NOVELLO'S ORIGINAL OCTAVO EDITION.

L'ETOILE DU NORD

AN OPERA

IN THREE ACTS

COMPOSED BY

GIACOMO MEYERBEER

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

THE ENGLISH VERSION BY
HENRY F. CHORLEY.

Note.—The English translation of the Opera having been left unfinished by Mr. CHORLEY, it has been completed for this Edition by the Rev. J. TROUTBECK.

Ent. Stn. Hall.

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ACT II.

WALTZ.

SCENE.—A Russian camp, tents at the back of the stage. On the right and on the left, soldiers in groups; arms piled, &c., &c.

Natalia, Ekimova, and other sutlers, moving about or dancing with the soldiers.

Allegro moderato e pesante.

Meyerbeer's "L'Iele du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(72.)
Recit. - "YOU'VE DANCED ENOUGH."

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

Recit. Grizzenko (coming forward).

Piano.

La dan-se or-mai / la se-cil ces-sen, / pia del-lo schmich vi scon-rol-pe la

at-my, So'tis just now the time for a lit-tle jolly sing-ing. You Cossack! 'tis you to lead the tos-ta, Or sa-ra me-glio dir la piec-ce vel can-sa no-ta. Co-sac-co, a te-sta il com-mun-

way. That I will, that I will, and with due re-gard for our me-stest heroes, My song shall be, as celar Vu-lon-tier can poe-ser, se-sa al-cun ur-bar nel pro-gnoo no-r, io po-so lo-pe-noo,

Allegro ben moderato, 3/4

P

you shall hear, a tru-ly true and daub-ing lay. To the re-nown of our gay troop of ri-

Grizzenko (sulkily).

nor del-la ca-val-le-ri-a. Start off, start off.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition—(676.)
No. 28. SOLO AND CHORUS.—"SHARP AS A BLADE."

Piano. \[ \text{ Allegro con spirito.} \]

**(Vigorously.)**

*Sharpe as a blade, And
Bel ca-vai-lie-r, del*

*straight as reed, Light-foot-ed as a dan-cer, As sharp as blade, as straight as reed, As*

*Mou-nt ed knight, On charg-er bright, Who would not be a Lan-cer? A mounted knight, On*

En può sa dar il mon-do in-ter Nell' im-pu-gnar la lan-cia. Nell' im-pu-gnar, nell'

Meyerbeer's "L'Itoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(177.)
Ismailoff.

We, like the wind, delight to range, Careless and ever sporting: We, like the wind, de-

Bel ca-vo-lier, can-giar a-rasi, A tut-te sem-pre pia-ce; La guer-ra, la

light to range, e-ver care-less and sport-ing.

So, mer-ry maids, look out for change When we come to you court-ing. So, mer-ry maids, look out for change When we come to you court-ing.

We have the key to ev'-ry heart; And hav-ing won it, we quick de-part. Ye ten-der ones, who wait to yield, Be-ware, be-ware, be-ware all!

Recit. and Chorus.—"Not So Bad."

Not so bad; but your song tells something like a story against the green

Al-to la! tal canzon of fen-de-re mi sem-bra lo-nor dei gra-

Piano.

Andante, 80.

diers of whom corporal am

tier, di cui son ca-po-rail

Let me therefore, in turn, in

Bass,

hon-our of their glory, To sing a better ditty bold-ly

glor-in i lo-nor no stro Son u-ne bella
ta che sia la

Str. arco.

Allegro Vivace.

Try.

Chorus—Tenors.

You young sters hard-ly be-ard-ed, You shall

E voi gio-vi-no co-scrit-ti, un po

Bass.

Come, fire a-way.

E-gli ha ra-gion.

Allegro Vivo.

Str.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(188.)
No. 30. **Solo and Chorus.**—*"Grenadiers, in Warlike Order."*

(Grimeskoff puts the recruits through their exercises. Two-thirds of the women are dressed like recruits, the rest as vivandieres. Natale and Ekimoff sing with the first soprano.)

*Allegretto moscato, tempo di marcia.*

When a noble siege invites you, Neither
In una gior no di battaglia Pa - ri

wall nor tow'r affrights you; For 'tis peril that delights you, For 'tis
sic - a a una res - ra-glia. Per cui scon - per cui fio - ro Non son

I'll trumpet forth the
No, per ar
"Vive l'Empereur,"
Soprano. Cres.
Like jovial and true Russian guards,
van-ti o-gnor mar-ches, o-gnor mar-ches.

On! "Vive l'Empereur,"
va! "Vive l'Empereur,"
va! "Vive l'Empereur,"
va! "Vive l'Empereur,
va! "Vive l'Empereur, va!

Me dit of your undaunted spirit, For
Me dit of your undaunted spirit, For
Me dit of your undaunted spirit, For
Me dit of your undaunted spirit, For

March a-way. (Gritambe puts the recruits through their exercises.)

And in war if you bring ruin, You do
So treat as to best.

base you, Ere the evening they must choose you, And tomorrow weep to
lat-cio D'un a-mor co-el ie na-ce El dis-tem-po neve e

on! Trumrum rum, va! Trumrum rum, va!

Soprano: The dar! ling and true Russian gran-

tung ... weep to lose us, Their dar! ling and true Russian gran-

This morning they abuse us, Ere evening they must die.
Rigour shall... selo-glie d'amor co-

diers.

glier.

Ah!

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Ah!
(The Recruits begin to march.)

- diers.
- ghier.

- diers.
- ghier.
- chier.

- diers.
- ghier.
- chier.

- diers.
- ghier.
- chier.

Recit. — "This work is very heavy."

Catherine (dressed as a recruit).

This work is very

Napalia.

heavy. Indeed it is, for a man newly enter'd. Well then, young soldier, wilt have some rest? Sì, du-ro as-sai per un nuo-co co-scrit-to. Gio-vi-n sol-da-to, vuol qual-cho ria-

Catherine.

Thank you, my pretty maid-en.

Gra-zie, gen-ti-fun-ci-la.

Esgiona.

But has he

freshment?

And to drink what wilt thou?

E be se-te che man-co?
Colonel has commanded that none shall sing or play it.

Catherine delays coming.

(Catherine delays coming.)

Come thou near me, now observe me well, O

Veni qui...

Come thou here.

Such a man you've met with

Non son uomo da sperare.

Allegro moderato. P

never,

I am handsome, I am clever,

Pien di

Lie, and full of vigour, Strong and nervous is my figure. Sparkling eyes and fair complexion, Why, my

Piu cresc.

un-ter-vo.

Cosi son bello e sto ad ogui affare,

Non sono uomo da sperare.

op-er-bus e tonic.

Not a woman can oppose.

Non e' donna che rende dolce.

The appearance of a young and pretty singer, Whom I saw once in Finland, not

far from Viborg. That singer was my sister. I now recognize the

reason of such a close resemblance. With the foresight of wisdom she said, my fate pre-

dicting; That I one day should be a corporal of the imperial
guard; nor has she failed me. Six cock-pecks, then, a day you are re-

Catherine.

Gritsenko.

Allegró molto moderato.

a tempo.
No. 32.

**Solo and Recit.**—"ONE DAY I WAS LAMENTING."

*Allegretto molto moderato.*

---

Catherine. Allegro scherzoso.

And why?
Perché?

Paper I have have with me, but I have not read it. And why?
Perché ho ri - ce - to - so, Ma non lo las - so. Per - ché?

Allegro scherzoso.

(laughing aside.)
Since he can't read a

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

molt leggero.

Tempo I. (to Grizzlengo).

word, since he can't read a word. Now tell me, what didst thou do with it?
E già sto, e che ne fe - sit?

word, since I can't read a word. This paper had with
so, per - ché leg - ger non so.

Quel fo - gliò non ce -
...in it twenty copecks, And here they all are; I have them safe. But on the following
ne-a Ven-ti co-pe-eci e que-sti son qui, ser-lar li vo. Ma fin-do-mas

ev'ning, Came the self-same of-fi-er. Pass-ing close be-side me, And speak- ing to me
se-ru L'af-fé-cio-lei ata-so, Pas-san-do-a-me d'ap-pres-so Co-sì mi fis" ce

(Imitating the imperious voice of the officer.) (Imitating his own reply in a low voice.) (mysteriously.)
thus: "Hast thou ob-yed the or-der?" "I faith-ful-ly have done so." And then twen-ty o- ther
ho co-pes he slipp'd in-to my hand; He yes-ter-day brought for-ty; in short, I have so
pe-chi fa ma mi sfum-cio-lo, E je-ran-cor qua-run-ta, E al-fa fa sem-nos e

Allegro scherzando.

man-y, that help me, saints and an-gels, I know not what to do. . . . Ah!
Che per-sam Ni-co-la-o Che far-se o pei non so.

Allegro scherzando.
cheer-y sound of tin, tin, tin. I love the chink of money. Come,
quan-te dol-ce il tin, tin, tin, il suon de dei qua-tri-ni. Ve-
e staccato.

look at what I have to show, O sweeter far than honey,
-
-
-
ni-te qua guar-da-te pur, Oh quan-te son co-ri-ni,

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

world is dull and slow, tin, tin, tin, tin, tin, tin. A-
-
-
-
mon-del su-go a tou-do, ah, tin, tin, tin, ah, tin, tin. E

loggiere.

cora è la po-ro-la tin, tin, tin, tin, tin. So

long as in my purse these dance-coins are brightly shining; So
tutti quanti insieme von a far la capriola; E
dolce e cantabile.
molto cresc.

long as in my purse these dance-coins are brightly shining;
tutti, tutti, tutti von a far la capriola;

Tin, tin, tin, these coins are brightly shining.
Tin, tin, tin, A far la capriola.


But you have kept the paper. I have done so. You are mis-taken, it only takes up
Ma voi ser-ba-te il po-sto. Senza dub-bio. A ve-te tor-to e-sso ce-pa del

Grizzenko. Catherine (taking the sheet from his hand).  Recit. Catherine (reading aside).

room. I see. I then will read it for you. What is this I look on!

"For each soldier, if thou canst advance our proposal, thou shalt have ten copecks." What proposal!

"Per ciascuno soldato, che potrai trarre Nel nostro progetto, Dicci copechi avrai." Qual pro-get-ta!

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

Attention, we soon shall have the colonel; Present arms as he

In guardia, E il nostro co-lon-nel-lo; Pre-sen-ta to-sto

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

passes, fur-me. Allegro marziale.

(In a low voice also.)

Yermoloff (in a low voice to Grizzenko.) Tell me, corporal, are all things going well?

Cu-po-re-lu, en dan-gue tue-te be-ne?

Colonel. Give notice to the captain that this very day our chief commander will be here to receive us where we are stationed.

But say, what news is latest? A command of the Czar, to us directed.

Second Officer. Well, what says this command? To all the soldiers, to the torture of the

That cannot be so! But if it were so, what would you do then?

Chorus.—"Too Much of Shame."

Chorus. 

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

Ismailoff.

He asks what we should do!  
Lo di - ce o - guan di no - li.

Tenors.

Too 
Dob.

Basses.

Too 
D'ob.

Piano.

Cello, Basset 
Basso, ff e pesante.

Much of shame, too much of scorn, Have we, as sol - diers, borne. 
bro - bro - bro as - sai co - per - ti siam, As - sai sof - for - to ab - bias. 

Allegro moderato. 
\text{\texttt{d = 138.}} 
ff e pesante. 
Str. & Wind.

Meyerbeer's "L'Iele du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(215.)
long the Czar our hearts hath broke, Beneath his cruel iron

yoke, his iron yoke. Too long the scaffold has been dress’d For

those who serv’d the despot best, who serv’d the despot best.

Now the knout is quivering or swaying.

(The troops arrive.)

Set free our banner

Tratt dolce e staccato.

(Side Dr. in the orchestra.)

K. Dr.

To the air, Ye trumpets, blow, and bid us dare! Our

Hearts are stern as our array, Advance! To victory, to

(The troops file before the general, and march away.)
No. 34.

**Recit.**—"DEPART QUICKLY."

*Andante mosso.*

CATHERINE (arriving with two other recruits).

Gritsenko (to the soldiers who are carrying the tent):

What's the matter, will you

*Andante mosso.*

Catherine (with curiosity).

*Andante quasi Allegretto.*

Three!

Tre!

station Around the tent, to guard it.

Be silent!

Amb sensualino quasi Allegretto.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(290.)
(reflecting deeply.)

To stand before the tent, thou,
In front of the tent, you,
----

(to one soldier.)

on the left-hand, thou,
a mano, tu,
----

(to another soldier.)

(on the right hand, thou,
à destra, tu,
quest' è l'ordine di
----

(Catherine (laughing to the other soldiers.).)

What a boo-
y!
Ah! che sciocco!
---

Allegro moderato.

ORDER.
Be silent.
Non par-
----

Ah! che sciocco!
a mezzo voce.
---

Never:
Siciliano.
Never:
Never:
---

speaking, never thinking, never stopping, never shrinking, All his mind to duty giving, So a

soldier should be living, so a soldier should be living, March! (Gritsenko and the others turn

Allegro con spirito.

Scheremeteff.

PETER (to Scheremeteff.)

For you, as for all, Although here I am nothing but a captain, Be sure we will obey you.

Scheremeteff.

PETER (largamente).

I hear them say that in this very regiment reigns a spirit of rebellion. What say you? Falsey re-

Peter (accolando).


Scheremetieff. bolak a re-gi-ment of gren-a-diers, who are Tar-tars, Is it come? No, Sire,—I mean Captain.

bolak un regi-men-to di Gra-na-tie-ri. E-gia-ni-to? No, Si-re,—Ca-pi-ta-no.

Peter.

I but wait for the ar-riv-al of these Tar-tars, Who are faith-ful and

Di-u-na trup-pa di Tar-ta-ri fe-de-li Ai-ten-de-va l’ar-

Scheremetieff. Peter (turning to the two adjuants),

bly-al. Have you not heard of them? Not one, my cap-tain. Then make haste to the horse-men,

(bolc, Ne u-di-ste mou-re? Ni una, ca-pi-ta-no. Pre-sot-duno a ca-val-to,

(with a sign to the adjuants to retire.)

To mor-row both the squadrons must here at-tend me. I com-mand it!

Do-men-i le due squa-dre Bi-fer qui den-so, il vo-glio!

Allegro giocoso.

(to Danilowitz.)

But now good night to ev'ry care, to ev'ry business. We go to
Or buona sera alle curvature, agli affari. Andiamo a

loggiero e staccato.

Danilowitz.

We go to supper, go to supper.
Andiamo a cena, andiamo a cena.

(to Scheremetieff.)

supper, go to supper, go to supper. In coming
cena, andiamo a cena, andiamo a cena. Nel giungere

Reg. t.

here I observed two pretty maidens, who had barrels on their shoulders, And their look was that of the most lovely
qui ho visto due fanciulle Col barile sulle spalle, El la-sette di due bel-li guer-

Scheremetieff.

Their trade is that of selling liquors to the army.
Son vocati e di loro al campo.

soldiers.

Then bring them here, that we may taste their liquor.

No. 35.

**Tric.—** "IN REVEL JOLLY."

**Allegro moderato.**

*Peter.*

Well, then, up on this purple field, Where to fall is not
*Es-ben a quest'a in-ban-di-gion, Dai la se in vi-

**Allegro moderato.**

*Piano.*

*Str. & Wood.*

**Peter (taking up a bottle).**

shameful, I bid my rival to the combat. I accept the challenge. Come a-
*La ta-cen non . ti spio a be- re. Et io non ri cu so. Dus que an-

**Danilowitz (taking up a bottle).**

Present! present and fire.
*Be - viam fda imper - ra - tor.

—long, and make ready thine arms.
*Com-man d'na pu guar.

—Never hope I shall
*Neplio an - cor, da sol

**Allegro vivace.**

*tire. da-

*Str. leggiero.*

**Hns**

Meyerbeer's "l'Ecole du Nord."—Novello, Ewer and Co.'s Octavo Edition. —(225.)
Andantino grazioso,

Andantino grazioso. $\frac{4}{4}$ 72.

What mer-ry, mer-ry feast are they with-in there keep-ing!
Let me see, none but I will suffer by my peep-ing.
Tho' a soldier, tho' a soldier by his ar-ti-cles no business has to
Duty-keeping senti-nel has nei-ther ear nor eye. Tu' cut of rub
'shame-less, and most un-com-men, But when for sen-ti-nel you have a
woman, She will peep if she die, she will peep if she die.

Peeping through an opening in the tent.

Great Hear'nt! my eyesight must deceive me!

See! cial.

O Hear'nt! Dan-il-o-witz, the pastry-man of old! the other one!

Ah! my Captain will be here, Tia Pe-ter! Ah! now my Captain will be here.

Great Hear'nt! So high! so quick-ly risen! As I fore-told! I told it.

Ah! lo disse! Ah! lo disse! As I fore-told!
No, 'tis not dreaming.
Ah! non ve dubbio be-ve si beu De v'es-ser lui do
Once again fill!
be-viamo an-cor,

Ah! what a shame to drink like this! Ah! what a shame to drink like
ver. Ma pur sia mal quel ten-to ber. Ah! si sia mal quel ten-to

poco rall. P
Coda.

This!

Peter (to Davideolo)
Ah! beaten even now, That thou drinkest no longer,
Non o-si più ver-ser e di già d'es-ser vín-te, d'es-ser vín-to sen-zi il ti-

P leggero.

Danilowzlez.

Not quite, not quite, but the bottle is dry.
Mai piac, mai piac, Loa be-tielia sper-

Boy? And what is one? Another! Another! An-

Have a care, noble captain, the wine is head-y.
Ah! per voi Io po-ven-to, Pet ro-stre ca-po.

Peter (angrily).

Ah ta tra-mi pel mio

Allegro con spirito.

Steady. Thou shalt fed out which is stronger. The bottle's head is thine. If

Allegro con spirito. 104.

PP Basso Celio, D. Basso.

I must wait much longer before, be free, be free I

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

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

Or.,

Andantino. Catherine.

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

Recit.—"Yonder Comes My Comrade."

**Catherine.**

Heaven! Yonder comes my comrade! I hope, by hap—by fortune, that he may not have seen me. For just a moment I will stand in hiding. Nevertheless my sight is dull, I perceive, Neo so se dop-pio vo-do, Ma sc-ro...

**Danilowitz.**

Surely, there are before me a pair of scanty maidens. As yet thou seest par—mi, o—me chi di—rebe Due bel—le vi—van—die—re. Tu ve—di noi—ra an...

**Erimona.**

You may call me E—ki-ma—na. Io mi chia—mo E-cho-no-na.

 claro—ly, Pray tell me what to call you, you two enchanting creatures! E co—me vi chia—me-te, Voi—so se tor—to—rel—te? How love—ly! Be no—me!

**Natalia.**

Me Na—ta—li—a? Io Na—ta—li—a!

**Danilowitz.**

Oh, what a wonder! Be not fearful of us, but come ye near us.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(240.)
No. 37.

SOLO AND RECIT.—"APPROACH, YE HANDMAIDS."

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

Allegro ben moderato.

Piano.

**Un poco ritardato.**

Approach, ye hand-maids pret-ty, on our housekeep-ing take pi-

Gen-ti-lly Vi-sus- de-

Ne fa-te da Cop-pie-

Un poco ritardato. \( \text{e} = 108 \)

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

Look here! for each a knee, sit down, sit... down, sit...

Ne fa-te da Cop-pie-

An-diamo ve-ni-te

Leggiero.

(pointing to Danilowitz.)

Down, and both of you my boon com-pa-nions be, for he with sleep is winking.

Qua,

Ve-ni-te qua, ne fa-te da Cop-pie-re, per chè ei non sa be-re.
Alegro moderato. (♩ = 92.)

Peter (to Elinora.)

Con brio.

At thy side, at thy side, beauty cruel! Every drop I am drinking makes me drier and drier,

Yes, makes me drier and drier. Since thy merry, merry eye, and rosy, rosy lips, are but, are but so much fresh fuel, fresh fuel, With a dear, with a dear little song, prithee blow out the fire, now prithee, prithee, prithee blow out the fire.

Piu con te, piu con te, man diset te, piu con te beve me so, piu mia se te oc.

p piano & piano

molo cres.

molo cres.

molo cres.

molo cres.

side, at thy side, beauty cruel, Every drop I am drinking makes me drier and
and, with a deep little song I pri-thee now blow out the fire, pri-thee, pri-thee,
now blow out the fire, pri-thee, pri-thee, pri-thee, now blow out, now

a tempo moderato. NATALIA.

PETER.  

- dit-ty? Nothing ten-der for me, But in stead some-thing wit-ty. Or some-thing

Rome-za per me, no, mai più non ve vo-glio. Tutt’al tro io

NATALIA.

like r um? in san-ey style.

ERIMA.

like kir sch? del kir ch? in san-ey style.

Del buon. Del buon.

DANLOWITZ.

Tune up, va ben.

sharp.

Tune up, va ben, Tune up,

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

DANLOWITZ.

Tune up, and he and I will lis-ten the while.

Tune up, and he and I will lis-ten the while.

Ob. & Bia.

Allegro moderato.

V.

No. 38. DUET AND QUARTETT.—"BENEATH THE KREMLIN WALLS."

 Allegro moderato.

Beneath the Kremlin walls, one
Nel la cit - tà di Mos-co-nà

Beneath the Kronen walls, one
Nel la cit - tà di Mos-co-nà

Two Cossacks at the sword were caught; It was a bot-tle of To - kay, And a pret-ty girl, for which they
di Due bei Co - sa-chi, il fer - ro si man, Faccen a col-pi u - na bot - ti - gli - a frena a col - pi u - na bot -

(fencing with each other.)

fought, Ah, Ah, Ah, Ah! A pret-ty girl, for which they fought. The flask was ve - ry frail and
tu, Ah, Ah, Ah, Ah! Faccen a col-pi u - na bot - ti - gli. Ah, Ah, Ah, Ah!

(fencing.)

It was a bot-tle of To - kay. Ah, Ah, Ah, Ah, Ah! Ah! And much the same the damsel was,
Ah, Ah, Ah, Ah! And much the same the damsel
miglia Di spe - cie e - qua l’al - tra par, Ah, Ah, Ah, Ah! Di spe - cie e - qua l’al - tra par

(fencing.)

The flask was ve - ry frail and ro - sy, Ah, Ah, Ah,
L’u - ma è di lor fe - r - gli, ver - mi - gli - a. Ah, Ah, Ah,

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(345.)
ADAMO.

A servant old, who pass'd that way, Prevented them with good advice—

Quando un servitore si arresto, Che poter a lor dando,

St. p' molto leggiero.

NAVALLA.

For belle and bottle with the
e la bot - ti-glia e la bel -

vice, And that was, there and then to play For belle and bottle with the
dice no: Gio - ce - te ci da - di, io vi con - si-gli e la bot - ti-glia e la bel -

(Teasing the rattling of dice.)

They found his counsel was divine, And then and there began to throw. E la pru - denza che con - si-glia, il suo pa - vor acco - lo -

They found his counsel was divine. E la pru - denza che con - si-glia.

throw. And there and then began to throw, This for the maid, and that for the

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

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

(p. Sr. molto leggiuero.)

(laughing violently.)

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

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

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

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

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

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

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

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

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

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

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

When each obtained a charming
Fu vin - ci - tor, fu vin - ci - tor,
Ah! The man who won the old Top-kay A miser of his liquor was.

Ah! Ah! Ah! (laughing.)

He who the maid carried away

Yielded her up to buy a

A miser of his liquor was.

Yielded her up to buy a

was, A miser of his liquor was.

(laughing.)

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

cor. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.

(laughing.)

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

cor. Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah.

(laughing.)

Too good, too good, Ah, Ah, Ah, Ah,

Va ben, va ben, Ah, Ah, Ah, Ah,

(laughing.)

Too good, too good, Ah, Ah, Ah, Ah,

Va ben, va ben, Ah, Ah, Ah, Ah,

(p. str.)

ISSN sustain.

(laughter with mock solemnity.)

Ah, Ah, Ah, Ah, Ah! Twas an old man, a sol-dier.

Ah, Ah, Ah, Ah, Ah! Un grand-tier ch'un cre-der.

Ah, Ah, Ah, Ah, Ah! Twas an old man, a sol-dier.

Ah, Ah, Ah, Ah, Ah! Un grand-tier ch'un cre-der.

Ah, Ah, Ah, Ah, Ah! A mer-ry tale, and may be.

Ah, Ah, Ah, Ah, Ah! La bel-la i-ste-ria non vo-

Ah, Ah, Ah, Ah, Ah! A mer-ry tale, and may be.

Ah, Ah, Ah, Ah, Ah! La bel-la i-ste-ria non po -

too, Who told the tale we told to you. Twas an old man, a soldier.

true, For long ago the same we knew. A merry tale, and may be

true, For long ago the same we knew. A merry tale, and may be

too, Who told the tale we tell to you. Ah, ah, ah, ah, ah, ah,

true, For long ago the same we knew. Ah, ah, ah, ah, ah, ah, ah,

true, For long ago the same we knew. Ah, ah, ah, ah, ah, ah, ah,

Recit.—"THE COAST IS CLEAR AT LAST."

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

Catherine.

Allegretto ben moderato.

Piano.

Clear at last, 'tis well:
—fin, a ben, a ben.

Once I thought they must be
far che ro-gi- na no e-

(looking at Peter embracing the two girls.)

fighting, dor-sa,
—Fl.

Such a ri-o-t did they make!

O Sum-mo Heaven!
Sei.

This is an in-sult,
Ah! ques-to in-sul-to,

I can ne-ver for-give him!
Or da lui mi se-pa-ra!

Meyerbeer's "L'Etoile du Nord." Novello, Ewer and Co.'s Octavo Edition.—(94.)
NO. 60.

QUINTETT.—"CEASE WE THIS IDLE TOYING."

(NAZARIO, Ekimova, Danilowitz and Peter in the tent; Catherina outside.)

Andante quasi allegretto.

NAZARIO, dolce e staccato.

Cease we this idle toy ing; What is the use of try ing? What can be the use of Fi- nir con-si- la to scher-so, Di voi non è più de-gno, No giam-mai, Io non im-

Ekimova.

Cease we this idle toy ing; What is the use of try ing? What can be the use of Fi- nir con-si- la to scher-so, Di voi non è più de-gno, No giam-mai, Io non im-

Danilowitz.

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

Peter.

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

Andante quasi allegretto.
We heed not what you say.
non il cor, E non il cor

surely seize your prey, More surely seize your prey.
non il cor, E non il cor, e non il cor... e non il

Catherine
Revel on! Revel! I hear you!
Non più, Quest' in sullo

Cease we this idle trying, What is the use of trying?
Fi-nir-con-vien-lo scherzo, Di voi non è più de gno

What do you mean by flying? Would you provoke by coying?
Oh scherzo sin-go-la-re, A-mar che fe dis-de-gna,

might my anguish, Might my anguish consume you!
Revel on!
O do sol

what can be the use of trying?
All your fine arts de-fying,
No giama noi non m'impiego,
No no giama noi impiego,

Think you to provoke by loving?
And by your arts de-fying,
Dol ce amor che fe disde,
Che per un giorno impiego,

All your fine arts de-fying,
We heed not what you say!
You
No no giama noi impiego,
La mia fe, la mia fe nel mio cor!

More surely seize your prey,
More surely seize your prey,
La mente e non il cor, e non il cor, e non il cor,
La mente e non il cor, e non il cor, e non il cor,

Commanded by my bitter hate.

Nor, tho' we came to cheer you,
Fling we our hearts, our hearts a-way!

Nor, tho' we came to cheer you,
Fling we our hearts, our hearts a-way!

Your blushes but en-cheer you,
Tho' they are on-ly, on-ly play,

Non piú, non piú o quant' i miei
sentimenti.

Non piú, non piú o quant' i miei
sentimenti.

Ah!

Tho' they are on-ly, on-ly play,

Tho' they are on-ly, on-ly play,
cheer
no,

Fling we our hearts, our hearts a-way, fling a-way,

Tho' they are on-ly play,

Che in me, oh! in me

cease we this i-dle try-ing, what is the use of try-ing?

Tho' it be on-ly play, what do you mean by fly-ing?

pp tutti wind.

Ah! know that love was near thee,
Si che di - vo - ra, che di -

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

Would you provoke by coy - ing? And by your arts de - fy - ing, More sure - ly seize your prey, more
A - mor che fe a - dis - de - gua, Ohe per un gior - no im - pe - gua, La non - te e non il cor e

And by your arts de - fy - ing, More sure - ly seize your prey, more
Ohe per un gior - no im - pe - gua, La non - te e non il cor e

dim. dolce. rall.

When vo - ra ii... mio... af - fit - to cor.

Fling we our hearts a - way.
Ohe giu - ra fe - del - ta.

Fling we our hearts a - way.
Ohe giu - ra fe - del - ta.

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

sure - ly seize your prey. Era you fly or de - ny... Bet - ter wait an - o - ther
non e non il cor. D'on - de vien ta - ri - gor... Per un cor pi - a d'a -
O may re-pentance come.
O ciel se-con-da il mio.

What is the use of trying? Cease this i-dle toy-ing. For we heed not what you say, we heed not
Ces-sar con-vien lo acher-so, et con-vien ces-sur, si et con-vien ces-

Would you pro-voke by coy-ing? And by arts de-fying, Sure-ly seize your prey, more surely, sure-ly
Che il vo-stro amor, che il vo-stro amor. Ah si ri-spon-da alt' e bre-was che spar-gen-do in cor mi

day.

No. 41. Recit., Sextett and Chorus.—"HAVE DONE WITH IDLE TOYING."

Estel Grizzenko with a patrol outside the tent to relieve guard.
Estel Ismailoff into the tent.

Allegretto ben moderato. Ismailov (presenting a letter).

Allegretto ben moderato.

Piano. 

Peter (drum, gives the letter to Danilowitz). Danilowitz (reading).

Peter, who here command. Take it, read it, whatever can it be? Nay, his past be-
Piccio, il genere! Prendi, leggi! che mai potrò voler!

Quasi non par

(to Peter.) (to Ismailoff.) Grizzenko (importantly).

I will not stir; not I. Venire, andiam. Stay, then. You watch him well. The

Io tropo ben gis son.

hour, the hour has struck, and here I come exact and steady, To

Non so, il suo dover fede. Vien a

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(963.)
Catherine (peeping into the tent). Gritzenko.

Not yet a lone. What's yonder? can a young soldier dare thus to play the
Or so in so son. Che vegio! un sol-da-to com- na- ne... suoi mag-

Catherine (impatiently).

'Tis well. Che vuoi?

spy 
without leave! Attention there! your guard's relieved, To quarters,
spiano ve! sol-da-ta, e to- ra vo-sta, vi-den-no cor

(still peeping.)

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

you may go. You will not, will not, we will try! you will.
ri-le-var.

stay, here I stay, and stir not I,
No, ra-ther on . . . the
not stir, that mat-ter we will try.

spot I die, on the spot I die.
Do, if you like it.
But I command you.
Ma la con-se-gna?
But if I force you!
La disce-pi-ma?

a-ble!
Were you to kill, were you to kill,
I move nothence be-fore I
cu-re.
Ch'importa a me! ch'importa a me!
Men ri-da al par det ca-po.

But if I flig you?
La pu-si-si-on.

Go re-vel on, I hear thee!
Per me tutt' è fi-ni-to
With gross al-lure-ments cheer thee.
Son fu-ri dell'in-pe-gna.

Have done with i-dle toy-ing.
Di voi non e piu de-gno
What is the use of
Io mai non im-

Would thou provoke by coy-ing?
O se-cher-so sin-go la-re

A blow from yonder var-let!
The no-tice makes me scarlet,
In vol-to a me un schiaffo Che in-sul-ta Ca-po ra-le,

Al-tho' 'tis only play?
La vi-ta e non il cor.

play.

A blow!

play.

A blow!
And know but love was
Or do sol to try ing! What is the use of pe-gno, Giammai no non im-pe-gno,

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

(to the Patrol.)

See what the gen'r al will say!
Qui rea-ga o-gna, rea-ga o-gna!

A blow from yon der Lo schiaf fo sul mio

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

What

Ah!

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

near thee, When sor-row comes too late. O might my
ade - ges, Che bat - ter fiu - mi il cor.

What is the use of try-ing? We do but
No giu - mai non in - pe - pro,

We heed not what you say. We do but
La mia fi, 'tis mio cor.

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

A pret-ty piece of play, a pret-ty play! Au - da - ciens
Par me qual di - so - nor, o Ca - po - rai, Qui cor - va

Mak - e sure of your prey! Sing - o, we
ceor, no giu - mai non il cor.

A blow from
Ah! qual el -

ah! A blow from
Ah! qual el -

Ah! qual el -

tomb them! Commanded by my hate, Ay, revel on, I hear.
ciel se - con - du il giu - sì fa - ror, Per me tutt' è fi - ni -

came to cheer you, We sing our hearts a-way.
miò pro - fon - do Il miò oror so - ster - rì.
Have done with ido

make you dear, Al - tho' tis but play. What do they mean by
-fon-da don't ei sen - te far - dor.
pleasant mat - ter done in play. A blow from you - der var -
qui ri - spon - da al mio fa - ror. A me u - no schienfo in vol -

track him bet - ter ere a new day. The gen'
a no - viv con - dot - to sa - rà.

track him bet - ter ere a new day. The gen'
a no - viv con - dot - to sa - rà.
theo, With gross al- lure-ments cheer

-to, Son fuo- ri d'og-ni im- pe-gno, Non o-di clic to ade-

try-ing? What is the use of try-ing? Your skil-ful arts de-

sober-to Di nei non è più de-gno, Io mai con un m'im-

try-ing? What is the use of try-ing? Your skil-ful arts de-

sober-to Di nei non è più de-gno, Io mai con un m'im-

fly-ing! They would pro-voke by coy-ing, And by their arts de-

la-re, A-mor che fe dis-de-gna, Che per un giorno im-

let! The no-tion makes me scar-

to, me lesso ahi qual in-sol-

to, A me u-no schiocco in vol-

fly-ing! They would pro-voke by coy-ing, And by their arts de-

la-re, A-mor che fe dis-de-gna, Che per un giorno im-

ral he shall hear, he shall

dir Ca-po-ral,

ral he shall hear, he shall

dir Ca-po-ral,

laugh to hear you, Too well pre-

ar la mondo E lungi ch'un ri-

sciam il mondo E lungi ch'un ri-

sciam il mondo E lungi ch'un ri-

love to hear you, Happy a-

love to hear you, Happy a-

hear me, I will make him fear me, And justice teach him for an-

mon do che cia-seun ri-

mon do che cia-seun ri-

l'ar-re-tiam quest' uomo, quest' uomo cri-

l'ar-re-tiam quest' uomo, quest' uomo cri-

scorn and ven-and doo-m, my
nel mio furor, nel mio
par'd to fear, par'd to fear, Nor
mio soste-rro, il mio onor, si il
par'd to fear, par'd to fear, Nor
mio soste-rro, il mio onor, si il

What do you mean? You but pro-
sponde da al nostro ar-dor. Ch'il vostro amor, ch'il vostro a-

before anoth-er day. The gen-eral shall hear the
e qui ri sponde da al mio furor. Che tut-to il mon-
do qui ri-

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

The ge-ne-
prey!
rir.

The ge-ne-
prey!
rir.

Ei dee mo-

Ei dee morir quest'
scorn and vengeance.

will we flying our

will we flying our

voke, And by your arts destroy your prey, What do you mean? You but pro-

- nore, Mio o non, si il

tale, And we shall see what he will say, The general shall hear the

- nore, qui rispon da al mio furor, Che tutt il mon do qui ri

- nore, qui vi rispon da al vosstro ardor, Ch'il vosstro a-nor, ch'il vosstro a-

ral' shall hear, The general shall

rir, mo vir, The quest' woman

hear, shall hear. The general shall

suo mo cri mini, guest' uno mo

-stroy your prey, de-stroy your prey, And by your arts de-stroy your

no-stro ar-dor, al no-stro ar-dor, ri-spon-da al-fia al no-stro ar-

he will say, what he will say, And we will see what he will

mio fu-ror, al mio fu-ror, ri-spon-da qui ri-spon-da al

-stroy your prey, de-stroy your prey, And by your arts de-stroy your

no-stro ar-dor, al no-stro ar-dor, ri-spon-da al-fia al no-stro ar-

then, command 
ed by my bit-er, bit-er hate.

ciel si con-da mio ge-lo se fu-ror.

- no pro-fon-do so-stè rà il mio o-nor.

- pro-fon-do so-stè rà il mio o-nor.

you, We cling our hearts away.

Erixona (runs and opens the curtains of the nest.)

cheer you, We cling our hearts away.

- pro-fon-do so-stè rà il mio o-nor.

- pro-fon-dâ al-suo Al no-str-o ar-dor, al no-str-o ar-dor.

- pro-fon-dâ al-suo Al no-str-o ar-dor, al no-str-o ar-dor.

- pro-fon-dâ al-suo Al no-str-o ar-dor, al no-str-o ar-dor.

- pro-fon-dâ al-suo Al no-str-o ar-dor, al no-str-o ar-dor.

- pro-fon-dâ al-suo Al no-str-o ar-dor, al no-str-o ar-dor.

hears the tale, And we will see what he will say.

qui ri-spom-da al mio фа-ror, al mio фа-ror.


hears the tale, And we will see what he will say.

- wil ei die pe-rîr, quse' so-me cri-mi-nal.

hears the tale, And we will see what he will say.

- wil ei die pe-rîr, quse' so-mo cri-mi-nal.

- wil ei die pe-rîr, quse' so-mo cri-mi-nal.

- wil ei die pe-rîr, quse' so-mo cri-mi-nal.

- wil ei die pe-rîr, quse' so-mo cri-mi-nal.

- wil ei die pe-rîr, quse' so-mo cri-mi-nal.
Scene and Recit.—"I wonder what this noise can be?"

Ekimora.

Ah! well, Eh-len, I wonder what this noise can be!

When see I? It is a captain. I seek for justice.

A—gain a new request to me? Who wants me? What is it?

He is but a common soldier. Ah! well. Why don't you have him shot then! Ah!

Meyerbeer's "L'Itoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(32s.)

have a voice to reach his very heart. O Pe - ter! O Pe - ter! O Pe - ter! O Pe - ter! do but look on my countenance, behold'tis vo - ce Ar - ri - vi nel suo cuor. O Pe - ter! O Pe - ter! ri - co - no se' mio vo - to guar - di a son 

Peter. 

Catherine (with indignation). I. Thou! Thou shalt be shot this moment, A las! with drinking heated, He does not 

see me, does not know me. What sor - row! And now I can but die. 

But O Pe - ter, pray re - mem - ber it is thou that con - demn'est me to per - ish. 

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

Peter (spoken): Stop there! Call him back.

Peter (sings): What dost thou command me, my noble Captain? Thrice features, and those accents, and more than

(To Grizineko.)

all, those last entreaties—Go hasten, bring back that soldier in a moment, or you shall

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition
Allegro moderato.

Sakina! He does not spare his orders!
Sakin-ka! Non chiedo sì ragione!

Molto moderato. PP

Sure! That when we make the attack a rebellion will then break out.
Ri-mai! Che al punto dell'attacco una rivolta dovresti scoprire!

truce the plot. No matter, now I am thinking of her, of Catharina! Catharina!
Tra-ma il filo. Che importa, ora si tratta di lei, di Catharina! Catharina!
Peter. Allegretto.

Before my eyes there appeared her lovely image, And brought me back to reason.

Peter.

Allegro vivace.

At the moment I came, The men were just about to load their weapons. He was tranquilly writing; Because this man is better for at.

Allegro vivace.

Peter.

letters than at obeying orders. And then? De lay not.
I say, de-hay net. Do not shoot him, I cried, And then I led him on-ward, e poi t’affrettà. Dichi parler debbi dir; E qui do con-du-ce-vo.

Until we saw a river close beside
Alter che visto un fu-me a no vi-ci-

us, And then he slip-ped with in my hand this pa-per.
Di se-screcio far-me in ma-no que-sta car-ta.

This was the first of his ac-tions.
Prima gli sen-me fos-to.

Then, while I look’d up on him, He plung’d into the wa-ter,
Or men-tre io lo guar-da va Nell’ ac-qua ei si slan-ció,

Un poco meno mosso.

And, as we see the fish do, he quickly swam away, he

swam, he quickly swam away. And you let him go ta -

capri thee? Be not angry. Give me the letter, and leave me. I go - it does not

right sure am I made my shot a good one. Heaven there's a

the letter. It is Ca-tho-ri-nas; I doubt no longer, 'Tis she herself.

Mayebeer's "L'Isola del Nord."—Novello, Ewer and Co.'s Octavo Edition.
"I have been betrayed by you. Farewell for ever. I avenge myself by making your fortune. Send these papers to the Czar as soon as possible. He will be grateful to you, and will deny you nothing."

"Da Voi traidita, fui, per sempre addio. Mi vendico col far la vostra sorte. Rimane tosto al Czar tieni queste carte. E a voi riconosciuto. Non negherai più niente."

Recit. Danilowitz.

Do they contain the names of the guilty traitors? Master, do you hear me?

Ric-cho-den es-se i no-mi de con-gia-ri-ti, si-re, miu-ten-de-ste?

Recit. Danilowitz.

Ah! Catharina is no more.

Ah! Cat-te-ri-na non è più. Allegro.

do, the hands of the conspiracy which now threatens to hurt us.

e-si i con-pria-ty che noi veg-go ve-ni-re. Allegro.

Yermoloff.

Two of the captains, to us entirely strangers. Let us be

Due con-pia-i si, noi del tut-ti gra-ti! Noi sia-no-a-

friend-ly! What is the news you bring us? The Czar will join us. His lie-ge.

No, for he waits that he may strike the sure, Two regiments are faithful! But they are distant, while the Swedes are be-

side us, And they to rise are rea-dy, at a-ny sig-nal. What shall it be? The march of the

car. What! a march that's sa-cred! And when we hear it, then to the Swedes the camp will be sur-

-
sen. And we will go and join them. You talk of down-right trea-


Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Copyright Edition.
Chorus and Finale.—"O Heaven! What do they say?"

(Allegro moderato.)

**Piano.**

Obo. & Cl. sustain.

cres.

Soprano (Recruits, Soldiers and Peasants).

O Heaven! what do they say?

What cause this trouble, this disaster?
Chorus. Presto.
Sopranos.

Explain! have those who should
for!

Tenors.

Explain! have those who should
Che fa, che fa un ne-

Basses.

Explain! have those who should
Che fa, che fa un ne-

Presto. $\text{\textit{G}} = 66.$

Explain! have those who should
Che fa, che fa un ne-

aid us, To vengeance betray'd us, betray'd us, explain.

mi co, é stato a scoperto che fa, di te al fin.

aid us, To vengeance betray'd us, explain.

mi co, é stato a scoperto che fa, di te al fin.

aid us, To vengeance betray'd us, explain.

mi co, é stato a scoperto che fa, di te al fin.

Ismailoff.

There are sudden tidings
O terror e stremo

Str.

That the Czar is coming—Yes!

Now while we talk, He comes, he comes to avenge and

Slay!

Then 'tis he who yields himself up to our hate, To-day he shall

<table>
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<tr>
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Meyerbeer's "L'Etoile de Nord."—Novello, Ewer and Co.'s Octavo Edition.
Peter (to Danilowicz).

Come on then!  come on then!
S'av-van-zin!  s'av-van-zin!

fate, shall perish,  shall perish,  tis on-ly fate.
ran, si mor-ri,  si mor-ri,  non s'è per-don.

Recit. Yermoloff (to Danilowicz and Peter).

His doom they do de-cree:  A-rise and fol-low me!
Voi ne di con-te il ver  Ve ni-te o pre-so a me
Too long, my com-rades
Per tan-go tem-po.
Allegretto moderato.

Hat-ed.

Strike up the music! the moment is near, To the tune of the march to which they did crown him; Let us one and all swear That from this camp the despot goes not living. If you hear and agree, Be patient the oath with us.

Allegretto moderato. $\frac{3}{4}$ 84.

Wait-ed.

At soon di trova! Or segu-te il mio pied. Ed il

(to the soldiers.)

Nell' ombra nel silen-zio as-pet-ta mo il di, il di di far ven-

suono all' udir della mar-cia sa-cra-ta Si la mar-cia del Car per tu-to a-h!

THE OATH.

Amenda uncecto. Peter (aside, raising his hands to heaven).

Thou who canst aid, Thou who wilt hear, Thou'ld in heav'n a-far,

Peter.

Chorus. Natasha and Ekimona with the first Sopranos.

Now that

Tu the

Chorus.

THE Czar's March.

Tempo di marcia, ben moderato. (The Chorus repeats the Oath.)

Ah! hark to the signal of the tyrant's fall!
E la marcia suona e di marcia il suon.

Thou who canst aid, Thou, Thou who wilt hear, Thou'd in heaven afar!

Ciel pro-tet-tor! Ciel sal-va-cian-cor Dio ne sal-va an-cor!

Natalia and Erminia (with the 1st Sopranos to the end of the Act).

Thou who canst aid, Thou, Thou who wilt hear, Thou'd in heaven afar!

Ismailoff (with the 1st Tenor).

Ciel pro-tet-tor! Ciel sal-va-cian-cor Dio ne sal-va an-cor!

Yermoloff (with the Basses).

Thou who canst aid, Thou, Thou who wilt hear, Thou'd in heaven afar!

(The Orchestra.)

Now that peril is round him and treason is near,

Tu che vi di le ree tra-me lor, giu-sto ciel,

Now that peril is round us and tyranny near,

Re del ciel im-plo-riam two sa-cor sal-va noi,

Now that peril is round us and tyranny near,

Re del ciel im-plo-riam two sa-cor sal-va noi,

Now that peril is round us and tyranny near

Re del ciel im-plo-riam two sa-cor sal-va noi,

Un poco più presto.

Peter's Address to His Soldiers.

madness is on you, that losing all reason, you follow the bidding of treason!

Meyerbeer's "L'Ibole del Nord."—Novello, Ewer and Co.'s Octavo Edition.
gone, or take a part with us, Who go to drive a hat-ed foe be-fore us.
runne o se-gui, noi che noi mar-ciam con-tra un ti-rea, con-tr'un sel-vag-gio.

against the Czar you lov'd of yore!
con-tr'il vo-stro im-pre-sor?

We hate him, now our Czar no more.
Ei non fé più, ei non fé più.

Peter. Tempo largo.  

Even I! What! Because you are wroth, For re-dress of an

Allegretto moderato.  

To the stranger appeal! To reach this hated

Allegretto moderato.  

Czar, Dis-grace your names for e

Czar, Co-près-ei d'al-ta-in-fa

And break your solemn oath,
And ancient ties dis
mind
trans-o - dir i vo - stri gis
And no, no, no.
At but a
Al sol ve

sight of the arms of your foe,
You your hate will lay by,
In your old country's

war,
And march in her defence

No leaf of loyal laurel

blighted:
What if the stranger meets you,
And with thund'ring welcome

Yermoloff.

PETER.

(He throws away his sword.)

Who art thou to swear?
Who am I?

Ma, ma chi sei tu?
Chi son io?

ad lib.

p Str.

f Tutti.

A tempo molto moderato.

PETER.

CHOIR—SOPRANOS.

Ah!

Tenors.

Ah!

Bass.

Ah!

Let us fall at his feet.

Noi cadiamo a tuoi piedi.

A tempo molto moderato.

SS.

Vt. & cT.

pp

f Tutti.

dim.

Ped.

Hnw. & Trumb. susta.

Meyerbeer's "L'Isole de Nord."—Novello, Ewer and Co.'s Octavo Edition.
Ah! my brave sons!
Ah! gli miei!

at his feet!
a tua pié!

feet!
pié!

We are thine to command!
E ci diam tut-ti a te!

sons!
mié!

Be heart and home the
Poi suo natale

are thine,
a te
are thine, a te
are thine, a te
are thine, Pietro a te
are thine, Pietro a te
are thine, Pietro a te
are thine, Pietro a te

Battle-word, To glory let me guide you; From foeman's fire and foeman's sword, There's no one here would
per il ciel marcia - te al - la vit - to - ris, E sen - za te - ma an - do - te, and - te sol - to la mi-
(All rise at a gesture from Peter.)

Come on! marcia!

Come on! marcia!

Come on! marcia!

Come on! marcia!

hide you! He who strikes for the right, in death can ne-ver die; There-fore man-ly
- tro - glia che com - bat-te pel re, com-bat-te si pel ciel del sol - da-to il

come on! who strike then for the right, in death can ne-ver die; We
marcia! che pu - gna pel suo re com - bat - te si pel ciel chi

come on! marcia!

come on! marcia!

fight for King and country on high,
The voice of honor calls,
To every one that will go forth to fight for glory up on high!
prezza pel suo suol combattete al pel ciel!

fall - eth, To ev'ry one that fall - eth E - ter - nal Heaven!
glo - ria e chi mor - col ar - mi in ma - no ma di ri - zi - 

enemies near, Give us right and conquest in the war.

Yermolov (despairingly).

Ah! 'tis too late, we are surprised, And the foe in the camp.

(distant roll of drums.)

Peter.

And keep their promise thus, To fight or die with us!

Enter on the hill to the left, the band of the regiment of Tobolsk Grenadiers. (Pas Redouble.)
The March, together with the Pas Re doublé.

Chorus of Women, with Natalia and Ekmona.

Ah! from Tobolsk come our bold grenadiers.

O welcome here, our comrades brave, The foremost aye in danger, Who know their hero's way to o'er -

(Enter on the hill to the right the band of a Tartar cavalry regiment.)

Peter.

Ah!... behold ye

Ah!... vede-te

Fanfare.

our Tartars from the Don!

Tartarri del Don!

The March and the Pavan together.

DANILOWITZ, ISMAILOFF, and four Tenors.

Peter, Vernoloff, and four Basses.

Chorus—Tenors.

Basses.

Ah! Ah! O

par'd for ev'ry danger, Who only here come forth to o'er-
par'd for ev'ry danger, Who only here come forth to o'er-

O welcome! pre-par'd to o'er-
A-mi-ci,

welcome here, O welcome! Who but come forth to o'er-
lu-te o nostri amici, Mar-ciam chi nunor e per

throw and subdue! We long to meet the stranger, With
\[ \text{Imperator!} \quad E\text{-ter-no ben go-drà nel ciel, E} \]

To meet the stranger, With
\[ \text{Imperator!} \quad E\text{-ter-no ben go-drà, E} \]

(Gun behind the scenes.)

Sir. But hark! but hark! 'tis the
gal-lant ones like you. As-col-iamo, as-col-iamo, il se-
gal-lant ones like you. ter-no ben go-drà.
gal-lant ones like you. ter-no ben go-drà.

Sir. But hark! but hark! 'tis the
gal-lant ones like you. As-col-iamo, as-col-iamo, il se-
gal-lant ones like you. ter-no ben go-drà.
gal-lant ones like you. ter-no ben go-drà.

Sir. But hark! but hark! 'tis the
gal-lant ones like you. As-col-iamo, as-col-iamo, il se-
gal-lant ones like you. ter-no ben go-drà.
gal-lant ones like you. ter-no ben go-drà.

Sir. But hark! but hark! 'tis the
gal-lant ones like you. As-col-iamo, as-col-iamo, il se-
gal-lant ones like you. ter-no ben go-drà.

Sir. But hark! but hark! 'tis the
gal-lant ones like you. As-col-iamo, as-col-iamo, il se-
gal-lant ones like you. ter-no ben go-drà.
A tempo, Andante.

'Tis the fight
doth begin,

Tis the fight
doth begin,

Tis the fight
doth begin,

Tis for
gal-lant hearts,

Away,
gal-lant hearts,

Away,
gal-lant hearts,

Away,
gal-lant hearts,

Meyerbeer's "L'Ile de Nord."—Novello, Ewer and Co.'s Octavo Edition.
Erimoni and Natalia.

For heaven, and for our nation,

Erimoni e per la patria,

for heaven, and for our nation.

Peter.

An oath, an oath to die or win, to die or win.

Audiam, audiam cia-secum giu-ri di ga-guard.

Tempo della marchia.

The Oath, the March, the Pas Redoublé, and the Fanfare together.

**Chorus: The Oath.**

Here... for our home, here... for our heaven,

Here... for our home, here... for our heaven,

Here... for our home, here... for our heaven,

(***The Pas Redoublé.**

**Military Band (on the stage).**

(***The Fanfare.**

**Military Band (on the stage).**

(***The March.**

**Orchestra Tutt.**

Strike we the conqu'ring blow,

Strike we the conqu'ring blow,

Strike we the conqu'ring blow,

He who

Mar - ciam, mar - ciam, mar - ciam,

Mar - ciam, mar - ciam, mar - ciam,

Mar - ciam, mar - ciam, mar - ciam,

Chi per -

Mar - ciam, mar - ciam, mar - ciam,

Mar - ciam, mar - ciam, mar - ciam,

Mar - ciam, mar - ciam, mar - ciam,

Chi per -

Mar - ciam, mar - ciam, mar - ciam,

Mar - ciam, mar - ciam, mar - ciam,

Mar - ciam, mar - ciam, mar - ciam,

Chi per -

Chi per -

March, march on! march on to meet the
Ah! mar-ciam, mar-ciam al no-stro op-

March, march on! march on to meet the
Ah! mar-ciam, mar-ciam al no-stro op-

March, march on! march on to meet the
Ah! mar-ciam, mar-ciam al no-stro op-

Più presto. 

To vic - to ry! To vic - to ry!
Guer - vier, marcia! Sol - da - ti audiam!

fie.
foe.

Vie - to - ry, march
Ah marcia!, ah marcia!, mar -

foe.

Vie - to - ry, march
Ah marcia!, ah marcia!, mar -

foe.

Piu presto. \( \frac{d}{d} = 96. \)

Orchestra

Wind sustain.

on!

on!

on!

(The curtain falls.)

An apartment in the Czar's palace. The back of the stage is entirely filled by a rich window, with gilt frames and blinds that open on the outside. On the left is a door communicating with the gardens; on the right, a door leading to the palace. On the right of the stage are a kettledrum and a carpenter's working dress, laid on a chair; and a writing-table, with materials for writing.
Recit. and Air.—"O HAPPY DAYS OF JOY."

Recit.

To fly the phantom thought Which haunts me to my torment, I give myself a

Dat cor per i seca clar Quel sou venir e noto Ros ci la ve ris

Piano.

Str. P

A - las! a - las! The de - vice is in

Ho la man de - si - ca - to. Ahi - me! ahi - me! Va - na m' e quel la

Allegro.

vain: Let me oil as I will, I can fa - tigue my arm, but not for - get.

f

La fa - ti - ca por - to, E mai fo - blo - o, non mi re - co.

Pianissimo.

Allegro quasi allegretto.

Andantino quasi allegretto. $= 69.$

Fi a ten
dolce.

Piano
dolce e con espr.

Recit.

O hap - py

O lè - ti

Meyerbeer's "L'Enfie du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(223.)
Yes, thou hast led me to the wayward bark so right, 

dove ver so il por to, To the proud.

land, soul of fame, which ne'er decays, 

Hadst been the star that la sua.

shel a loft so bright, From sur far North o'er

all the world its bliss!

Ah! return, ben mio!
poco ritardando.


give me, O give me love once more! Ah, rendimi, Ma rendimi l'amor! O mio...

colla poca.

cadenza ad lib. molto accelerando.

 retorn, ah, ... re-turn, thy wrongs for give me, Those hours of bliss ri-torni ed ab-bon-do... Lo acc-tro e lo splen

store, O fate! of crown re-ceive me, But give me love once more, dor, Destin pren-di'l mio tro-no, Ma rendimi l'amor, ... once

....

No. 46.

Recit.-"ENTER, DANILLOWITZ."

(Painting to the door on the left.)

bid thee; And of good-will another proof I give thee: Within this private corner of the chie do; det mio fo vor vo dar dir un al tra prove: In questo lo os a co to del pa-

palace, look round thee.
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Finland, not far off from the house, from the house of Czar, for he converses with me of Czar, poiché e'gli parla con me di Czar.

cook is made to the colonel and the friend of the Czar, for he converses with me of Czar, poiché e'gli parla con me di Czar.

Tis true; and yet, in spite of all our researches, we as

yet have not any tidings; That she has perished, I doubt not! No, Sire, she has not.

Meyerbeer's "L'Etoile du Nord."—Novelette, Burr and Co.'s copyright.

Il pa-stic-

Ecco la mia bottega.
per-iah'd, that I am sure ed. Would it were so! But I fear you may have
mor-ta, io ne ri-spon-do. Ma fe-li-ce! Ma per voi for-se è per-

Allegro moderato. Peter.
lost her. What hear du-ta. Che sen-ta I! But, without my per-

mission, who now en-ters this cham-ber? Tis a sol-dier, who as sen-ti-nel I
mes-so, in quante stan-ce s'in-nol-tre? E un sol-da-to, eh'ho po-to in sen-ti-

Peter (seeing the door open).
post-ed. And who looks as if he wish'd to say something to me; let him there-fore en-
nel-la. E' che sen-ta vo-ta ma-co par-la-re, la-sciato chen-que en-tra re-

Gritsenko (much afraid) (Aside to Danilowicz).

Peter.

Is this the Czar?
E' tem-pre-ra-tor?
Your Maj-esty,
Ma-e-sia
yes—
Your Maj-esty,
Ma-e-sia

What wilt thou?
Che vuoi?
What wilt thou?
Che bra-mi?

yes.
si.
I do not hear,
no,
so great is my ap-pro-
si grande è il mio ti-

Allegro con spirito.

'Tis well, I am of the
El-ben, si, son de'

Thou shouldst not be a-fraid.
Fear I for bid thee,
Ti-mor non de-ri a-ver, io te lo vie-to.

Allegro con spirito.

num-ber of the workmen who came his-ther from Finland,
po-re-ri o-pe-ra-i qui gian-ti dal-las Fin-land-di,
whom, as they say, the Czar has brought to

Russia, I am of the working men who came hither from Finland; the men, whom, as they tell us, the Czar has brought to

Russia, son di po-ve-ri o-ri' gi-ni dal la Fin-lan-da, e me di con es-si dal Czar chi-ve-ran ti in

cres. poco a poco.

Peter (to Davilkoedit.)

Peter (to Davilkoedit.)

Russia; ho detto. So no gli an-ti-chi com-pa-gni di la

e molto moderato.

(to Gritsenko.)

la-bour, Freely we grant a pas-sage to every man that hither comes from

Fin-land, and sometime I will tell thee the cause of their being sent for.

Fin-lan-da, ti spe-gneo più far di per-ché qui il Czar gli apra la.

Meyerbeer's "L'Elisir d'Amore."—Novello, Ewer and Co.'s Octavo Edition.
No. 47.

**Trio.—“WHAT IS THY WISH?”**

*Allegretto molto moderato.*

Peter.

What is thy wish? what is thy wish! de-

Che vuoi tu an-cor, che vuoi tu an-cor, fi-

*Allegretto molto moderato.*

Piano.

\[ \text{\textit{Grieg*}} (as if he was reading a report). \]

I have the ho-nour to ac-quaint your Ma-

Es de-vor mio l'ap-

jes-ty

prender al mio buon so-nor-

That I as cor-

That I ap-

po-

ply, as

ral an well re-

que, quel che bra-

port-ed, That I ap-

oral di pri-

mu-

ply, as

do not.

vel- ta.

by my friends ex-

For...

rei, quel che bra-

For...

hort-ed,

for...

ma-rei,

for...

For...

my pro-

E...

 motion, please your Ma-

For...

jes-ty.

s-

E...

se pro-

sa-

se pro-

mo-

nion.

P a tempo.

For my pro-

mo-

nion.

(laughing.)

His promotion, his promotion,
Una promotion, una promotion,
For my promotion, my promotion, my promotion,
E una promotion, una promotion, una promotion.

Peter (laughing).

For thy promotion, thy promotion, thy promotion.

In-deed?

But what claim hast thou?

Ma
dolce e leggiero.

indeed?

Tell him, the time is now, While he's in giving mood. T'is good, 'tis
Parla, l'ho col to ben, E' gli è di buon umor. Va ben, va

Meyerbeer's "L'Istole de Nord."—Novello, Ewer and Co.'s Octavo Edition.
good, 'tis good.
ben, va ben.

f (to Peter.)

Does your Highness not remember,
Ma - e sta, mi - o buon Si - re,

Wind.
marcato il basso.

Colli.

Please your gracious Majesty, How your servant von you wait, Gritzenko,
For - se me - moria av - ré C'è la re - con - te guer - ra, Gritzenko,

Peter.

Gritzenko, Tho' so brave, Did receive, Like a slave— A wound in
Gritzenko, Ri - ce - vé Qual fo - del mi - li - tar— U - na fe -

Gritzenko.

No, but a blow! But a blow? And
No, u - no schiaf - fo! (astonished.) U - no schiaf - fo! Che

bat - tle? vi - ta! But a blow?

from an urchin, prat'ing, A boy just chipp'd the shell, When I had plac'd as sen-ti-nel
die-de-mi-un sol-da-to, Un suo-vovo conscrit-to Chi'm guar-dia yo-stai


Outside your tent, you know, That night when you were eat-ing. I know, I
Sui li-mi-tar un di Del vo-stro pa-di-gio-ne, Eb-ben, cb.

(angrily.) know, my mem'-ry wak-ing Knows him too well, 'Tis he, 'tis
al sol guar-dar-lo M's no-to-an-cor. E lui che

Str. f p sempre p Cl. & Bsn. sustain.

DANILOWITZ.

Heavens!... Och!

GRITZENKO.

Ah!... Ah!

he, who was cause of all!... the... the...
Un poco meno mosso.  

DAVIDWITZ (to Peter).  

Peter.

He?  

Lui!  

Aye,  

Sì,  

he!  

lui!

GRITZENKO (moari).  

Now his admi-ration of me seems in- creas'd!  

I shall be a ser-geant at the  

Mi guar-dò co-sì che dub-bio più non ho,  

Ch'or ser-gen-te m'ab-bis da cre-

Peter (moari).  

ve-ry least.  

How dare he so in-pud-ent my grace en- treat!  He whom I could treat to dust be-

Più lo gua-ro è lui no dub-bio più non ho,  

Egli a me ve-nir e sop-plà-

GRITZENKO (joyfully).  

Ah! his in-dul-gent mood,  

Per me qual o-nor, qual o-nor,  

Ah! si, qual o-

—neath my feet!  

—che ve-te!  

He my grace en-treat!  

E co-sì et-ter,

for - tune good! Never could there be, Kind - er king than he, kind -
- nor, qual o - nor, Che Rim - pe - ra - ter, Sia di buon u - mor, sia .

Ask re - ward from me! Ra - ther shall he see What my rage can
It mi - stro fa - vor! Mentre nel mio sen Li - re gia ri -

- erking than he, a kind - er king, a kind - er king than he.
- di buon u - mor, di buon u - mor, di buon u - mor.

be: Ra - ther shall he see how great, how
wien! Mentre nel mio sen lo ade - gno

Kind - er king could not be, kind - er king could
Lie - to me, lie - to me, lie - to me, lie -
great my rage can be.
- ah, lo ade - gno rien.

There he stands, the idiot, in contentment sweet!
While the very earth's yawning
Von lo guar-do e lui, no dub-lo
più non s'ha.
Egli chi Qur do ni - vo, s'ha.

How he does admire me!
Più lo guar-do è lu - i:

How dare he approach me!

at his feet!

There he stands, the idiot, in contentment sweet!

He will make me
ser geant,
la no - mar ser geant,
He who I will
pun ish,
Lui che più am - vie - se,
He whom I will

Ah!... his in -

ser geant!... 

ser - mi... va!

pun ish!

Sto - di, 

ser geant!

Ah!... his in -...
What, what the end will be!
Ah! mio! Io sto lido!
Never could there be
Che l'impeto torr
Sia di buon mor, sia di buon mor, di buon u.
A var?
Rather shall he see
Mentre nel mio sen
L'ira gia risce?

king, a kind, er, kind, er, king than he.
— mor, di buon si— mor, di buon u— mor.
Rather shall he see How great my rage can be, how great my rage can
Mentre nel mio sen, Si nel mio sen, ah, ah, Io sde gius visi

...the earth is yawn-ing at his
- ve-ry, ve-
yy feet! The earth is

Quel mai do.

O ad-
mir-
a-ble blow. O be-
au-
or-
a-ble
be-
ven.

Tis he, who

E lui.

Str.

molto stringendo e cresc.

yawn-
ing at his
- tor-
lor
op-
 pri-
me
his
feet, as his feet, at his
feet,
qual de - plo - ra - bli de -

brow. O re-
pa-
ble blow. O fa-
ve-
so me
blo-w! How much, how much I owe to
ven - tag - gio - so, van - tag - gio -

was the cause of all! Now he shall see how great, how
molto stringendo e cresc.

sol
quie-
mi - se
of

E - gli e la
cau - sa del mio

str. & wind.

f.
a tempo.

accelerando.

feet, While... the earth is yawn-
ing at

thee! What... I owe,
e -
gli e... ca - posse - ce -

O how much do I

great

mal, mio
rage, ma - le - how

owe and to thee admir- a- ble, hon-our-a- ble, re-put-a- ble, fa-vour-a- ble, fa-vour-

schizophrenia ak! si bene deto o-no-re-vol, vi-mar-ca-bil, fa-wa-re-vol, in-pa-


great my rage


his feet!

pie-

ta!

ble blow!

ya-

bil!

can be!

des-tin!

Cl. & Hm.

Grippenko.

Andantino quasi Allegretto.

Yes, sire, this loy-al cheek is the one On which the blow was dealt to

Fu nél ser
er-re il Caur, nél ser-ri re il Caur, fi che Gior-gio Sa-


to be shot.
And his Highness is fretting that the duty by
me Perform'd was not.
me Fugir po te. PETER.
Aye, there the mischief is!
Then Tu

miss him!
son.

Then whither he is gone thou canst declare! In part.
Tu dun-que ne puis dir di lui che fu! Non ben.
whither he is gone thou canst declare,
thou canst declare!

Please your Imperial Glory, There's more of my story! What more? What more?
Ka non ho tuto anchors termino to li ruc-tos to! Se gui? Se gui?

Meyerbeer's "L'Islame de Nord."—Novello, Ewer and Co.'s Octavo Edition.
Gritzenko (speaking): "Yes, please your majesty."

"Si Maesta."

Go on! go on! The culprit when I saw Up -

Noi t’a-scol-tiam! Fe - den-do il purg - gio - nier Fug -


- on the ri - ver brink-ming, De - fy - ing mar - tial law - By dis - o - be-dient swimming,
- gir al - la ser - di - no, E di - se - dar a suo-to Co - si la di - sei - pli - no

Then said I, "We will know why!" And so let fly! Heaven! was he hit? I dare say

Ho spa - ra - to il fu - cet Ed il col - po par - ti! Ciel! col - pi? Mi par di

Heaven! was he hit?

un poco più lento.

PETER.

yes! I dare say yes! A - las! he died! I fear me no! I fear me

sì! mi par di sì! Ah-mé! mo - ri! Mi par di no? mi par di

A - las! he died!

Tempo Iimo.

Tempo I.m., Danilowitz.

no! Thy tale does but enrage him! Be-gone! be-gone! be-gone! I see, tis
va! For-sa-te del suo se-gre-go! I wi-a! I wi-a! I wi-a! io ve-do

Tempo I.m., Gritzenko.

Thy tale does but enrage me! Hence! be-gone! Oh! De-stin!
Sua...... Str. Tutti...... Str. Tutti...... Str. Tutti......

Tempo I.m., Gritzenko.

this, That his Highness is wroth, That I my mark did partly miss.
ben Con-so-lor non si può Che il col-po abi-me! Fai-li Io an-do, Przen.

Tempo I.m., Gritzenko.

Hence from my sight! Be-ware my

Hence from my sight! Be-ware my

Danilowitz.

Be-ware his rage! Tre-ma me-schien!

Di qua l'an va! Pa-re

Gritzenko (with self-satisfaction).

Be-ware his rage! Yet I
Tre-ma di me! Di qua ten va!

wind.

did my best to do right, Yet I did my best to do right, For this I say, For this I
io cre-dei di far ben, Si, cre-dei, cre-dei di far ben, Que-sto ser-mon fa cen-do in

His wretch-oi life must re-nter, Who hath slain his de-\nren-\nan-\nder, For he showed my de-fen-\nder, Cud-te-ri\n-

molt cres.

With cold and cru-el hand! O vi-le tra-di-tor!

With cold and cru-el hand! O vi-le tra-di-tor! My rage can I with-

With cru-el hand! 'Tis clear you poor of-fen-der His wretch-ed life must re-nter, Who

No, no, no, no! Lo ade-gruo lo estra-scien Che quel-la man spia-
tTa-ta, Cud-

mand, o-gruor, o-gruor, la di-sci-plin-\na In-nan-sa cui mi pre-stro, Per

stand? Be sure you base of-fen-der His wretch-ed life shall re-nter, Who

don! Lo ade-gruo voi estra-scien La man sua sec-le-ra-ta, Cud-

stand!
gion!

(in a fury, seizing the hatchet, is rushing upon Grizenko.)

stand!
gion!

To avenge her! To avenge her!

Mi-se-ru-lid!
Mi-se-ru-lid!

haste!
Sire, your frenzy stay!
Vor!
Si-re, u di-te an-cor!

Allegretto molto moderato.

And yet he said, "The Emperor...

Allegretto molto moderato. \( \text{d} = 100 \)

in his gracious mood to-day,"

You please you, Sire!
Si ... Ma e stá!

If that sol-die thou sir'd on
So quel gio-vi sol - de - to
And be not found ere to - mor row's done,
& innan-ci e me per do - ma - ni non è,

Yes, please you, Sire!
Si ... Ma e stá!

Thou thy self shall be shot as
Io fo - ro fu - ci - lar te

Yes, please you, Sire!
Si ... Ma e stá!

he was.
sto - so.

Shall be shot, un - der stand, dost hear me?
Fu - ci - lar tu compro - di io ap - ro.

slew my lord's defender, With cold and cruel hand, With cold and cruel hand, With
will my duty render, At discipline's command, At discipline's command, My
slew my true defender, With cold and cruel hand, With cold and cruel hand, With

cold and cruel hand, with cold
lui non v'è, non v'è perdon,
duty render at command,
droit to, il droit to del command,
cold and cruel hand, with cold and non
lui non v'è, non v'è perdon and

and cruel hand, and cruel
non v'è perdon, non v'è perdon
my duty render at command

Presto.

hand! He lov'd past mor-tal say-ing, And now, his prey sur-vey-ing, The call of rage o-
don! Lei so la una ra ei mon-do, E nel do lor pro fon-do, Chi'll sex gli stra-zia-
mand! And fight, or flight, or fray in, With out the least de-lay-ing, My mot-to is o-
non! Che con ter re bal pro ria, Da lung gie da vi ci no, Di strug ge og na-

hand! You mere're vile sur-vey-ing, No par don, no de-lay-ing, The
don! Ah tut to lo per do al mon do, E nel do lor pro fon do, Chi'll

bey-ing, He can no more with-stand, no more with
pre-me, Di per de la ra gi on, la ra gi on, Ei per de si la ra-
bey-ing What I don't un-der-stand, un-der-

my stra-zia pre-me, Io per do la ra gi on, Io per do

stand, The call of rage a-

stand, My mot-to is o-

Ah non sa mai dar, mai dar, ra gi on, Ah, no, mai sa

more with-stand, I can no more, no more.

No. 48.

GRIETZENKO.

Rect.—“THIS IS WHY THE CZAR IS ANGRY.”

This is why the Czar is angry. That he may keep the army tolerable

L'ira del Czar comprensiva non deve essere ben discreta in buone danze.

Piano.

or—der her must not have gentle manners; that the men may respect him he must be harsh and

E poi dopo un soffio, perché sia rispettoso convien rigor——

Audace quasi allegretto.

And when a blow is given, why,

Dei marcato.

every one sees clearly that soon it will be

ri—sto dei chiaro gna so convien di trist—so in

real—ful true—to

To see that some one is

fur fidi—lar qual—so.

Allegro scherzoso.

But, that I should be that some-one, to me does not seem fair.

Andantino quasi allegretto,

Perhaps I'm bound to suffer Because I miss'd that I am a very useful soldier;

If that can be the reason, I don't know what to say.

leson for the future it will be, a very useful leson for the
sia, se, per l'avvenire, buonissima lezione se

ture it will be, will be, a leson it will be, will be, will be. Who goes
per l'avvenire, se, se, per l'avvenire, se, se, se, se.

there? What's your business? From what place are you coming? We
la, Ohe vo te, Da qual parte vieni te? Ve-

Allegretto molto moderato.

Come all the way from Finland. On foot, worthy master! On foot! long is the
xiam dal la Finlanda. A pie m'ho Signor! A piede lungo ti-

journey. Yes, but the road has not seemed to be tedious.
ra, Si, ma la strada è non breve sem bre

No. 49.

DUET. — "WITH MINE OWN FAITHFUL GUIDE."

Flutes, Oboes, Clarinets, Bassoons, Horns, & Strings.

Andante quasi allegretto. Pian. & Cl.

With mine own faithful guide. All the day close at my side.

Fl. (solo)

With tale from every field and tree.

Pian. (solo)

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(360.)
ev - ry - where, . . .  For the pre - ty birds were al - ways
res - co - gleas.

tell - ing How twice mer - ry in their ha - vi - ly dwel - ling,
pi - to De - gli au - gel - li nei car - tas gra - di - to,

Build - ed . . . where the spell - er - o al cor - fa - vel - lar al cor.
Che pot - rea al cor pu.

And we . . . We in - a song did make ro -

pig - mar.  He and I!  He and I!  He and I!
She and I!  She and I!  She and I!

(George presents his papers.)

now examine your papers.
(Prizzako turns the paper over without reading them.)

Sempre a tempo.

Ex-act-ly

E-ou-ta-men-te

him!

I'm not mis-taken,

but nothing is he like him. Are there

Allegro vivace.

Georgs.

Yes, there are two.

(with great eagerness, and embracing George.)

two of them?

Du-e!

One on-ly, one on-ly, one

so-lo, so-lo, so-lo, so-lo.

RECIT. GEORGE.

I am come for the other. And now I ask you for his substitute to take me.

Vengo al posto dell'altro. E vi preghiamo di prendetelo in suo cambiamento.

And all the things your friend has just been done as if I did them. As if he did them, yes, truly.

E tut'è quel che ha fatto io il vostro così. Fu fatto per mio conto. Sì, a conto suo fu fatto.

As if you were doing —

As if you were doing —

GEORGE.

PRASSOVIA.

On what account? I am

On-gion di più, son

did them; if so, for you I'm sorry. Sa-kin'ka! I'm sorry you'll be punished.

vo-stro ai-lor io vi com-pianto. Sa-kin'ka! per-ché la pun-zio-ne.

PRASSOVIA.

here, just to begin with.

qui per comin-zia —

just to begin? To be shot is what you'll begin with.

a tempo moderato. per comin-zia —

heaven! 

Yes, twice over; once, for being a deserter, next, for having to give a 

ciel! Du e vol te, pri ma, per es de ser to re, poi, per a ve re a me du to u no 

To you? 

To you? 

but fret. I go to tell the Czar about you, remain for me 

schief fo. Vo far me a des so ot Czar rap per te, as pet ta te mi 

But, worthy corporal! 

Ma Ca po ra le! 

But, worthy corporal! 

Ma Ca po ra le! 

You'll be shot, I am certain, I am certain.

qui. fa et la to av re te, fa et la to.
Duet. — "To be shot!"

Piccolo, Flutes, Oboe, Clarinets, Bassoons, Horns, Trumpets, Trombones, Kettle Drums, & Strings.

Andantino quasi allegro.

Prisoners (with great trevors.)

To be shot!

Fu - ci - lar!

George (with great trevors.)

To be shot!

Fu - ci - lar!

Andantino quasi allegro.

Mi dov - ran!

Mi dov - ran!

To be shot!

Fu - ci - lar!

Molto presto. (quasi parlato.)

What a blow, all at once! What a shock! What a

Un chia - mor re - pen - tin m'ab - ba - glio, m'ab - ba -

(Quasi parlato.)

What a blow, all at once! What a shock!

Un chia - mor re - pen - tin m'ab - ba - glio,

Molto presto. $d = 132$

Str. pizz. PP staccato.

Meyerbeer's "L'Hebèl du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(967.)
Nay, nay, nay, here will I stay, My sister to
No, no, no, cie non si può to vend il de

roll, un poco il tempo.  P (crying.)

Die! after a fortnight and no
Ah quin-dici di di ma-tri-

save, I ought to die!
o-stia con-vien mor-ir!
roll, un poco il tempo.

Bass, & Cello.

roll, un poco il tempo.

P Hau, Sustain.

mo-no-e poi mo-rir! (sadly.)
Mentre r-riva emu si ben u

All must be o'er!
Non so- spi-vor.

P Str.

-tend, come to an end!
and this a-dieu, and the kiss that
ni- ti o mio mar-tir!
e quest'ad dio quest'am-piez so che

Yes, it must end!
Non so-spi-vor!

I do here give thee, The last kiss must it be? The last kiss must it

dar-n pos-so an-cor L'es-tro-mo ad-dio es-

roll. Allegro moderato.

(aside, joyfully.)

Ah, ah, ah! no! no, no, no! I can-not part from

Ah, ah, ah! no! no, no, no! I can-not part from

what then?

Eh - ben?...

What then?

Eh - ben?...

What then?

What then?

Eh - ben?...

Allegro.

Allegro con spirito. \( \frac{4}{4} \) = 120.

Prasova.

Leggiero e scherzando.

'Tis wise, 'tis right, 'tis wise, 'tis right to

Pian, pian con - vien pian, pian con-vien di

GEORGE.

'Tis wise, 'tis right, 'tis wise, 'tis right to

Pian, pian con-vien pian, pian con-vien di

Vi.

Leggiero e scherzando.

vi.

Par. & Cello.

fly to-night, 'tis wise, 'tis right, 'tis wise, 'tis right to

quà par-tir di not-te il vel ne as si ste raz con

fly to-night, 'tis wise, 'tis right, 'tis wise, 'tis right to

quà par-tir, con-vien par-tir di not-te il vel ne a

Meguerbeer's "I'Etel'le du Sud."—Novello, Ewer and Co.'s Octavo Edition.
fly to-night, Free as the air, no matter where.
violin partit, Con pie leg: gier con vien fug gir.

fly to-night, 
con decori.

Yes, 'tis but right to fly to-night,
\[ \text{cres.} \]

As free as air, no
con vien partit, con

\[ \text{cres.} \]

mater where, no matter where, Together we will fly, will fly to-
violin fug gir, con pie leg gier, to se me fug quan pian, pian fug-

\[ \text{cres.} \]

as free as air we fly, we fly
con pie leg gier partitam fug quan.

-night, ah, ah, ah, ah, ah, to-night! How will he swear, That cru-el Bear!

"Ma che di-ran, Ma che di-ran, 
... ah, ah, ah, ah, ah, to-night! How will he swear, That cru-el Bear!

At morning sun, To find us gone! Let him swear on, 'Tis on-ly fun:

Da vi-de-re! 
At morning sun, To find us gone! Let him swear on, 'Tis on-ly fun:

Da vi-de-re!

Laughing.

Ah, ah, ah, ah, ah, What a de-light!

Lo scherzo è buon,

Ah, ah, ah, ah, ah, ah, What a de-light! But meanwhile, he as mute, be as mute as a

Lo scherzo è buon, Par-lam pían, par-lam pían, e ru-nor non fa-

Be as mute, be as mute as a sprite, Tis wise, 'tis right, 'tis

par-lam pían, par-lam pían, par-lam pían, Con píè leg-gier con-

sprite, ei, ei,

Tis wise, Con-více, par-tir, con-

wise, 'tis right to fly to-night, As free as air, Dies partiur, con vien partiur, con vien fug gir, Pres to an-

(laughing.)

wise to fly to-night, Ah! ah! (laughing.) I laugh, dies partiur pres to an diam, Ah! ah! Mi

and well I may! Ah! ah! I laugh, dies partiur pres to an vien da ri de re! Ah! ah! Diew ver

laugh, and well I may! Ah! ah! I laugh, dies partiur pres to an vien da ri de re! Ah! ah! Diew ver

at his de-light, I laugh at his de-light! But now be lo scher zo be bon, Diew ver lo scher zo be bon! Ma partir

laugh at his de-light, I laugh at his de-light! Diew ver lo scher zo be bon!

No. 52.

**Rect.**—"ELSEWHERE, THEN, LET US ENTER."

(The takes a few steps to the left, but stops on seeing Daniwitz enter.)

---

**THE SENTINEL.**

**FRASOVIA.**

No one pass-es. Else-where, then, let us en-ter—but whom be-hold? I?

Non si pas-sa. Pro-vo-ram dall'al-tra parte. Ma chi veg-gi i-o?

---

**Piano.**

---

**GEORGE.**

Da-ni-lo-witz, the man that dealt in pas-try; look thou! Da-ni-lo-witz, san-ti-co pas-on, guar-dengo!

Who is it thou be-hold est? How fool-ish? It est foi-le.

---

**Rect.**

---

**DANILOWITZ (to the officers accompanying him).**

is so! To you I give in charge these

*Allegro moderato.*

---

**GEORGE (to Frasovia).**


E' que-sta la sua vo-ce. Chi! no-ii, nul-la mio si-gna-re.

---

**FRASOVIA (trembling).**

---

**DANILOWITZ.**

Your busi-ness? Go out, then, quickly.

Che a-ve-te? Eh-ben u-sci-te.

---

Meyerherr's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(377.)
Allegro moderato. (Peter enters hurriedly, and with great agitation.)

Sieg!

Si...

ver!


Recit.

you seem to me to be very greatly moved.

voi mi sem - bre - ta - cer mol - to a - dita-

to.

Peter.

There is some cause.

Eh' no per - chè.

As I was da que sta

(passionately.)

passing from the palace door, to the side where is thy dwelling, I

regna nel passar quel la - to o' è la tua di - mo - ra un-

I heard some one singing. Well did I know her! The voice was that of Ca - the-

ro - ce senti - i.

trop - po a me no - ta è la vo - ce fu - di Cut - u -
We should be singing, that which I learnt one day from her brother, which, she a
la can-ca can-ta va quel-la che appress un di di mo fest-tel-to, e chè-là

— alone, and I, can sing, of all in this cas-tle. Canst thou de-ny it? By Not
sem-pre p

moments; I al-low it.
ne-go, si-ve è re-

for the re-ward, the mo-ney which I of-fer’d, she was yes-ter-day brought
per la mer-cé per l’er da me pro-mes-so qui per con-dol-sa

here by the pea-sant woman who for a moneth has gi-ven her an a-
fa, dal-la pe-e sen-na with gia da un me-mon-co a li of-frin s-

Why didst thou not

DANILOWITZ.

Danilo, per ve-si.

tell me? I did not ven-ture, for what with your de-ser-tion, the sen-
dir-lo? Io non o-sa va il vo-stro tra-men-to, di mor-te la sen-

No. 53.  

**Solo.—“LOOSE O’ER HER BREAST.”**

Loose o’er her breast floats all her hair:  
While to her heart, wound—ed by grief,

that, shadow hair;  

Dido dolce e cantabile.  

**Piano.**

\[ \text{Fin.} \]

Con fort from man gives no relief,  
No,
No. 54.  

Recit. — "O HEAVEN! SHE HEARS ME."

Peter (as if struck with a sudden idea).

O Heaven! she hears me, she is coming to meet me.
O ciel! m'ascolta! o me tosto si giudi.

Piano.

(seeing some officers enter.)

Reor. — There's some-one coming.

Allegro moderato.

A! cun qui viene.

(whispering to Danilowic.)

Go thou, make every-one aware of what I order, and take thou
Van-ne, pales tosto o-gunn, la braunna miso, ed e sce-

care that it be duly followed; I go to Catharina.

gui ta fedemete ina; anniam et Cattevina.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(385.)
No. 55.
FINALE.—"AT LAST THE DAY-DAWN BREAKING."

Andantino con moto.

Piano.

Violoncello
Soli.
Cantabile expressivo.

Andante cantabile.  j = 88.

Catherine (languidly).

At

Har.  Pp una corda. Fl., Cor. Engl. & Cl. sustain.

Ben.

last the day-dawn breaking Thro' the

va - ra al fu - sco de

pip una corda, Fl., Cor. Engl. & Cl. sustain.

heavy cloud of night hath striven.

not to che chiu chiu mi sei voli.

Oh,

Meyerbeer’s "L’Etale du Nord."—Novello, King and Co.'s Octavo Edition.—(2d.)
No, thro' my wild-er brain.

Pant-oms are whirl-ly speed-ing

With strange, al-ter-nate reign,

An-gel host in suc-ceed-ing

To de-nos of pain. Yet they greet me to van-ish a-

-sion.

Quel de-bril-là, Sion-par, ter-nas die-eur pois nell om-bre di - le-gno e

-again, once a-again.
dolce.

At last the day has dawned breaking through the mist.

heavy cloud of night have striven, O mother, am I awaking? Am I on earth or now in

nowhere, Ah! in silence a son nel

(A chorus heard behind the scene.)

(Surprised.)

Now my dream is returning! Ei so son nel son-no on-cor!

Ah!

Under the linden, Under the linden,

Alas! under a mist, alas! under a mist.

Under the linden, Under the linden,

Alas! under a mist, alas! under a mist.

Catherine's; or have you lost your appetite, waiting for your brother, who is going to marry that little Prusovia?"

Catherine.

Ah! my brother, is it true, Who will be married, But
non, non, non, non, It is not possible, Non è possibile.

Allegro molto agitato e presto.

Is it cruel, cruel distress, Or does the
For se l'ombra fe de l'ombra L' alma e r.

What trouble afflicts her! la pre me!

What trouble afflicts her! la pre me!

What trouble afflicts her! la pre me!

Antinoto grazioso, GEORGE, FRASCOVIA AND REINHOLD, dressed as in Act 1.

CHORUS OF GIRLS (as before).

Andantino grazioso. 108.

Zon zon, zon zon, love is on the threshold stone! zon zon.

Catherine.

My brother, Sweet

zon zon, zon zon, love is on the threshold stone!

George (speaking). ("Why Catherine, wilt thou not embrace us; me, and my little (repeating his words.) Prascovia here! What have we done?)

Allegro molto agitato e presto.

Prascovia (speaking).—“And a sister, too, I hope; though thou hast kept us waiting prettyly on our wedding-day.”

Prascovia (parlato).—“Non è per rinfacciar che mi amar sarò, Ma tu ci festi attendere non poco.”

O dear ones, no, in vain.

lov’d so well, No! no! no! no! Phantoms a word will . . . in air disna’ ta lo son, No! no! no! no! Er’ror cru- de-le . . . sor- ri-sc a-

Prascovia (speaking).—“Come, dear sister, give us thy blessing! come, we are waiting.”

Prascovia (parlato).—“Ma non mai! Why did you call? O bless-ed me. volevamo che si complicesse il rito senz’a di te, invano l’abbiamo cercata.”

Chi mi chia-mo In van spe

vi-sion, In thou must fly.

Ah

Ped. 3 3 3 3

roll.

Bet-ter, bet-ter . . . were it for me, to

Par. la fra-tel-lo ah di la ve-ri

George (speaking aside to Prascovia). "We must die!"

Prascovia. "'Under peril of the Czar's anger, but what may we say next?"

George (parlando). "Dispiace all'inferno che la cosa mi stia poco nel cuore!"

Prascovia. "Onde evitare lo sdegno di colui che qui regna."

Catherine.

George (laughing). "Thy reason? what a fancy?"

"Ma quel pensier si viene?"

Peder.

Cello, &c. bass.

 Allegro moderato. $d=126$

Cello.

And yet methinks I see

En passant

in vano amore,

'Ne l'amo, 'n cor pro e qui giro,

host...

Grillo ko! there too, is he?

And him be side, for whom that day my

Hm. pp sforz. p wind.

George (speaking). "Treason! I like that!"

"Tin poor Master Peter, who cares for nothing but how to learn that favourite air of thine on his flute?"

P. & Ped.

Vl. Tutti.

Catherine.

It is the air that ev'ry day He used to practise with my broth-er. I know the
La can-son que-té ché-gui di es ri-po-so cos mio fra-tel-lo, la ran-men-to an-

Allegretto molto moderato.

FAYF (thought to be that of Peter, to the left behind the scenes).

rest, and it goes on this way? I do!
-La la la
-cor e la po-tri ri-dir! to!

Thou?
Tu?

Allegretto molto moderato. $\frac{4}{4} - 66$.

la la la 'tis the ve-ry old strain,

Now be-gin a-

Si è ben co-

1st Flute (thought to be that of Peter to the left behind the scene).
Tempo 1ma.
2nd Flute (thought to be played by George on the right behind the scenes).
Georges (playing on his flute).

O dream of joy, an angel's reply, reply to my despair.

The flowers of May do bloom today, and music gay, and

Music gay is in the air, is in, is in the air.

(During this last movement, Catherine's reason gradually returns.)

Allegretto moderato.

1st Flute (on the stage to the left).

2nd Flute (on the stage to the right).

Catherine.

La la la, once again Del-cos-can-to la la la

Chorus—Tenors (aside).

La la la, pp

Barbés (aside).

With gen-tle skill pian, pian, pian,

Allegretto moderato. \( \text{\textbf{\textit{brio.}}\text{\textbf{\textit{brio.}}}} \)

La tis there, tis there, la tis.

His will we gain obey,

His will we obey.
there! O fair and dewy roses, Refresh my brow a-lui! O for di Primavera Che m'in can-ta-to il

1st & 2nd Sopranos. pp

The strain be

Con vers

At

with
gentle

skill,

yes!

to in to tro-vo an-cor... la
and sor-row a-way!
dal po-re ro cuor!
and sor-row a-way!
swa-mir fun-no il duo!

They invest Catherine with the royal Mantele and Crown.

Catherine.

My mother,


one day, and thou shalt see

both joy and ex-al-tation.

See, I am here. No there. But she

di gloria e di di-le-to.

Ecco son qui. No qui. E il mio

struck me! Well, thou fool, they will create thee a sergeant! Long life to the Em-press! The Em-

Allegro con spirito.

press!

Soprano.

Hail to our impe-rial la-

dy, Joy and

Tenor.

Hail to our impe-rial la-

dy, Joy and

Bass.

Hail to our impe-rial la-

dy, Joy and

Allegro con spirito, \( \text{\textit{ff}} \). 116.

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