dear - est,

HERMAN.

L. my lov - er! No! Not to - mor - row! No!

LISA (alarmed).

HERMAN.

to - night I will be there... But, Her - man - Come I

LISA.

H. must! Well, if you wish it! I am your humb - le

(Hides herself.)

HERMAN.

L. slave! Good bye...It is not I, but fate it - self that wills it, I

(Goes away in haste.)

H. am to learn the se - - cret!

Allegro. (♩ = 132)

MASTER. (Enter the Master of the Ceremonies, excited and breathless.)

Her gracious Ma_jest - y has just an_nounced that she is coming...

Allegro.
pp

(Much excitement among the chorus. M. of C. divides the crowd so that a way is made for the Empress down the centre)

CHORUS OF GUESTS.

The Empress! the Empress!

The Empress! the Empress!

Her gracious Ma_jest - y will grace the party... Our host indeed is

The Empress, the Empress! Will grace the party... Our host indeed is

Our host indeed is for_tu_nate to have this honour, And

Our host in deed is for_tu_nate to have this hon - our, And

for_tu_nate to have this hon_our! What a joy for us our Empress here to

for_tu_nate!... to have this hon_our! Ah, what a joy for


what a hap - pi - ness for us! This crowns a brilliant en - ter -
greet! No, he's in
us! She brings the French am - bas - sa - dor! This

p

MASTER OF CEREMONIES (to singers).

The
tain - ment! What great de - light, what loy - al feeling!
Par - is! Prince Fred' rick! He adds still greater lus - tre!
adds more brilliancethan be - fore! A rout so splendid we rare - ly

ore - - - - - scen - - - - -

n.c.  Song of greeting be pre - par - ing!

cresc. This re - cep - tion is per - fect!

cresc. This re - cep - tion's per - fect, is per - fect!

cresc. Now sing „Hail to thee!“ This is

cresc. wit - ness! Now sing „Hail to thee!“

do po - - co a po - - co



Now sing „Hail to thee!“ She comes, she comes, she comes!

per - fect! She comes, she comes, she comes!

This re - cep - tion's perfect! See, there she comes, she comes! See our



Musical score for voices and piano, first system. The top part consists of three vocal staves (Soprano, Alto, Tenor) and a bass line. The bottom part is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first vocal staff begins with a forte (*ff*) dynamic. The lyrics are: "Empress and mother, Glorious Tsar it - sa!"

Musical score for piano, second system. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a strong, rhythmic accompaniment with a forte (*f*) dynamic. The lyrics are: "cre - scen - do"

(All turn towards centre door.)

Musical score for piano, third system. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a strong, rhythmic accompaniment with a forte (*ff*) dynamic.

Musical score for piano, fourth system. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a strong, rhythmic accompaniment.

(Master of Ceremonies makes sign to the singers to begin.)

Musical score for piano, fifth system. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a strong, rhythmic accompaniment with a *riten. molto* marking.

Andante assai maestoso. (♩ = 72)

Hail to thee, Ye - ka - te - ri - na! Mo - ther of our Rus - sian

Andante assai maestoso.

land! Hail to thee, Ye - ka - te - ri - na!

Mo - ther of our Rus - sian land! Mo - ther of our Rus - sian

(The gentlemen make their lowest court bow.)

land! Mo - ther of our Rus - sian land! All hail!

fff

fff

fff

fff

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with the lyrics "land! Mo - ther of our Rus - sian land! All hail!". The bottom two staves are piano accompaniment. The piano part features a complex texture with many chords and moving lines. Dynamic markings include *fff* (fortissimo) and *f* (forte).

(The ladies make a profound curtsey.) (Enter pages, two and two.)

All hail! All hail! All hail! (Curtain.)

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with the lyrics "All hail! All hail! All hail! (Curtain.)". The bottom two staves are piano accompaniment. The piano part continues with a complex texture of chords and moving lines. The system concludes with a double bar line and a fermata over the final notes.

SCENE IV.

The Countess's bedroom, lit with lamps.

№ 16. Scene and Chorus.

Andante mosso. (♩. = 76)

PIANO.

The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 12/8. The tempo is marked "Andante mosso" with a quarter note equal to 76 beats per minute. The score begins with a piano (PIANO) instruction. The first system shows the right hand playing a complex, multi-voice texture with dynamics of *pp* and *pp*. The left hand plays a steady eighth-note accompaniment. The second system continues this texture, with dynamics of *p* and *pp*. The third system features a *pp* dynamic in both hands. The fourth system introduces a *più f* dynamic in the right hand and a *pp* dynamic in the left hand. The fifth system shows a *cresc.* (crescendo) in the right hand, reaching a *mf* dynamic, while the left hand remains at *pp*. The final system concludes with a *p* dynamic in the right hand and a *mf* dynamic in the left hand, ending with a final chord in the right hand.

First system of a musical score. The upper staff (treble clef) features a melodic line with accents and a dynamic marking that starts at *mf* and gradually decreases to *p*. The lower staff (bass clef) plays a steady eighth-note accompaniment. A *p* dynamic marking is placed below the first measure of the lower staff.

Second system of a musical score. The upper staff (treble clef) begins with a fermata and then continues with a melodic line. A dynamic marking of *pp* is present. The lower staff (bass clef) continues with eighth-note accompaniment, featuring some doublets. A *p* dynamic marking is placed below the first measure of the lower staff. The text "(Curtain.)" is written above the second measure of the upper staff.

Third system of a musical score. The upper staff (treble clef) has a melodic line with a *pp* dynamic marking. The lower staff (bass clef) continues with eighth-note accompaniment and doublets. A *p* dynamic marking is placed below the first measure of the upper staff.

Fourth system of a musical score. The upper staff (treble clef) has a melodic line with a *pp* dynamic marking. The lower staff (bass clef) continues with eighth-note accompaniment and doublets. A *p* dynamic marking is placed below the first measure of the upper staff.

Fifth system of a musical score. The upper staff (treble clef) has a melodic line with a *pp* dynamic marking. The lower staff (bass clef) continues with eighth-note accompaniment and doublets. A *più f* dynamic marking is placed below the first measure of the upper staff.

Sixth system of a musical score. The upper staff (treble clef) has a melodic line with a *f* dynamic marking. The lower staff (bass clef) continues with eighth-note accompaniment. A *cresc.* dynamic marking is placed below the first measure of the upper staff. A *p* dynamic marking is placed below the first measure of the lower staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Second system of the piano score, continuing the melodic and accompanimental lines. A dynamic marking of *pp* is present.

Third system of the piano score. The right hand has a melodic line with a slur and an accent. The left hand continues with eighth notes and includes some chords. A dynamic marking of *pp* is present.

Fourth system of the piano score. The right hand has a melodic line with a slur and an accent. The left hand continues with eighth notes and includes some chords. A dynamic marking of *pp* is present.

Fifth system of the piano score. The right hand has a melodic line with a slur and an accent. The left hand continues with eighth notes and includes some chords. A dynamic marking of *pp* is present.

(Enter Herman through the secret door. He looks round the room.)

Sixth system of the piano score. The right hand has a melodic line with a slur and an accent. The left hand continues with eighth notes and includes some chords. Dynamic markings of *p* and *pp* are present.

p *pp* *pp*

p *pp*

HERMAN.

Ah

H. yes, 't is all as Lis - a told me...

pp *pp*

H. Well then? Does cour - age fail me? Nay!

p *pp* *pp*

H. Now is my chance! I soon shall wring the secret from the

p *pp* *pp*

H. *Countess!* (He appears lost in thought.)

HERMAN.
Suppose there is no se-cret? And all should prove to be the

H. fan-ey of my fev'rish brain? (He goes to the door of Lisa's room. Then he stands before the portrait of the Countess.)

(Midnight strikes.)

HERMAN.

Poco meno. (♩ = 66)

Yes, there she is, „the Ve - nus of

H. Mos - cow!“ What dark mys - ter - ious pow - er has linked our fates to -

H. geth - er? Bringst thou my end, or do I bring thee thine? I know too well

H. *that one of us deals death and ru - in to the oth - er!*

f

piuf

di - mi - nu - en - do

HERMAN.

I gaze up - on thy face and I should hate it...

p

H. *but yet I can - not turn a - way mine eyes!*

mp

p

6 6 6 6 12 12 12

H. *'T were well if I could flee, but power*

mf cresc.

ff

ad libit.

Moderato. (♩ = 100)

H. fails me... Her pierc - ing glance, where'er I turn it,

Moderato.

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part consists of a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The key signature has two sharps (F# and C#).

H. fol - lows and trou - bles me... A strange, un - can - ny

The second system continues the vocal line and piano accompaniment. The piano part features several triplet markings over the eighth-note accompaniment. The tempo remains 'Moderato'. The system concludes with a double bar line and a repeat sign.

Tempo I. (♩ = 76)

H. being! Well! It was fate or -

Tempo I.

The third system marks a change in tempo to 'Tempo I.' with a quarter note equal to 76 beats per minute. The vocal line includes the words 'being!', 'Well!', and 'It was fate or -'. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

H. dain'd our meet - ing... 't was de - creed!

The fourth system continues the vocal line and piano accompaniment. The piano part includes a 'pizz' (pizzicato) marking. The tempo remains 'Tempo I.'. The system concludes with a double bar line and a repeat sign.

di - mi - nu - èn - do

The fifth system shows the piano accompaniment for the phrase 'di - mi - nu - èn - do'. The tempo remains 'Tempo I.'. The piano part features a 'mf' (mezzo-forte) marking and a complex, rhythmic accompaniment.

pp

HERMAN. *Allegro moderato* (♩ = 116)

H. *Allegro moderato.* Hark! now some one comes!...

pp

H. Steps! Yes! Well, so

(He hides behind the curtains of the boudoir.)

H. be it!

p

(A maid comes in hastily and lights the candles. She is followed by other maids and dependants.)

mp

(Enter the Countess who is at once surrounded and fussed over by the maids and dependants.)

mf

Sop. *mf*
 CHORUS OF MAIDS AND DEPENDANTS.
 Alt. Yes, our

gra - cious ben - e - fact - ress al - ways is in such re - quest, Ah, we

p

fear she is tir'd, read - y now to seek her rest!

mf

Is she quite worn out? Yes, we're cer - tain
 quite worn out? But we're cer - tain, that few

p

that few la - dies at the ball, Although p'rhaps
 la - dies at the ball, Though p'rhaps young - er than our Count - ess could com-

young - er than our Count - ess, could com - pare with her at all! Yes, our
 (off the stage)
 pare _____ with her at all, her at all! Yes, our
 (They escort the Countess to the boudoir.)

cresc. *mf* *p*

staccato

gra - cious ben - e - fact - ress al - ways is in such re - quest, Ah, we

(Enter Lisa and her maid, Mary.)

fear that she's tir'd, read - y now to seek her rest!

pp

LISA.

No, Mar - y, you need not come!

MARY.

What can be wrong with you, you look pale, Miss!

LISA.

No, I am well...

MARY (guessing the truth).

Ah, Heav'n's a - bove!

LISA.

can that be it?

Yes!

He will

come... be sil - ent, per - haps he now is there and a..

L. waits me... Do not be - tray us, Mar - y! Be my

espress.

mf

L. friend. 'Twas his de -

MARY.

Ah! should mis.for.tune come to you!

f

p

L. sire, and since I choose him to be my lord and master I

mf

mf

L. must o - bey his least com - mandment He is my fate, my des - ti -

ad libit.

mf

f

Tempo I.

(Exeunt.)

L. *ny!*
Sop

(The maids and dependants bring the Countess back to her room. She is in night attire and wears a night cap. They prepare her bed.) *mf*

CHOR.

Tempo I.

pp *mf* *pp*

Ben - e -

Sop. *mf*

fac - tress a - dored, you will soon feel re - stored, You are

Alt. *mf*

Ben - e - fac - tress a - dored, you will soon feel re -

pp

wear - y no doubt, By en - gage - ments quite worn out! Ben - e -

stored, You are wear - y no doubt, and quite worn out!

pp

fac - tress a - dored, you will soon feel re - stored! Now re -

Ben - e - fac - tress a - dored, you will soon feel re - stored

tire and rest till morn, then wake re-freshed, Like
 Rest till morn - ing, then a - wake re-freshed, like

pp poco cresc.

flow'rs by dawn made bright! Now re-
 flow'rs by dawn made bright!

mf

tire and rest till morn, then wake re-freshed like
 Rest till morn - ing, then a - wake re-freshed, like

pp poco cresc.

flow'rs by dawn made bright! Gra - cious
 flow'rs by dawn made bright!

mf *pp*

ben - e - fac - tress, now re - tire to rest, now good -
 Gra - cious ben - e - fac - tress, now re - tire to rest,

night, now good night, now good...
 now good - night, now good - night, now good...

COUNTESS.

Stop this rub - bish, for it bores me! I am

C. wear - - y, tired out!

(The Maids settle her on a couch and prop her up with cushions.)

c.

I will not go to bed just yet!

mf *p* *cresc.*

COUNTESS. *ad libit.*

Ah! How stale the world has

f *pp*

Andantino con moto. ($\text{♩} = 84$)

c.

grown! Yes, now a.. days I think so - ci - et - y has lost its

Andantino con moto.

pp *pp*

c.

brilliance. Such shocking man - - ners! Such bad style!

pp

c. I nev - er meet a soul who dan - ces well, or

c. sings with ex - pres - sion! Who can dance? Who can sing?

c. *riten.* Poco meno (♩ = 76)
The girls! And yet for - mer - ly, What dancers then! What
Poco meno.

c. singers!
Le duc d'Or - lé - ans; le duc d'Ayen,

c. duc de Coigny... La comtesse d'Estades, la duchesse de Brancas...

c. Dear, dear, what fam - ous names! And some - times, sometimes she, herself,

c. her-self, Mar- quise de Pom- pa - dour!... And I... *Andante sostenuto: (♩ = 66)*

cre *scen - do* *mf* *un poco marcato il tema* *pp*

c. and I, sang be - fore them... le duc de la Val - lière once prais'd my voice!

c. Once, it was at Chan - til - ly, at Prince de Condé's, the

ppp *un poco marcato il tema* *pp*

c. King himself was there! *riten.* It seems but yester - day...

(OBSERVATION: The following song is borrowed from Grétry's opera „Richard Coeur de Lion“)

Andantino. (♩ = 76)

c.  Je crains de lui par - ler la nuit, j'é - cou - te

Andantino.
pp

c.  trop tout ce qu'il dit... Il me dit: je vous ai - me, et je sens mal - gré

c.  moi, je sens mon cœur qui bat, qui bat, je ne sais pas pour - quoi! Il

pp

Più mosso. (As though waking from a dream and looking around her.) (Maids and dependants
c.  qu'il! Well, what are you all doing? Go, and leave me!

Più mosso.
f *mf* *p*

move away on tiptoe.) *mf*

(The Countess dozes off.)
Andantino. (♩ = 84)

pp

pp *pp* *sf* *ppp* *ppp*

COUNTESS.

Andante. (♩ = 69)

(Singing as though in her sleep.)

Je crains de lui par - ler la nuit, j'é - cou - te trop tout ce qu'il dit...

Andante.

ppp *pppp*

c. *ppp* *meno.*

Il me dit: je vous ai - me et

pppp *riten.* *pppp* *meno.*

c. *molto riten.* *pppp*

je sens malgré moi, je sens mon cœur qui bat, qui bat... je ne sais pas

molto riten. *pppp*

Andante. (♩ = 72)

c. pour - quoi.....

Andante.

ppppp *pppp*

№ 17. Closing scene.

Moderato assai. (♩ = 92)

PIANO.

(Herman enters and stands looking at the Countess. She awakes, and struck with terror, her lips move without uttering a word.)

HERMAN.

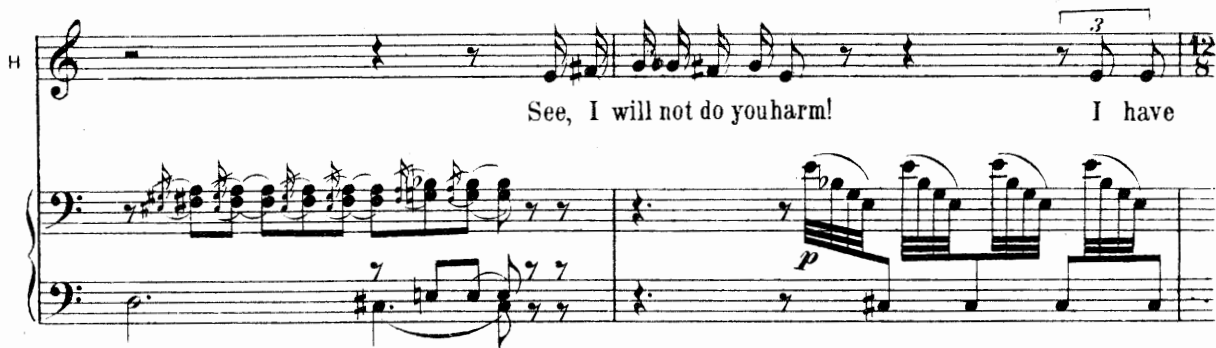
Countess,

Andante mosso. (♩ = 76)

H.

do not fear! I implore you be not frightened!

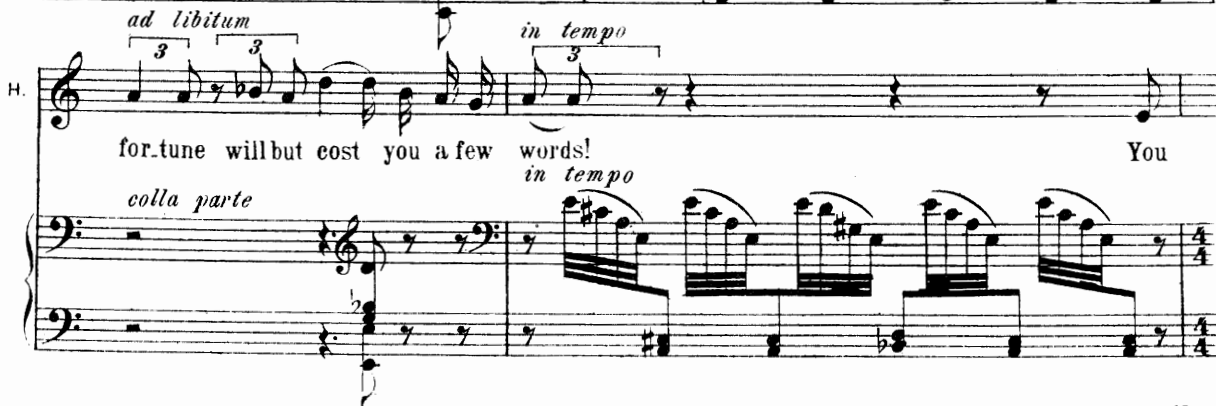
Andante mosso.

H.  See, I will not do you harm! I have

H.  come here to entreat one favour you can grant!

(The Countess continues to stare at Hermann and mumble as before.)
H.  'Tis

H.  your stomacherich and happy all my life time! My good

H.  fortune will but cost you a few words! You

(The Countess raises herself a little.)

H. know those names three cards... Ah, for whom would you guard the

H. secret?...

(Herman goes down on his knees.)

Poco meno. (♩ = 69)

H. If you have once known the ardour of passionate love,

Poco meno.

H. If you remember the glow and the leap of young blood in spring,

H. *f.*
 If you re-call how a child could soft-en your look by its plead - ing,

H. If you still keep a heart, a hu-man heart in your bos - om, Ah,

animando un poco.

H. now I ad-jure you, by all you cher - ish d. as

H. *ff* maid, as wife, as mo - ther, Aye, by all you hold as most sa - cred,

Tempo I.

Tempo I.

I. O tell me, reveal it, O tell me, tell me yourse -

mf

H. *riten.*
 cret! What use can it be, what use can it

H. *Poco più.* ($\text{♩} = 84$) *p*
 be? Or per-chance, 'tis

Poco più.
pp

H. linked to some old sin, to some deed of dark-ness,

H. Then you stand in per-il of Hell and all its tor-ments?

H.

Con.sider well, your age now, and time is fly.ing fast,

The first system of music consists of a vocal line (H.) and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "Con.sider well, your age now, and time is fly.ing fast,". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many eighth and sixteenth notes, and some triplets. The key signature changes from one flat to two flats during the system.

cresc.

H.

Yet I will glad.ly take your sin on me!

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are "Yet I will glad.ly take your sin on me!". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many eighth and sixteenth notes, and some triplets. The key signature changes from two flats to one flat during the system. A *cresc.* marking is present above the vocal line.

H.

Con.fess to me! re.veal it!

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "Con.fess to me! re.veal it!". The piano accompaniment has a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many eighth and sixteenth notes, and some triplets. The key signature changes from one flat to two flats during the system. A *f* marking is present above the vocal line.

(The Countess pulls herself up on the couch and looks menacingly at Herman.)

H.

The fourth system of music shows the vocal line (H.) as a whole rest, indicating that the Countess is silent. The piano accompaniment has a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many eighth and sixteenth notes, and some triplets. The key signature changes from two flats to one flat during the system. A *f* marking is present below the piano accompaniment.

H. HERMAN. *ff*

Speak, you old witch! Speak, or I will force you to.

(He draws out a pistol.)

H. tell me the truth!

(The Countess nods her head at him, and throws up her arms to protect herself from the shot, then

cresc.

falls back dead.)

Più andante. (♩ = 72)

riten.

(Herman bends over her corpse and seizes her by the hand.)

H. HERMAN.

Come, have done with this pretence! Now name them to me quick ly, three cards?..

Yes or no? O, she is

Moderato assai. (♩ = 92)

1. dead! Too late! The se - cret with her

Moderato assai.

(Stands as though turned to stone.)

1. per - ished!

Piano accompaniment for the first system, featuring a bass line with a steady eighth-note pattern and a treble line with sustained chords and melodic fragments.

HERMAN.

She's dead!

The se-cret with her

Piano accompaniment for the second system, including dynamic markings *p* and *mp*.

H.

per.ished... she is dead! She is

Vocal line for the first character and piano accompaniment for the third system.

H.

dead!

Vocal line for the second character and piano accompaniment for the fourth system.

(Enter Lisa with a light.)

Piano accompaniment for the fifth system, continuing the eighth-note bass line.

pp *mp* *pp*

Vivace. (alla breve.) ($\text{♩} = \text{♩} = 92$)

LISA.

(Catching sight of Herman.)

Why this noise? You! you, here?

Vivace. (alla breve.)

fp molto agitato

HERM. (Rushes towards her in fear and agitation).

Be still! Be still! for she is

3

H. dead, the se - cret now has per - - ished!

marcato

LISA.

HERM. (Points to the corpse).

Who is dead? O Heav'n, what words are these? Too late!

3

(Lisa throws herself upon the body of the Countess.) LISA

H.

for she is dead, the se - cret with her per - ished. Yes!

marcato

L.

She is dead! God help us! And

L.

this has been your work! (Sobs.) Ah, no,

HERMAN.

H.

I did not wish her death! I on - ly

LISA.

H. *tried to learn the three cards! T'was that*

p *piu f*

L. *which brought you here, not love of me! You*

L. *longed for those three cards! My love was nothing worthbe.*

piu f *p*

L. *side three cards... O, wretch-ed,*

espress. poco *a poco* *cresc.* *marcato*

L. wretch - ed girl! A - las! Why did I

L. love you, who brought me shame and

marcato

L. ru - in... O, heart - less man,

(Herman tries to speak, but she motions him with a stern gesture towards the secret door.)

L. be - tray - er! Murd' rer!

L.

ff

Go! go! be gone! Go!

L.

(Herman goes quickly away. Lisa sinks weeping beside

Go!

HERMAN.

And she is dead!

ff *marcato*

the corpse of the Countess.) (Curtain.)

ff

ff

ff

ACT XII.

SCENE V.

№ 18. Entr'acte and scene.

Largo. (8 battute) (♩ = 50)

PIANO.

pp (Cel. e Viole)

mf

dim.

pp

Drum off the stage.

Trumpet off the stage.

pp

P (Tromboni)

pp

p

pp

pp

p

Ob.

Quart.

molto espr.

First system of a piano score. The right hand features a series of triplet chords and eighth notes. The left hand has a bass line with triplets and a melodic line. Dynamics include *più f*, *p*, and *mf pesante*. A *m.g.* (mezzo-gioco) marking is present in the right hand.

Second system of the piano score. The right hand continues with triplet patterns. The left hand has a steady bass line. Dynamics include *mf*, *ff*, and *tr* (trill). Performance instructions include *cresc. in la mano diritta* and *marcatissimo*.

Third system of the piano score. The right hand has a melodic line with triplets. The left hand features a complex bass line with triplets and a trill. Dynamics include *f*, *mf*, and *f*. A *dim.* (diminuendo) marking is present.

Fourth system of the piano score. The right hand has a melodic line with triplets and a *dim.* marking. The left hand has a complex bass line with triplets. Dynamics include *mf* and *p*.

Fifth system of the piano score. The right hand has a melodic line with triplets and a *pp* (pianissimo) dynamic. The left hand has a complex bass line with triplets and a *pp* dynamic.

Sixth system of the piano score. The right hand has a melodic line with triplets. The left hand has a complex bass line with triplets.

p *cresc.* *sempre staccato*

(Curtain.) *mf* *dim.* (Herman's quarters in the barracks.) *p*

(It is late evening and the moonlight gleams through the window from time to time. The wind howls outside.)

Drum.

pp (bugle call.)

(Herman seated at the table reading a letter

by the light of a candle.)

HERMAN (reads).

I do not believe you
meant to kill the
Countess....

I am wretched, believ-
ing I have wronged
you....

pp Cl.

Set me at rest! To- when no one if you fail to which I strive
 day I will expect will be there come, I shall be fil- now to chase away.
 you on the Quay, to seeus. By led with dreadful Forgive me, I suf-
 midnight, fears, fer greatly...

HERMAN.

Poor woman!

Musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The piano part includes a section for 'Cl. basso' (bassoon) in the right hand. Dynamics include *mf* and *f*.

Musical score for the second system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The piano part includes a section for 'trm' (trumpet) in the right hand. Dynamics include *p*.

To what dark depths of shame and grief I've dragged her with me!

Musical score for the third system. It consists of piano accompaniment (grand staff). The right hand features a complex rhythmic pattern with many triplets. Dynamics include *p*.

(Falls back in his chair and is lost in revery.)

Musical score for the fourth system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The piano part includes a section for 'trm' (trumpet) in the right hand. Dynamics include *sf* and *p*.

Ah, could I find some quiet, some o - bliv - ion!

CHORUS OF SINGERS.

Piano accompaniment for the first system, featuring a treble and bass clef with triplets and chords.

HERM. (Starts up in terror).

HERM. (Starts up in terror).
It haunts my wak - ing, at night it

Sopr.

Soprano voice part.

Alt.

Alto voice part.

(Chorus off the stage. It must Gra - - - cious Lord, to sing loud but from a distance.)

Ten.

Tenor voice part.

Bass.

Bass voice part.

Piano accompaniment for the second system, featuring a treble and bass clef with triplets and chords.

H.

H.
comes in dreams, the dark, de - pres - sing pic - ture of her burial, keeps

Thee

I

cry,

Musical staves for Thee, I, and cry, including vocal and piano parts.

Piano accompaniment for the third system, featuring a treble and bass clef with triplets and chords.

H. This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "ris - ing up be - fore me where'er I am...". The piano accompaniment consists of five staves: two for the right hand and three for the left hand. The piano part features a melodic line in the right hand and a bass line in the left hand, with triplets in the bass line.

ris - ing up be - fore me where'er I am...

My of - - - fen - - - ces, O

p

3 3 3 3

(Listens.)

H. This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "purge Thou a - way,". The piano accompaniment consists of five staves: two for the right hand and three for the left hand. The piano part features a melodic line in the right hand and a bass line in the left hand, with triplets and fingerings in the bass line.

purge Thou a - way,

mf *f*

3 3 3 3

1 2 3 4 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

3 3 3 3

H. 
 What is that? Voices, or the howling wind? I know not...
 Lest the evil one prevail against my

H. 
 The same sad chant... yes, yes, they sing!
 soul; Lest I

H.

And there's the cha - pel, and the crowd, the cand - les and the

fall cap - - - tive to the

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are "And there's the cha - pel, and the crowd, the cand - les and the". Below it are three staves for piano accompaniment: two for the right hand and one for the left hand. The piano part features sustained chords and moving lines, with some notes tied across measures.

H.

cen - sers, sounds of weep - ing, the cat - a - falque, the

pow'rs of Hell, Lord for - -

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line in treble clef with a key signature of one flat. The lyrics are "cen - sers, sounds of weep - ing, the cat - a - falque, the". Below it are three staves for piano accompaniment: two for the right hand and one for the left hand. The piano part continues with sustained chords and moving lines, maintaining the same musical texture as the first system.

H. vault... and there she lies, the Count-ess, cold and breathless, still for

give, Lord - - - for - - - give the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "vault... and there she lies, the Count-ess, cold and breathless, still for give, Lord - - - for - - - give the". The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords with long, horizontal lines above them, indicating sustained notes.

H. ev - er... Some un - known force com - pell'd my feet to

wick - - ed - ness of thy

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "ev - er... Some un - known force com - pell'd my feet to wick - - ed - ness of thy". The piano accompaniment continues with sustained chords and horizontal lines, providing harmonic support for the vocal melody.

H. fol - low in that black pro - cess - ion! Hor - ror! And

ser - - - vant, of thy

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "fol - low in that black pro - cess - ion! Hor - ror! And". The second staff is a piano accompaniment in bass clef with lyrics: "ser - - - vant, of thy". The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/2.

H. yet the will failed me to re - turn!...

ser - - - vant!

Viole.
pp

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "yet the will failed me to re - turn!...". The second staff is a piano accompaniment in bass clef with lyrics: "ser - - - vant!". The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. A violin part enters in the fifth staff, labeled "Viole." and "pp", with a melodic line.

H. *pp*

up - on her pal - lid face I gazed... and

H.

then, she smil'd, a lit - tle wick - ed smile, and blink'd her

H.

eyes at me! Go, fear - ful ap - par

CHORUS

ff

And

cre - scen - do

f

(Sinks back in his chair, hiding his face in his hands.)

H. *i - tion! Go!*

grant her peace e - ter -

nal!

fff

Moderato con moto. (♩ = 112.)

PIANO.

pp

ppp

(A knock on the window. Herman raises his head and listens. The wind howls.)

pp ma un poco marcato

f

(Some one looks in at the window, then vanishes.)

dim.

pp

ppp

(The tapping at the window is heard again. A great gush

pp marcato

of wind blows it open and a shadow is seen there. The candle goes out.)

f

7 7 7 7 7 7 7 7

12 12

pp *cre* 3 3 3 3 3 3 3 3

7 3 3 3 3

HERMAN. (Stiff with fright.)

do Strange

fff 3 3 6 6

H. ter rors seize me!

pp 6 6 6 6 *cresc.* 6 6

mf 3 3 3 3 3 3 3 3 6 6 3 3 6 6 3 3 6 6 3 3

7 7 7 7 7 7 7 7

p *cresc.*

HERMAN.

There... there... it comes!

mf *dim.*

H. See, now the door is opening... No!

mf *dim.*

(He makes for the door, but the Countess's ghost bars his way.)

H. No! I can bear no more!

mf *dim.*

f *ff*

Andante non tanto. (♩ = 84.)

fff

(He draws back, but the ghost approaches.)

GHOST OF THE COUNTESS.

Against my will

pp marcato

pp sempre pp ma marca-

I ap - pear, I am sent that you may

to in la mano sinistra

G.C. gain your dearest wish. Now rescue Lis - - a,

G.C. and mar - ry her, then three cards,

G.C. three cards, three cards

G.C. shall bring you good for - - tune. Re -

G.C. mem - ber! Three!

ppp *marcato* *un 3* *po - 3* *co* *cresc.*

G.C. Sev

The first system consists of a vocal line (G.C.) and piano accompaniment. The vocal line has a rest followed by a note. The piano accompaniment features a continuous triplet pattern in the right hand and a simple bass line in the left hand.

G.C. Ace!

- en!

The second system continues the musical piece. The vocal line has a rest followed by a note. The piano accompaniment maintains the triplet pattern. The system concludes with a *ppp* dynamic marking.

G.C. Three!

The third system features a vocal line with a rest and a note. The piano accompaniment continues with triplets. The system ends with a *ppp* dynamic marking and the instruction *semp - re*.

G.C. Ace!

Sev - en!

The fourth system has a vocal line with a rest and a note. The piano accompaniment features a more complex triplet pattern. The system concludes with a *ppp* dynamic marking and the instruction *(Vanishes.)*.

HERMAN. (With wild looks.)

G.C. Three!

The fifth system features a vocal line with a rest and a note. The piano accompaniment continues with triplets. The system ends with a *ppp* dynamic marking and the instruction *semp - re*.

H. *Sev - en!* *Ace!*

The first system of music includes a vocal line for the soprano (H.) and piano accompaniment. The vocal line has two phrases: "Sev - en!" and "Ace!". The piano accompaniment features a complex texture with many triplets in both the right and left hands.

H. *Three!* *Sev - en!*

The second system continues the vocal and piano parts. The vocal line has two phrases: "Three!" and "Sev - en!". The piano accompaniment maintains the triplet-based texture.

H. *Ace!*

The third system features a vocal line with the phrase "Ace!" and piano accompaniment with triplets.

(Curtain.)

The fourth system is a piano solo section marked "(Curtain.)". It consists of two staves of piano accompaniment with triplets.

The fifth system continues the piano solo section with triplets in both hands.

The sixth system concludes the piano solo section with triplets and a *pppp* dynamic marking.

SCENE VI.

№ 20. Scene and Arioso: Lisa.

Moderato assai. (♩ = 88)

PIANO. *f*

accentuato

cresc.

ff

Piano introduction musical score. The right hand features a complex, rhythmic melody with many sixteenth notes and some triplets. The left hand provides a steady accompaniment with chords and single notes.

(Curtain.)

Piano introduction musical score. The right hand continues the complex melody from the previous system. The left hand accompaniment remains consistent.

Night. The canal opposite the Winter Palace. In the back ground the Quays of the Neva, and the Peter-and-Paul Fortress in the moonlight. Under the arch, in a dark corner, sits Lisa, dressed in black

Piano introduction musical score. The right hand continues the complex melody. The left hand accompaniment remains consistent.

LISA.

'T will soon be mid - night now, and

Musical score for Lisa's first line. The vocal line is simple and melodic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand.

Her - man not here, not here.

Musical score for Lisa's second line. The vocal line continues. The piano accompaniment features a *cresc.* marking and a *mf* dynamic. The right hand has a more active eighth-note pattern, while the left hand has chords.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The piano part has a rhythmic pattern of eighth notes with slurs and accents. Dynamics include a forte (*f*) marking.

Musical score for the second system, including the vocal line with lyrics "Ah, sure - ly he will" and piano accompaniment. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Musical score for the third system, including the vocal line with lyrics "come to set at rest my an - guish." and piano accompaniment. Dynamics include piano (*p*) and forte marcato (*f marcato*).

Musical score for the fourth system, including the vocal line with lyrics "T was fate that lured him on." and piano accompaniment. Dynamics include mezzo-forte (*mf*).

Musical score for the fifth system, including the vocal line with lyrics "A crime so hate - ful he could not, he could not, per - pe" and piano accompaniment. Dynamics include piano (*p*).

L. *trate!*

L. O, I am wea - ry and out - worn with grief.

L. *Andante molto cantabile. (♩ = 66)*

Andante molto cantabile.

Ah, I am worn with my sor - row...

L. Ev - er in sight, morning and night, Crushing my heart like a heav - y stone..

L. Past days of glad - ness, O whith - er flown? Ah, I am wear - y, and

L. all a - lone! Once life was radiant with

mf *pp* *mf* *p* *mf* *p* *pp*

Detailed description: This system contains the first line of music. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest, and finally quarter notes G4, F4, E4, and D4. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *mf* and *pp*.

L. prom - ise, Then came black care, Woe and des - pair,

pp

Detailed description: This system contains the second line of music. The vocal line has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5, then quarter notes F5, E5, D5, and C5. The piano accompaniment continues with similar rhythmic patterns, featuring a *pp* dynamic marking.

L. Shat - tering the hopes that I cher - ish'd. For - tune and love, both have

p *p*

Detailed description: This system contains the third line of music. The vocal line has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5, then quarter notes F5, E5, D5, and C5. The piano accompaniment features a *p* dynamic marking.

L. per - ish'd! Ah, I am worn by my sor - - row!

ff *pp*

Detailed description: This system contains the fourth line of music. The vocal line has quarter notes G4, A4, B4, and C5, followed by a half note D5, then quarter notes E5, F5, and G5. The piano accompaniment includes a *ff* dynamic marking and features triplet patterns in the right hand.

L. Ev - er in sight, morn - ing and night, Ah,

pp *cre - - scen - do* *mf dim.*

Detailed description: This system contains the fifth line of music. The vocal line has quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, F5, and G5, then quarter notes F5, E5, D5, and C5. The piano accompaniment features a *pp* dynamic marking and includes triplet patterns in the right hand. The text "cre - - scen - do" is written below the piano part.

Poco string:

riten.

Crush - ing my heart like a heav - y stone. Past days of glad - ness, O

Poco string.

pp cresc. *mf dim.*

Tempo I.

whi - ther flown? Now comes black care, neg - lect and des - pair,

Tempo I.

pp *mf*

Shat - t'ring the hopes that I cher - ish'd!

p *p* *p cantabile*

O, I am wear - y! My life is

riten.

drear - y, And all my love and joy have per - ish'd...

riten.

pp *pp*

№ 21. Scene and Duet.

Moderato mosso. (♩ = 104)

LISA.

What if the clock strike midnight, thus answering me that he is guilty

PIANO.

Moderato mosso.

L.

and a murderer? I dare not think of it!

cresc.

f

L.

L.

0, time,

(The clock on the tower of the fortress begins to strike.)

pp

1 2

LISA

A - las, 't is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part is marked with a forte dynamic (*ff*) and consists of a complex, flowing arpeggiated pattern. The vocal line begins with a rest followed by a melodic phrase.

Allegro giusto. (♩ = 120)

true, then! With a murd' - rer's my

Allegro giusto.

The second system continues the musical piece. The piano accompaniment features a prominent arpeggiated texture in the right hand and a more rhythmic bass line. The vocal line has a dynamic marking of *mf* and includes the lyrics "true, then! With a murd' - rer's my".

life is linked for ev - er - more! A murd' - rer

The third system shows the vocal line with a dynamic marking of *f* and the lyrics "life is linked for ev - er - more! A murd' - rer". The piano accompaniment maintains its arpeggiated character with some harmonic shifts.

has my soul in keep - - ing,

The fourth system features the vocal line with a dynamic marking of *mf* and the lyrics "has my soul in keep - - ing,". The piano accompaniment includes a dynamic marking of *pp* and continues with its characteristic arpeggiated accompaniment.

My In - no - cence none can re - store! His

The fifth system concludes the page with the vocal line and lyrics "My In - no - cence none can re - store! His". The piano accompaniment features a dynamic marking of *f* and ends with a final chord.

L. *g*uilt - y hand has forged my fet - ters, He

L. snared my hon - our with a lie, Yet both must

L. share one con - dem - na - tion, to - geth - er,

cre - - - - - seen -

L. to - geth - er, accurst by God we both must die! ac -

- do

L. curst, we must die! Together and acurst, we

cre - - - - - seen - do

(Enter Herman)

L. both must die! (Wishes to fly) 'Tis

Poco meno.

L. he! He comes! He is not guilty! He comes! My hours of grief are

mf *espress.*

L. o - ver, for once a - gain, dear, I am thine!

L. Go, foolish tears, and all re - pin - ing, For I am thine, as thou art

(Falls in his arms)

HERMAN.

(Kisses her)

L. mine! Be - lov - ed, I have come to thee!

Andante con moto. (♩ = 66)

LISA.

No sor - row or suf - fering can harm me, for

Andante con moto.

pp

now thou art with me a - gain!

HERMAN.

No

Love, now I am with thee a - gain!

p

more can life's ev - ils a - larm me.

Fare

No more can life's e - vils a - larm me,

pp

pp

well to our doubts and our pain!

No

Fare - well to our doubts and our

mf

riten.

L. sor - row or, suf - fring can harm me, For now thou art with me a -
 H. pain! Our

p *riten.*

Tempo I.

L. gain! A
 H. tears and our ter - rors were on - ly a dream that has flown with the night!

Tempo I.

pp *p*

L. dream that has flown with the night! For -
 H. For - get thou wert trou - bled and lone - ly,

pp

L. get thou wert trou - bled and lone - ly, And re - mem - ber our
 H. Once more I may clasp

pp *mf*

L. love and de - light, For - get thou wert troubled and lone - ly,
 H. thee! I may clasp thee! For - get thou wert sad and lone - ly,

L. Our tears and ter - rors were on - ly Dreamsthat have flown with the night! Now a -
 H. Our tears and griefs were on - ly Dreamsthat have flown with the night! Now a -
 riten.molto.

L. gain, thou art -near me, My love!
 H. gain, I may clasp thee, My love!
 Andante. Andantino. (♩ = 76)

HERMAN.
 Now sweet heart mine, we

H. must not lin - ger, the mo - ments fly... Come,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half rest, followed by the lyrics "must not lin - ger, the mo - ments fly... Come,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

H. are you read_y to go? I'll fol - low you,

LISA.

The second system of music features a vocal line and piano accompaniment. The vocal line is in G major and begins with a half rest, followed by the lyrics "are you read_y to go? I'll fol - low you,". The piano accompaniment continues with the same eighth-note bass line and chords. The name "LISA." is written above the vocal line.

L. to earth's most dis - tant lim - its! Where shall we flee?

HERMAN.

The third system of music features a vocal line and piano accompaniment. The vocal line is in G major and begins with a half rest, followed by the lyrics "to earth's most dis - tant lim - its! Where shall we flee?". The piano accompaniment continues with the same eighth-note bass line and chords. The name "HERMAN." is written above the vocal line.

H. Ah where? The gaminghouse!

a piacere

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in G major and begins with a half rest, followed by the lyrics "Ah where? The gaminghouse!". The piano accompaniment continues with the same eighth-note bass line and chords. The name "a piacere" is written above the vocal line.

Moderato assai quasi andantino. (♩ = 84)

LISA.

HERMAN.

O Heav'n! You must be raving, Herman! There lies a pile of glittering

gold! to me, me a lone, be longs this wealth un

LISA.

told! O Her man! Her man! Why do you rave thus?

HERMAN.

Re mem ber! Ah! I for got, you do not know the

se cret! Three cards! I wan ted... you re mem ber... long a

H. LISA.

go to make the Count - ess tell me!... O hor - ror!

L. HERMAN.

This is mad - ness! From self - ish fears,

H. *riten.* Lo stesso tempo. (♩ = ♩)

she kept her se - cret hid - den! To - night. she, her -

riten. Lo stesso tempo.

H.

self came a - gain and named to me three cards, three

H. LISA. HERMAN.

cards! Ah! then 't was you who kill'd her? O,

H. No! Why should I? I on - ly showed her the

pp

H. pis - tol, And sud - denly the queer old witch fell backward! (he laughs)

cresc. *f*

LISA. Moderato mosso. (♩ = 104)

Then all is true then! Too true!

Moderato mosso.

p

L. A - las, 'tis

ff *fff*

Allegro giusto. (♩ = 120)

L. true, then, with a mur - d'r'er's my
H. *Allegro giusto.* Yes! Yes! I tell you,
piano accompaniment

L. life is linked for ev - er - more! A mur - d'r'er
H. I hold her se - - cret fast!
piano accompaniment

L. has my soul in his keep - - ing,
H. 'T was by my hand she died. Three cards,
piano accompaniment

L. My in - no - cence none can re - store! His
H. three cards she named to me at last!
piano accompaniment

L. *guilt - y hand has forged my fet - ters, He*

H. *'Twas fate that will'd this crime should be, 'Twas*

sf p p

L. *snared my hon - our with a lie,*

H. *fate de - creed I should do mur - der,*

sf p p

L. *Yet both must share one con - dem - na - - tion,*

H. *O won in such a fat al way!*

ff sf p

L. *To - geth - - er, to - geth - - er*

H. *Three cards, three cards!*

p ore seen du

L. *ac_curst by God, we both must die!* *Ac*

H. *Yes, fate de_creed I should do*

pp

L. *curst we must die!*

H. *mur_der. O won in such a fat_al*

cre *scen* *do*

L. *To_gether, and ac_curst, we both must die! Ah no!*

H. *way! For my three caras the price I pay!*

Più Allegro. (♩ = 132)

f *f* *f* *p*

L. *It can not be! You rave, poor Her man!*

fp *p*

HERMAN (beside himself).

Yes I, that third man im - pell'd by despair, Who



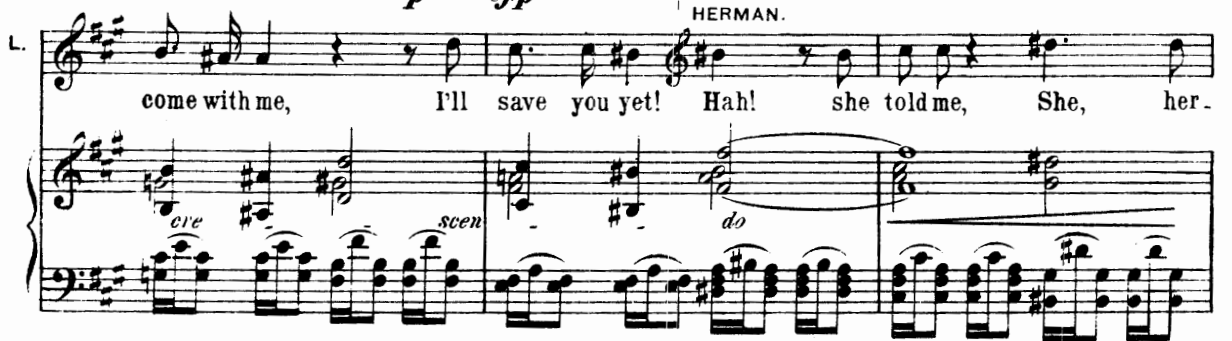
H. strove from the Countess her se - cret to tear - the three, the sev - en, the



L. LISA.
Be what you may, I'll still be true to you! Es. cape and
H. ace!



L. HERMAN.
come with me, I'll save you yet! Hah! she told me, She, her -



H. self, revealed them: the three, the sev - en, the ace!



poco stringendo Allegro vivace. (♩ = 144)
(Laughs wildly and pushes Lisa aside.)

poco stringendo **Allro vivace.** Now get you gone! Who are you? I do not

ff *sf*

(He flees from her.)

LISA.
know you! Go! Go! O Her man, lost

cre *scen* *da* *mf* *cre* *scen*

Più mosso. (She rushes to the

soul! And my soul lost with his!

do *fff*

parapet and throws herself into the river.) (Curtain)

fff

fff

fff

SCENE VII.

№ 22. Chorus and scene.

Allegro moderato e con fuoco. (♩ = 120)

CHORUS.

Allegro moderato e con fuoco.

PIANO.

(Curtain.)

(The gambling house. Supper. A few men are playing at cards.)

CHORUS. THE GUESTS.

Tenori. *ff*

Bassi.

Pass the wine, and lets be

Pass the wine, and lets be mer - ry!

mer - ry!

Youth is meant to be en - joy'd!

Youth is meant to be en - joy'd!

While it lasts, our cares well bur - y,

While it lasts, our cares well bur - y,

Age we can - not long a - void, While youth lasts our

Age we can - not long a - void,

Pass the wine, pass the wine!

cares well bur - y, Age we can - not long a - void,

Now pass the wine, and let's make mer - ry,

Youth should be en - - joy'd! Age we can not long a -

void, Let youth be en-joy'd!

mf

Deal the cards and

p

pass the gob - - let, Let us float on pleasure's stream!

mf

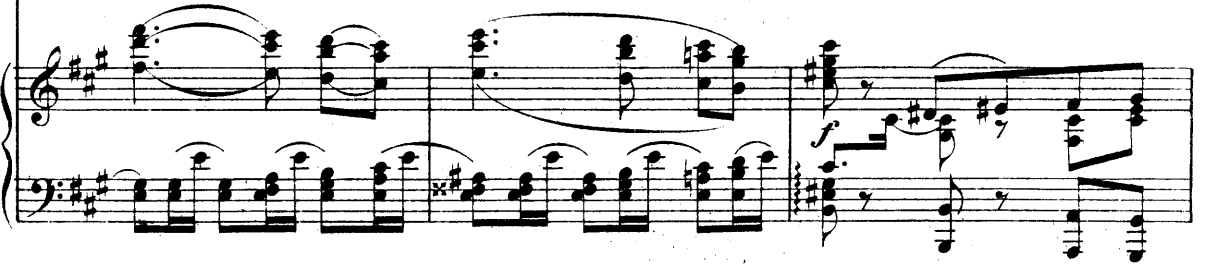
Deal the cards and pass the gob - - let, Let us float on pleasure's

mf *p* *p*

stream! Stake your mon - - ey, friends, and double it,

mf

Life is pas - sing like a dream! Deal the cards and pass the



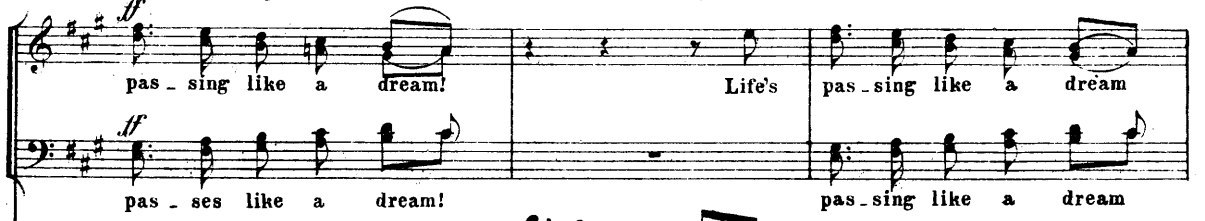
gob - - let, Let us float on pleasure's stream!
Deal the cards and pass the gob - let, Let us float on pleasure's



Stake your mon - - ey, friends, and double it, Life is
stream, for life pas - - ses like a dream, for life



pas - sing like a dream! Life's pas - sing like a dream
pas - ses like a dream! pas - sing like a dream



Pass the wine, and let's be
 mer - - ry!

Pass the wine, and let's be
 mer - - ry!

mer - ry!
 Youth was meant to be en - joy'd!

Youth was meant to be en - joy'd!

While it lasts, our cares we'll bur - y,

While it lasts, our cares we'll bur - y,

Age we can - not long a - void, age we can - not

Age we can not long a - void, age we can - not

Deal the cards, pass the wine!
 long a void! Youth was meant to be enjoy'd!

long a void! Now pass the wine and let's make merry

Youth should be enjoy'd! Age we can not long a -

void! Let youth be enjoy'd!

Sostenuto. (ma lo stesso tempo.)

TCHAPLITSKY.

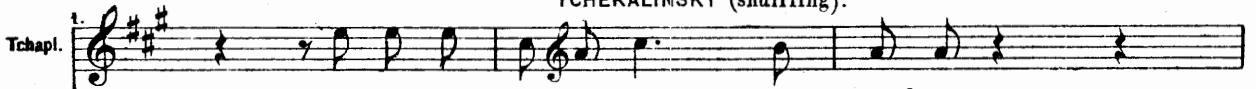
SOURIN. I pass pa - ro - li!
 NARUMOV.

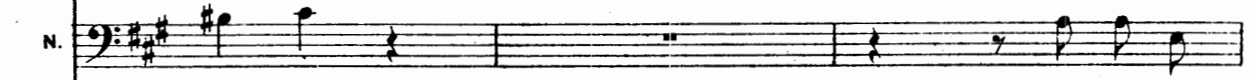
Sostenuto. (ma lo stesso tempo.)

My gain!...

I

TCHEKALINSKY (shuffling).

Tchapl. 1.  Pa - ro - li - pe! Now, who will stake?

N.  trump it! At - ten - dez!



SOURIN

TOMSKY (to the Prince).

Tchek.  Ace! That's Mi - ran - do - le. What are you do - ing



T.  here? I nev - er once have seen you here at play be -



THE PRINCE.

T.  fore. True! This is my first vis - it. The pro - verb you



P. know it: „un-luck-y in love, luck - y at cards“..

TOMSKY. THE PRINCE.
 What do you mean to say? That I'm no lon-ger en-

P. gaged. But do not ask me more! The wound is

P. smart-ing still! Revenge has brought me here! You

P. know the pro-verb: „luck - y in love, un - luck - y at

ere seen

Tempo come prima.

TOMSKY.

Tell me, what is your meaning?

cards! " Wait and see!

CHORUS. Pass the wine and let's be

Pass the wine and let's be mer - ry

Tempo come prima.

mer - ry, Youth is meant to be en - joy'd!

Youth is meant to be en - joy'd!

While it lasts, our cares we'll bury.

While it lasts, our cares we'll bury.

Age we cannot long avoid, While youth lasts, our

Age we cannot long avoid, While youth lasts, our

Deal the cards, pass the wine,

cares we'll bury, Age we cannot long avoid,

cares we'll bury, Now pass the wine and let's be merry,

Youth should be enjoyed! Age we cannot long a -

(The players join those at the supper table.)

void, Let youth be en-joy'd!

Sostenuto. (ma lo stesso tempo.)

TCHEKALINSKY₂
Come, gentlemen, let Tomsy sing a jovial ditty!

Sostenuto. (ma lo stesso tempo.)

p *poco cre-scen-do*

CHORUS.

Sing, Tomsy, sing, but let it be a jolly song,
Sing, Tomsy, sing, but let it be a

mf

TOMSKY.

TCHEK.

I am not in the mood. Hey! What's a

A song of love and wine!

jolly song, a song!

p *tr*

miss my friend? drink deep, then you'll feel bet - ter! Now, friends, lets

drink to Toms.ky's health! Hur - rah!

CHORUS.
Here, Toms - ky, here's to you, Hur - rah!

cre - scen - du

hur - rah! hur - rah!
Hur - rah! hur - rah! hur - rah!

hur - rah! hur - rah!

№ 23. Tomsy's Song and Chorus of Gamblers.

Text by Derjavin.

Andante. ($\text{♩} = 76$)

TOMSKY.

Andante.

PIANO.

Adagio. ($\text{♩} = 54$)

T.

If all girls with wings were fitted, If o'er hill and dale they

Adagio.

flit - ted, Perch - ing on the trees to rest,

T.

I would be a branch well - laden, Shelt' - ring man - y a sweet

maid.en. By at least a thou - sand blest, By at least a thou - sand

The musical score is written for voice and piano. It begins with a Tomsky introduction in 2/4 time, marked 'Andante' with a tempo of 76 quarter notes per minute. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal part enters with a 'T.' (Tenor) line, marked 'Adagio' with a tempo of 54 quarter notes per minute. The lyrics are: 'If all girls with wings were fitted, If o'er hill and dale they flit - ted, Perch - ing on the trees to rest, I would be a branch well - laden, Shelt' - ring man - y a sweet maid.en. By at least a thou - sand blest, By at least a thou - sand'. The piano accompaniment continues with a similar rhythmic pattern, marked with dynamics like 'p' and 'pp'. The score concludes with a final vocal line and piano accompaniment.

Andante. Adagio.

T. blest! There they'd

CHORUS. Bra_vo! Bra_vo! O sing an_oth_er verse!

Andante. Adagio.

T. sit and sing while rest_ing, In the spring be bu_ sy nest_ing, Rear their Young and cal_low

T. brood! Then re_nounc_ing wine and play_ing, By my

T. song_birds al_ways stay_ing, I might be for ev_er good, I might be for ev_er

Andante.

T.

CHORUS.

good!

Bra - vo!

Bra - vo!

That's a fam - ous song, it's

Andante.

splen.did!

Bra - vo!

Tomsky, thanks! Then re - nounce - ing wine and

play - ing, By my song - birds al - ways stay - ing, I might be for ev - er

good, I might be for ev - er - good!

TCHEKALINSKY. **Meno.**

Well now, friends, in our good old style we'll sing the gambler's song!

Meno.

mf *f* *ff*

Allegro molto vivo. (♩ = 160)

p

TCHEK.

TCHAP.

NARUM.

SOURIN.

Let it rain, let it sleet, Round the tables we'll meet, dai - ly!

p *f*

CHORUS.

Let it rain, let it sleet, Round the tables we'll meet, dai - ly!

p *f*

Tchek.
Tchap.

There our hundreds we stake, And our loss - es we take, gai - ly!

N.
S.

The first system of the score consists of three staves. The top staff is for the vocal parts, with a treble clef and a 2/4 time signature. The lyrics are "There our hundreds we stake, And our loss - es we take, gai - ly!". The bottom staff is for the piano accompaniment, with a bass clef and a 2/4 time signature. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The key signature has one sharp (F#).

CHOR.

There our hun_dreds we stake, And our loss - es we take, gai - ly!

The second system of the score consists of two staves. The top staff is for the choral part, with a treble clef and a 2/4 time signature. The lyrics are "There our hun_dreds we stake, And our loss - es we take, gai - ly!". The bottom staff is for the piano accompaniment, with a bass clef and a 2/4 time signature. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The key signature has one sharp (F#).

Tchek.
Tchap.

All our gains we chalk up, While we pass round the cup, mad - ly!

N.
S.

The third system of the score consists of three staves. The top staff is for the vocal parts, with a treble clef and a 2/4 time signature. The lyrics are "All our gains we chalk up, While we pass round the cup, mad - ly!". The bottom staff is for the piano accompaniment, with a bass clef and a 2/4 time signature. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The key signature has one sharp (F#).

CHOR.

All our gains we chalk up, While we pass round the cup, mad - ly!

The fourth system of the score consists of two staves. The top staff is for the choral part, with a treble clef and a 2/4 time signature. The lyrics are "All our gains we chalk up, While we pass round the cup, mad - ly!". The bottom staff is for the piano accompaniment, with a bass clef and a 2/4 time signature. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The key signature has one sharp (F#).

Tchek.
Tchap.

Till the dawn is a - glow, And we rise up to go, sad - ly!

N.
S.

mf

CHOR.

Till the dawn is a - glow, And we rise up to go, sad - ly!

ff *mf*

Tchek.
Tchap.

Let it rain, let it sleet, round the ta - bles we'll meet, dai - ly,

N.
S.

ff *mf*

CHOR.

Let it rain, let it sleet, round the ta - bles we'll meet dai - ly,

ff *mf*

Tchek.
Tchap.

All our gains we chalk up, While we pass round the cup,

N.
S.

All our gains we chalk up, While we pass round the cup,

sempre ff

Tchek.
Tchap.

mad - ly! Till the dawn is a glow and we

N.
S.

mad - ly! Till the dawn is a glow and we

Tchek.
Tchap.

rise up to go, sad - ly! mad - ly, sad - ly!

N.
S.

rise up to go, sad - ly! mad - ly, sad - ly!

Tchek.
Tchap.

mad - ly! There our hun - dreds we stake, and our loss - es we

N.
S.

mad - ly! There our hun - dreds we stake, and our loss - es we

Tchek.
Tchap.

take, and our loss - es we take, gai - ly,

N.
S.

take, and our loss - es we take, gai - ly,

(Whistles, cries and dancing.)

Tchek.
Tchap.

dai - ly, gai - ly, dai - ly, gai - ly!

N.
S.

dai - ly, gai - ly, dai - ly, gai - ly!

№ 24. Closing scene.

TCHEKALINSKY. *Allegro come prima.* (♩ = 120)

Now gen tle-men, to work, to the cards!

PIANO. *Allegro come prima.*

(They sit down to play.)

Tchek. Bring wine, bring wine!

CHORUS. Bring wine, bring wine!

TCHAPLITSKY. The nine!

NAROUMOV. Pa-ro-li....

TCHAPLITSKY. SOURIN.

A - gainst you! Then I will back the ta - ble...

TCHAPLITSKY. NAROUMOV. (Enter Herman.)

I win! Now trans - port to the ten!

PRINCE (catching sight of him.)

So, my pre - sent - i - ment was right on this oc -

(To Tomsky)

ca - sion! Per - haps I may have need of you as se - cond,

TOMSKY.

P.

Tomsy; I think you'll see me through? You can rely on

Musical score for Tomsky's solo part. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The lyrics are: "Tomsy; I think you'll see me through? You can rely on". There are musical markings such as "tr" (trill) and "tr" (trill) above the notes.

T.

me!

CHORUS.

What! Her man, you! How late you are!

What! Her man, Where were you? How

Musical score for the Chorus part. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps. The lyrics are: "me! What! Her man, you! How late you are! What! Her man, Where were you? How". There are musical markings such as "mf" (mezzo-forte) and "tr" (trill) above the notes.

TCHÉKALINSKY.

Come, sit by me, per - haps you'll bring me luck.

Where were you?

late you are!

Musical score for Tchekalinsky's part. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps. The lyrics are: "Come, sit by me, per - haps you'll bring me luck. Where were you? late you are!". There are musical markings such as "f" (forte) and "p" (piano) below the notes.

SOURIN.

Distesso tempo.

ritenuto

Where have you been? Where then? To hell and back, eh? You look uncommon

Andante moderato. (♩ = 80)

TCHEK.

queer! As pale as any ghost! Have you been ill?

Andante moderato.

p marcato

(Tchekalinsky acquiesces with a silent bow.)

HERMAN. *Recit.*

SOURIN.

I want to take a hand at cards. What next, what next! Our Her-man

What next, what

CHORUS.

NAROUMOV. *Recit.*

playing!

Dear fellow, good

next! Our Her-man turning gambler! Her-man!

(Herman takes a card and covers it with a bank note.)

What next, our Her-man turn-ing gambler! Her-man, Her-man!

solla parte

fp

a tempo TCHEK.
 luck! You've watched us long with hungry eyes! Your

a tempo
marcato
p

Tchek. HERMAN.
 stakes? For-ty thousand!

CHORUS.
 For-ty
 For-ty thousand!
 For-ty thousand!

SOURIN.
 Recit.
 Have you discovered the three cards of the Countess?

Forty thousand! What a stake!

thousand! Her-man, are you mad?

I think you must be mad!

colla parte
ff

in tempo HERMAN. (irritably) TCHEK.
 Come, does my of fer hold? It does! Up_on which cards?

HERMAN. (Tchekalinsky shuffles.)
 Three!

HERMAN. Poco meno. (♩ = 72)
 I have won!

CHORUS:
 Yes, he has won! What luck he has!
 Yes, ho has won! What luck he has!

Poco meno.
 Cel.

HERMAN. *f*
At last the goal is

TCHOKALINSKY. *mf* *f*
There's something very queer! His look is fixed and star -

TCHAPLITSKY.
There's something very queer! His

TOMSKY.
There's some - thing ve - ry queer! His

PRINCE. *mf*
There's something very queer! But onward surely creeps his

SOURIN.
There's something very queer! His look is fixed and staring, In

NAROUMOV. *mf*
There's something very queer! His

Empty musical staves for piano accompaniment.

Piano accompaniment with dynamics: *pp* and *ur poco cresc.*

H. reached, All goes without a hitch. No!

chek. ing, In me he rous - es fear, There's mad - ness in his dar - ing!

chap. look is fixed and star - ing. In me he rouses fear! There's

T. look, his look, is fixed and star - ing, There's mad - ness in his dar - ing,

P. hour! Now my re - venge draws near,

S. me he rouses fear, There's madness, madness in his dar - ing! Yes,

N. look is fixed and star - ing, In me he rous - es fear, In me he rouses fear!

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are: H. (High), chek. (Chorus), chap. (Chorus), T. (Tenor), P. (Piano), S. (Soprano), and N. (Narrator). The piano accompaniment is shown in two systems at the bottom of the page. The lyrics are written below the vocal staves, and the musical notation includes notes, rests, and dynamic markings such as *mf*.

H. No! she's not failed me, aft - er all, the strange old

Tchek. Yes, there's something ver - y queer! There's mad - - ness in his

Tchap. *dim.* madness in his dar - ing! Yes, there's something ver - y queer! His look is

T. *dim.* In me he rous.es fear! Yes, There's something very strange and

P. *dim.* Now my re - venge draws near, I have him in my

S. *dim.* There's something ver - y queer! See, his look is fixed and staring. In

N. *dim.* Yes! There's something ver - y queer! There's mad - ness in his dar - ing, In

mf *dim.*

Un poco riten.

H. witch!

Tchek. dar-ing! In me he rouses fear!

Tchap. fixed and star-ing! In me he rouses fear!

T. queer!

P. pow'r _____ Now my re-venge draws near!

S. me he rous-es fear!

N. me he rous-es fear!

mf There's something ver-y queer! His look is fixed and star-ing, In me he rous-es fear,

mf

Un poco riten. *dim.*

Un poco riten. *dim.*

p *dim.*

Tempo I (♩ = 80)

TCHEKALINSKY.

HERMAN.

Your winnings! Take them up! No! Double oi

ppp

There's mad-ness in his dar- ing!

ppp

Tempo I.

pp

p marcato

H.

quits!

O, he is rav- ing, poor old Her- man! Come, Tche- kal

O, he is rav- ing, poor old Her- man! Come, Tche- kal - in - sky, leave off

in - sky, leave off play - ing, He looks so strange and

play - ing, leave off play ing, He looks so strange and

mf

HERMAN.

You play?

Here! The seven!

TCHEKALINSKY.

(Shuffles.)

I do! What cards?

wild!

H.

I win!

He wins a gain!

H.

Well, you are look - ing downcast!

Why surely, all is not right, he's cheat - ing!

(Laughs hysterically.)

H. You're ner vous? You fear me? Bring wine, bring wine!

H. CHORUS. Her - man, What ails you?

(With glass in hand.)

Moderato con moto. (♩ = 100.)

H. What is our life? A game! Aye, right and wrong are

Moderato con moto.

H. emp - ty dreams! And work and hon - our just a

H. *riten.*
 name! Now say, who's happier of us two?

mf *riten.* *p*

H. **Un poco meno animato.** **Tempo I.**
 To day 't is I, To morrow you! For scruples do not

Un poco meno animato. **Tempo I.**

p

H. wait, But catch your luck and use it! Let them re - pine ——— who lose it,

mf *f*

H. *ad libitum.* *a tempo*
 Let them re - pine ——— who lose it, And curse, and curse their

f *p*

H. *Tempo I.*
 sor - ry fate! What's certain? Death

stringendo
mf *f* *p*

H. a lone! When o'er life's sea our course we

H. take, Death is the one sure port we

H. make. And which of us has Death in view?

riten.
mf *riten.* *p*

Un poco meno animato.

Tempo I.

H.  *To day'tis me, To.morrow you! For scruples do not wait, But*

Un poco meno animato. Tempo I.



II.  *catch your luck and use it! Let them re - pine who lose it,*



H.  *Let them re - pine who lose it, And curse their*



H.  *sor - - - - ry fate!*

stringendo *Allegro.* $\text{♩} = 144.$



Allegro giusto. (♩ = 120)

TCHEKALINSKY.

H. 

You'll stake once more! No, take your gains! I think you



(Tchekalinsky lays the money on the table.)

HERMAN.

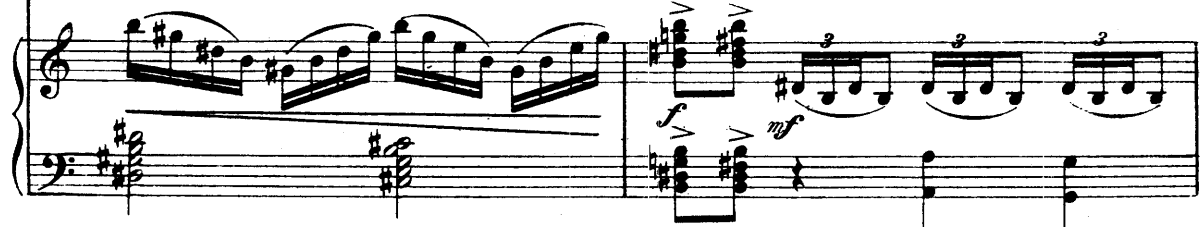
Tchek. 

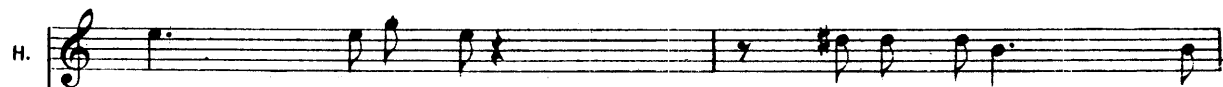
have the devil's luck at cards! And if I have, what



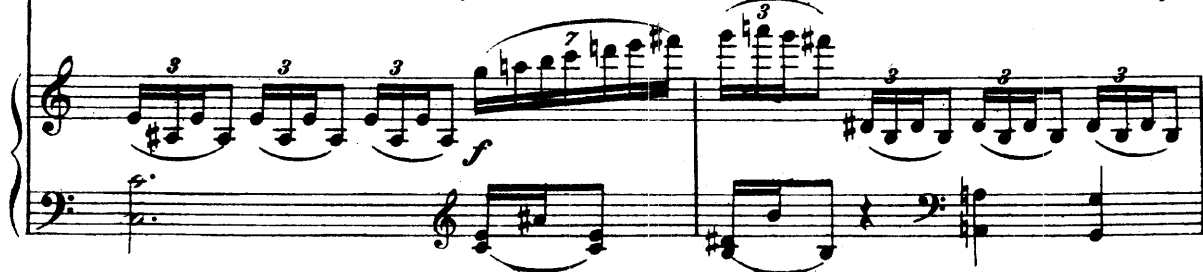
H. 

then? What does it matter! Who



H. 

feels disposed now, To stake the lot up



THE PRINCE (stepping forward).

H. *di:* *Fürst.* # *f*
 on one card? Well? I will!

CHORUS. *f*
 Prince,
 Prince, come a-way!

f *mf*

come a-way! Do not stake, For this is not fair
 Do not stake, For this is not fair play, not fair

f *mf* *f* *mf*

THE PRINCE. *ad libitum*

I know what I am doing, friends! We
 play, but mad-ness! Don't stake!
 play, but mad-ness! Dont stake!

f *ff*

HERMAN (agitated).

P. have old scores to set - tle! You! You, a - gainst me?

a tempo
p

THE PRINCE.

(Tchekalinsky shuffles.)

I! Come, shuf - fle, Tche - kal - in - sky!

p

f cresc. *fff*

HERMAN (uncovers a card).

My ace!

THE PRINCE.

ad libitum

No! 'Tis your Queen of

fff *p*

Moderato assai. (♩ = 92)

HERMAN.

riten.
THE PRINCE.

P. Spades! What! Queen of Spades? There, in your hand, you hold the Queen of

Moderato assai. *riten.*

Andante non troppo. (Come prima.)

(The Ghost of the Countess appears. Everybody retreats before Herman.)

HERMAN (in terror)

P. Spades! The Count_ess! You! And here! What bodes your

Andante non troppo. (Come prima.)

pp

un poco marcato ma sempre pp

H. laugh_ter? To shame and mad_ness you have brought me! Ac_

H. curs_ _ ed witch! What? What do you want of me?

H. *Speak! Hah! my life? Well take it, then, my*

(He stabs himself. The ghost vanishes. Some of the guests bend over Herman, who has fallen to the ground.)

Moderato mosso e agitato. (♩ = 100)

H. *life is yours!*

CHORUS. *Poor Her - man!*

Poor Her - man! What a

Moderato mosso e agitato.

cresc. *f* *mf*

What a dread - - ful, un - hal - low'd end is his! He

dread - - ful, un - hal - low'd end is his! He lives, he

cresc.

(Herman comes to himself, and seeing the Prince, tries to raise himself up)

lives, he breathes!

lives, he breathes!

f *dim.*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics "lives, he breathes!". The piano accompaniment is in grand staff, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *dim.*

HERMAN.

Prince! Prince, for -

p

This system features Herman's vocal line in treble clef and piano accompaniment in grand staff. The lyrics are "HERMAN. Prince! Prince, for -". The piano accompaniment includes a *p* dynamic marking.

Ritenu. *ad libitum*

H. give, for-give! All's ov - er... ov - er... I am dy - ing...

Ritenu. *Andante.*

This system includes a vocal line in treble clef and piano accompaniment in grand staff. The lyrics are "H. give, for-give! All's ov - er... ov - er... I am dy - ing...". The tempo markings *Ritenu.* and *Andante.* are present.

Andantino. (♩ = 84)

H. Who is this? Li - sa? You here? God a - bove!

pp
pp espress.

H. For what? For what? You for - give me? Yes?

H. Curse me not! Ah! How I have loved you, Li - sa!

cre - - scen - - do
mf
dim.

H. An - gel, con - demn me not! Belov - ed! Ah!

(He dies.)

p
mf
pp morendo
riten.

CHORUS.

Andante sostenuto. (♩ = 69)

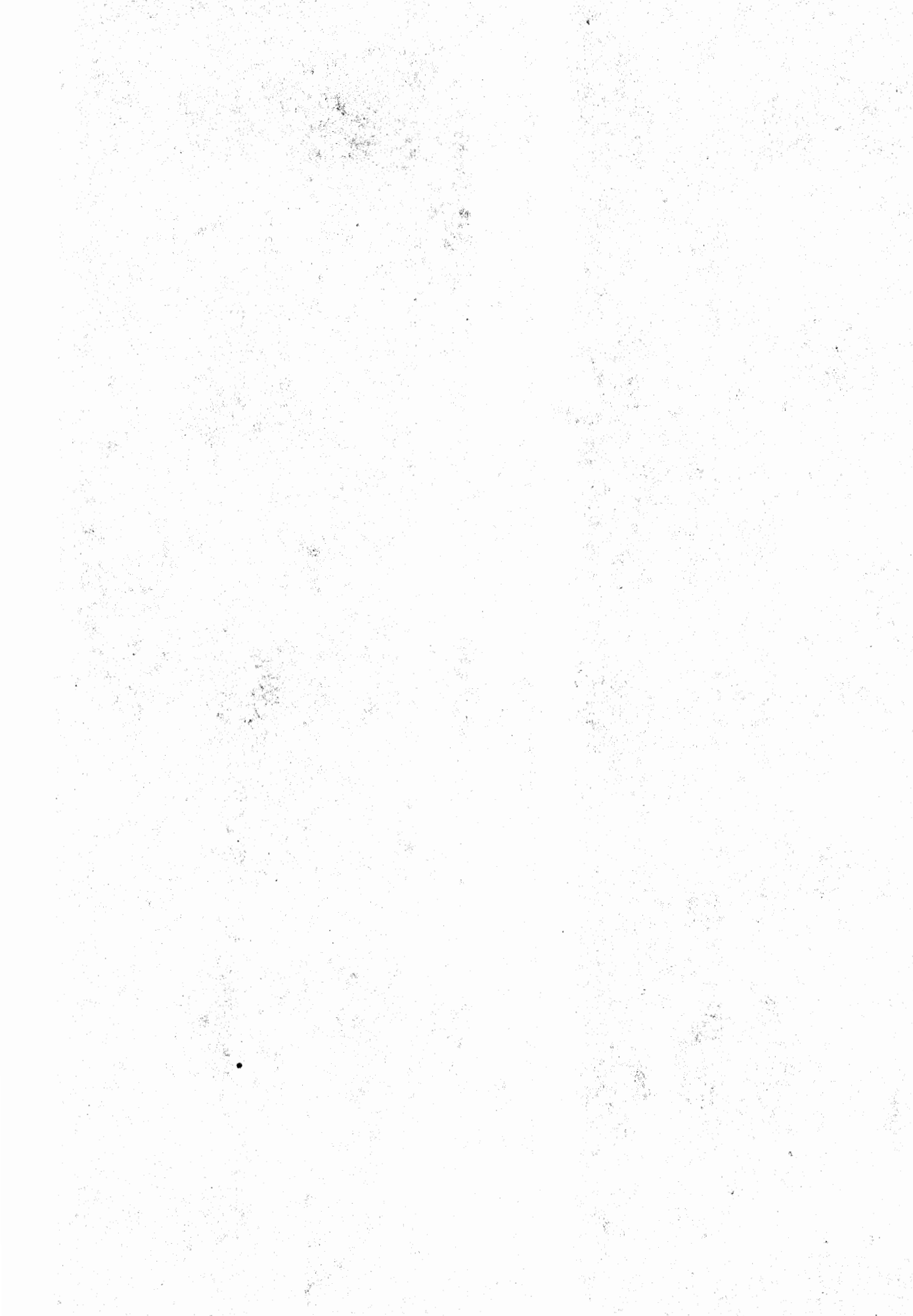
For - give this sin - ner, Lord, and shed Thy peace e - ter - nal,

Andante sostenuto.

peace e - ter - nal, up - on his suf - fring spi - rit!

con Ad.

(The Curtain goes down slowly.)



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