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 TOUSS.

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. Sta. 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, Ekmone, and other sutlers, moving about or dancing with the soldiers.

Allegro moderato e pesante.

PIANO.

\[ \text{Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(172.)} \]
You've danced enough, you've waited enough, and drunk enough to make an
at-may. So 'tis just now the time for a little jolly singing. You
Cosack! 'tis you to lead the
to-ta, Or sar-ri me-gio dir la piec-vel can-so-not-ta. Co-
sac-co, a te-sta il comin-

way. That I will, that I will,
i-car Yu-lon-tier can pas-
Allegro ben moderato. 108.

you shall hear, a truly true and dashing lay
To the renown of our gay troop of riders, the re-
car-royal con-lar ri-un can-so-

Grievenga (sulkily).

No. 28.  

SOLO AND CHORUS.—“SHARP AS A BLADE.”

Allegro con spirito.

Sharply, and with spirit.

Piano.  

Coronet & Horn.  

Vigorous. 

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

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

tempo primo. 

light as a ny dan - cer.  

su - do des - trier si slan - cia.  

Meyerbeer's “L'Etoile du Nord.”—Novello, Ewer and Co.'s Octavo Edition.—(177.)
The trumpet sounds, 
Al tor che il suono 
Coriat.

The chargers neigh, 
Di tromba u - di

To glory's field, 
Del suo - va - lier

We ride a -
Il cuor gio -

way; You heavy ones who go on foot, Make way, make way, make way, make way, there.
E fo tre - mar le schiere a pié, tre - mar, di fo tre - mar, tre - ma - te.

Like mounted knight, On charg - er, Who would not be a Lan - cer, be a
Chorus.

Like mounted knight, On charg - er, Who would not be a Lan - cer, be a
Tenors.

Like mounted knight, On charg - er, Who would not be a Lan - cer, be a
Basses.

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

Bel ca-rue-ler, can-giar a-vas, A tut-te sem-pre pia-ce; La guer-

Ismailoff.
light to range, ever careless and sport-
ing.

So, merry maids, look out for change When we come to you court-ing, So, merry maids, look

We have the key to ev'ry heart; And having won it, we quick de-

part. Ye tender ones, who wait to yield, Be-

Wert.

Changing and ever loving, Who would not be a Lancer? be a Lancer, would
Che vinta dal l'Amor segue il suo destrier corrente, segue il suo destrier

Tempos.

PP
not be a Lancer!
With
suo destrier corrente,

With
suo destrier corrente,

not be a Lancer!
With
suo destrier corrente,

not be a Lancer!
With
suo destrier corrente,

not be a Lancer!
With
suo destrier corrente,

not be a Lancer!

staccato e leggero.

pp
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!

Pian.

hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!
hop, hop, hop, hop, hop, hop, hop!

No. 29.  

**Recit. and Chorus.**—"NOT SO BAD."

**Recit.**  
Chitienko (importantly).

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

**Andantino.**  
80.

... of whom corporal am I.  
Let me therefore, in turn, in-

Andante

... honor of their glory. To sing a better ditty boldly  
Gloria e lor nor nostro son u - na bal - la con che sia la-

**Allegro Vivace.**

Allegro Vivace.

You youngsters hard by bearded, You shall  
E voi gio - vi co - scri - tii, un po

**Chorus.**

- Try.  
Cosi.

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

**Reinf.**

**Basso.**

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

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(182.)
No. 30. **SOLO AND CHOIR.**—“GRENADIERS, IN WARLIKE ORDER.”

(As the column on the left-hand page of the book page, the text reads: “Grenadiers, in warlike order."

---

When a noble siege invites you, Neither
In a glorious battle

Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,

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Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,

Trum, Trum, Trum,
I'll trump forth the
No, per ar

on! Terrerrrrum, like jo
val! Terrerrrrum, e a
val! Terrerrrrum, va l

Soprano.

Like jo-visual g re - na
diers. Terrerrrrum,
e a - van - ti o - guor mar - ciam.
Terrerrrrum, va l

on! Terrerrrrum, on! jo
val! Terrerrrrum, va l

nu / Terrerrrrum, va l

me re et Of your un
de Nes sus mai si ce -
me re et Of your un daun - ed spi - rh, For

Terrerrrrum, Terrerrrrum, Terrerrrrum, Terrerrrrum,

Terrerrrrum, Terrerrrrum, Terrerrrrum, Terrerrrrum,

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Terrerrrrum, Terrerrrrum, Terrerrrrum, Terrerrrrum,

Terrerrrrum, Terrerrrrum, Terrerrrrum, Terrerrrrum,
And in war if you bring ru - in, You do
So - on tet - to cos le bel - le,
E sian

con - quer, too, in woo - ing, On the maids of ev'ry
par - le pis ru - bo - le, Ora - na - tie - ro Mo - se - a.

na - tion When e'ry one take compas - sion. It this morn - ing they a -
vi - to Suo sen - no fa brill - lar ei. It ri - gor mai sciog - lie.

This morn if they a-bus... us, Ere ev'n... they must... 
 choose us, To-mor... weep to... lose us. Their dar... gle co... Col guardo la-sin... 

(The Recruits begin to march.)

Refrain

- diers.
- ghier.

No. 31. Recit. "THIS WORK IS VERY HEAVY."

Catherine (dressed as a recruit).

This work is very hard. It is not easy for a man who is not used to it.

Napalii.

Indeed it is, for a man newly entered. Well then, young soldier, you have some res.

Catherine.

Thank you, my pretty maiden.

Esimona.

But has he fresco?

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(206.)
mea-cy! To a youth that is so hand-some that I will, I will with plea-
for-as! Aue pi-o-vu-ne et bel-lo con pia-ce-re con pia-ce-

If not, we can but cre-di-ti him.
Eh-ben vi fa-rom cre-di-to.

-sure. Catheri-ne (aside).
-sure. But why, why does this cou-po-nal Thay fix his eyes up-con me?
-sure. Per-ò che quel ca-po-ra-le sì fa-sa in me lo guar-do?
Twi-

Allegro molto moderato.

Allegro molto moderato.

"Tis the march of the Czar.
È la mar-cia del Czar.

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

What air is that you sing?
Quel a-ria can- ti là?

A march that's sa-cred,
La mar-cia sa-cro,

Colonel has commanded that none shall sing or play it.

(Catherine delays coming.)

Conscript, Come thou here.

Such a man you've met with

Never, I am handsome, I am clever,

Full of spirit and vigour, Strong and nervous is my figure. Sparkling eyes and fair complexion, Why, my

look inspires affection. Not a woman can opp

Beard, though I lov'd thee. No patches leaving, Not making gash-es,

Bar-ba di-le-ta. Con grun ta-be-li to All o-pro sted-ti,

Not making gash-es, All o-pro sted-ti I did my shaving.

Ah! Ah! I've but mustach-es.

Ah! I've but mustache.

Recit. Catherin.

Why, corporal, I ask, art thou up on my Che a-ve-to Co-po-ral, per-chè te-ne-te in

Gerstenko.

face in-tent-ly gaz-ing! Be-cause thou to my mo-mo-ry re-cal-est the ap-me al fis-si gli oc-chi Per-chè tu mi ri-chia-mi al-la mu-mo-ris Un

ppearance of a young and pretty singer, Whom I saw once in Finland, not
pio - vin rez - so - sa con - di - nie - ra, Che già vi - di in Fin - lan - da, Non

Catherine.

far from Vy - borg. That sing - er was my sis - ter. I now re - cog - nize the
lu - gi da Wy - borg. Es - sa e - ra mia so - rel - la. La con - sa e - ra com - ra

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

Allegretto molto moderato.

dict - ing, That I one day should be a cor - po - ral of the im - pe - rial
dis - se, Chi'un di sa - ra mon - ta - to a Ca - po - ra - le De - la guar - dia im - pe -

Rocșit. Catherine.

guard; nor has she fail'd me. Six co-pecks, then, a - day you are re -
non men di que - sto. E gua - da - gua - te al gior - no sei co -
No. 32.

SOLO AND RECIT.—"ONE DAY I WAS LAMENTING."

Allegretto molto moderato.

Parlando.

One day I was lamenting

That beard shall be cut off

Dream'd me; And my hand then gently pressing, He a paper to me gave. The

Catherine. Allegro scherzoso.

And why?

Per-chè!

paper I here have with me, but I have not read it. And why!

foglio ho ri-costo, Ma son ho leg-gio.

Per-chè?

Allegro scherzoso.

(laughing aside.)

(laughing.)

Since he can't read a word, since I can't read a word, since I can't read a word, since I can't read a word.

Per-chè leg-gio non so, per-chè leg-gio non so, per-chè leg-gio non so.

molto leggiero.

Tempo 1mo. (to Grizagno).

word, since he can't read a word. Now tell me, what didst thou do with it?

E giustò, e che ne fe-sti?

word, since I can't read a word. This paper had with...

so, per-chè leg-gio non so.

Tempo 1mo.
(Imitating the imperious voice of the officer.) (Imitating his own reply in a low voice.) (mysteriously.)

thus:— "Hast thou obey'd the order?" "I faithfully have done so." And then twenty other
to. Hai l'or- den tu com- piuto. Per quan-to io ho po- tu- to. E ven- ti al- tri co-

many, that, help me, saints and an-gels, I know not what to do... Ah!

Meyerbeer's "La Toison d'Or."—Novello, Ewer and Co.'s Octave Edition.
cheer-y sound of tin, tin, tin, I love the chink of mon-
e re.

quanto è dol-ce il tin, tin, tin, oh suon dei quart-ni. Ven-
e staccato.

look at what I have to show, oh sweeter far than hon-

ni-te qua guar-da-te pur, oh quanto son cari-ni,

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

world is dull and slow, tin, tin, tin, tin, tin, tin.

mon dolce go è tou-do, ah, tin, tin, tin, tin, tin, tin.

leggero.

way with all re-pin-ting, tin, tin, tin, tin,

cara è la pos-

long as in my purse these dance-ing coins are bright-ly shin-ing; So
tut-ti quan-ti is-sie-me von a far la ca-pri-o-la; E
dolce e cantabile. 
molto cres.

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

Recit. Catherine (confidentially).

But you have kept the pa-per. I have done so. You are mis-tak-en, it on-ly takes up
Ma voi ser-ba-ti fò-bio. Sen-zas dòb-bio. A ve-te to-tò ca-so ca-pà del

Grizzenko. Catherine (taking the sheet from his hand).

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

Grizzenko. Catherine (reading aside).

Recit. Catherine (reading aside).

"For each soldier, if thou canst advance our proposal, Thou shalt have ten cospack."
"Per ciascuno soldato, che potra trarre Nel nostro progetto, Dicci cospack arrivi."

**Grizenko (looking off the stage.) (To Catherine.)**

Attention, we soon shall have the colonel;
In guardia, E il nostro colonello;
Present arms as he
Pa - sses.

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

Tell me, corporal, are all things going well?
C' - po - re - ba, en dun - gue tout - le.

**Yermoloff (in a low voice to Grizenko.)**

Yes, my
Si

colonel. Give notice to the captain that this very day our chief commander will be here to receive.

view us where we are stationed. But say, what news is latest! A command of the Czar, to us directly.

rected. Well, what says this command? 
rected. E che dice l'Unità?

That order must yield, like all the soldiery, to the torture of the Scourge of the might of the Czar. 

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

Meyerbeer's "L'Etoile du Nord"—Novello, Ewer and Co.'s Octavo Edition."
No. 33.

**Chorus.**—"**Too Much of Shame.**"

**Chorus.**

*Primo.*

**Vermiloff.**

What should we do?

*Che fa - ve - mo?*

**Piano.**

*Primo.*

Cello, *Bass*

*a Buon,* *ff e pesante.*

**Ismailoff.**

He asks what we should do!

*Lo di - ca o - gnon di noi.*

**Tenors.**

*Too*

**Basses.**

*Too*

*Allegro moderato.*\( \frac{1}{4} = 138.\)

*\( ff \) e pesante.*

Str. & Wind.

"Too much of shame, too much of scorn, Have we, as soldiers, borne. Too much of shame, too much of scorn, Have we, as soldiers, borne."

*\( \text{brio as-sai co-per-ti siam, As-sai sof} \)tor-te ab - biam.*

*Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(215.)*
bid us dare. No more of wrong resolve to bear.

Ad-vance,
An-diam,
Ad-vance!
To vic-to-ry a-
Ad-vance, ad-
for! An-
diam, ah si,
Ad-vance, ad-

Ad-vance, Ad-

Ad-vance! To vic-to-ry a-way! Ad-vance, ad-

Ad-vance! To vic-to-ry a-way! Ad-vance, ad-

Ad-vance! To vic-to-ry a-way. Come a-

Ad-vance! To vic-to-ry a-way. Come a-

(The troops file before the general, and march away.)
Recit. — "DEPART QUICKLY."

Catérine (arriving with two other recruits).

Grizzenko (to the soldiers who are carrying the tent).

What's the matter, will you

Che cos'è, Ciu-po-

Depart quickly, and linger not.

Andiamo, prosto, abbi-ga-te-vi.

Our talk was of a tent which the general's command bids us be prepared for.

Si tratta d'un ten da ché il nostro Generale vuol.in-nal-

paring for a pair of handsome officers, whom he looks for. My orders are, three sentinels to

Sor-ve Per doto be-giuf-fia che qui aspe-ta. Ho l'or-di-ne di por tre sen-ti-

Catérine (with curiosity).

Andantino quasi Allegretto.

Three!

Tre!

Stay! Around the tent, to guard it. Be silent!

No! No a que sta ten-da. Si-len-sio!

Andantino quasi Allegretto.

(reflecting deeply.)

(to one soldier.)

(to another soldier.)

To stand before the tent, thou,
In front del la tenda, tu,
on the left-hand, thou,
a man-za, tu,

(to Catherine.)

(on the right hand, thou, such in war is the
à destra, tu, quest'è l'or- digine di

Catherine (laughing to the other soldiers).

Allegro moderato.

What a boot-y!
Ah! che scioc-co!

(a mezzo voce.
(with importance.)

order.
Be si-lent.
Non par-

speaking, ne-ver think-ing, Ne-ver stop-ping, ne-ver shrink-ing, ne-ver
fa-re, non pen-sare, Ob-bi-di-re, ben mar-ci-re, non par-
Soldier should be living, so a soldier should be living.

March, March, and march off, talking together.

Catherine walks up and down between the sentry-box and the tent.

Peter (to Scheremieteff.)

For you, as for all,

Although here I am nothing but a captain.

Be sure we will obey you.

Per voi, come per tutti

Che altro menziona son che il cuo'ta no.

Obbedite as-cre-te.

Peter (largamente.)

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

Hou-di-to dir che in questo regi-men-to Regno un spirito di ri-vol-ten. E ve-ro? Pati-rop-
Peter (accelerando).

- port-ed. Not-with-standing, I think I can pre-vent it. There march-es from To-por-ti.

Non o stan-te ho pen-sa-to a far di-fes. A spe-to da To.

Scheremetieff.

-bolak a re-gi-men-ta of gren-a-diers, who are Tar-tars. Is it come! No, Sir,- I mean Captain.

bolok un re-gi-men-to di Gra-na-tie-ri. E gia-to? No, Si-re,- Un-pi-ta-no.

Peter.

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

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

Scheremetieff. Peter (turning to the two adjutants).

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


(with a sign to the adjutants to retire.)

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

Do-ma-ni le due squa-dre Be-ser qui den-no, il vo-glio!

But now good night to ev'ry care, to ev'ry business. We go to
Or buona serata, in ogni affari. Andiamo a

leggero e staccato.

DANILOWITZ.

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

(to Scheremetieff.)

supper, go to supper, go to supper.
In coming
cena, cena, cena, cena.

REST.

here I observed two pretty maidens, who had barrels on their shoulders, And their look was that of the most love-ly
guest di due faccini. Col barile sulle spalle, E l'aspetto di due bel guer-

SCHEREMETIEFF.

Their trade is that of selling liquors to the army.
Son razi-ti, ci di li-quo-ri al campo.
soldiers.

Then bring them here, that we may taste their liquor.
Pul le viene, ci messe-ran da bere.

Trig.—“IN REVEL JOLLY.”

Allegro moderato.

Peter.

Well, then, upon this purple field. Where to fall is not
Es-ben a queste in-ban-di-gion, Da-li se in-vi-

Allegro moderato.

Piano.

Danilowicz.

Peter (taking up a bottle).

shameful. I bid my rival to the combat. I accept the challenge.
Ta-ti, La tavo-la non si piace a be-re. Et io non ri-cu-so. Dunque an-

Danilowicz (taking up a bottle).

Present! present and fire.
Be-viam! da im-pe-ra-tor.

—long, and make ready thine arms.
Deam, Comunica a pu gair.
Ne-ver hope I shall
Neglio un-cov, da sol

Allegro vivace.

tire.
da

Allegro vivace. V2. 3

leggiero.

Hns

Meyerbeer’s “L’École du Nord.”—Novello, Ewer and Co.’s Octavo Edition. —(225.)
Ah, come, Ah, sien, 
acc., a tempo,

 gay. cor. Ah, come, 
vel. 

 gay. cor. 
 a tempo, 

Let me lan-
cho-ly
By care-
less

fol-
ly, Be swept a-
way. Come!

fol-
ly, Be swept a-
way. Love-
ly crea-
ture, Sent us by na-
ture,

Sent us by na-
ture, yes, sent us by na-
ture To make us gay.

Andantino grazioso.
Catherine (at her post, outside the tent listening). - leggiadro.

What mer-ry, mer-ry feast are they with-in there keep-ing! Let me
Mu co-sa ve-do mai là so-to quel-la ten-da? Non qui

see, none but I will suffer by my peep-ing, Tho' a soldier, tho' a soldier by his ar-ti-cles no business has to
so-la ve-da-un. Mi ter-ea l'occa-sio-ne, so se be-ar, so se be-ar chi un so-lu-to in-fa-co-se po

Bass. sempre dolce.

Duty-keep-ing sen-ti-nel has nei-ther ear nor eye. Tus out of rub, Vex-ta-to gli è

shame-less, and most un-com-mon, But when for sen-ti-nel you have a
Ma... per... dir... ve-re, quam-do il sol-do-to fos-so u-nas

L'istesso Tempo.

wo-man, She will peep if she dies, she will peep if she dies: Et sf.

do-nor. Per lo leg-get non es-it per-mes-so se ri.

No, 'tis not dreaming,
Too well I know
Straight way of
Ah! now 'e dubbio be-ve si bel De-vestir bu lui do

Once again fill!
be-viam an-cor,

his! Ah!
what a shame to drink like this!
Ah! what a shame to drink like
ver. Ma
puor sta mal quel tu-ber.

Ah! sta mal quel tu-ber

poco rall. P

Peter (to Damiens)

Arrest even now, That thou drinkest no long-er,
Stopping short like a priest, or a
Non a-si più versar e di già d'es-ter vin-te,
d'es-ter vin-to sen-ti li li-

Not quite, not quite, but the bottle is dry.
Mai poi, mai poi, L'etichetta sparis.

boy?
- more?

And what is one? Another! Another! An-

{o}

Have a care, noble captain, the wine is heady.
Ah! per voi Io posso voler, Pet ro stare ca po.

Peter (angrily).

-o ther!
al troa!

Is my brain then, not
Ah ta tra mi pel mio

Allegro con spirito.

steady. Thou shalt find out which is stronger, The bottle's head or thine. If

ca po.

Allegro con qudrito. 104.


I must wait much longer Before, ... be free, be fore I
ta non m'obbe al sette, sai per Bac ...

Catherine (calm). Get my wine, Before I get my wine. That anger is also no, no, no, Non so-gio per-da-sar. Sde-gna-to E lui dav-

un poco rall. his! Ah! that a shame to drink like this! Ah! that a shame to drink like ver! Ah! non sta ben quel tan-to ber. Ah! non sta ben quel tan-to

Poco rall. Allegretto ben moderato. Peter (filling a large glass). this! Round the gob-let’s rim, . . In the nec-tar cream-ing,

Allegretto ben moderato. $d = 72$

modo cres. Rosses, ro-ses, ro-ses melted swim. . . . . . . . Come

Ri-der, Ri-der, Ri-der eterno il cris-tal . . . A-

drink with me, thou dar-ling she. . Once drink, come drink with me, thou dar-ling mi-co, au-diz, be-vo-m, be-vo-m, be-vo-m, el mio te-ser, al mio bel

she, my Ca-thri-na! My Ca-thri-na, drink with
cor, a Cot-te-ri-na, a Cot-te-ri-na al mio bel

a tempo.
me, . Come . drink The all-a-larm-ing, heart-dis-arm-ing, ever-warm-ing, only charming, All-a-
cor... ah! bevi am. Al-la vez-co-sa, la pia-ce-vol, l'incon-te-vol, la di-vi-no, la vez-

Or, ri

larm-ing, heart-dis-arm-ing, ever-warm-ing, only charming Ca-thri-
zo-sa, la pia-ce-vol, l'incon-te-vol, la di-vi-na Cot-te-ri

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-

far, far away, far, far away, far, far away,

No, no, no.

All gay, make us all gay, all gay, love-ly creature,

Ah! si.

Molto stringendo e crescendo.

Tempo primo. dolce e leggierto.

Far, far away, far, far away, of.

Come, come, come, come, come! Thou vie.

A-

way, Come, come, come, come, come, come, come, come, love-ly creature, the vie ni, o dol-ce in-crea-

Molto stringendo e crescendo.

Tempo primo.

Str. pizz.

one... is... thinking far, far... a...

best, best gift of na-ture

best gift of na-ture, the best gift of na-ture, To make us all gay; come and

RECIT.—"YONDER COMES MY COMRADE."

Heaven! Yonder comes my comrade! I hope, by happy fortune, that he may not have seen me. For just a moment I will stand in hiding.

Non so se dap-pio ve-do, Ma sco-yr

Un-less my sight is dou-le, I perceive,

Tu ve-di mia-ro an-

Car-ly, that there are before me a pair of sweet-naught dens. As yet thou se-es

E co-me vi chia-mu-te, Ve-za-so se tor-to-ril-te?

Pity, pray tell me what to call you, ye two enchanting creatures?

Bel no-me!

Me Na-ta-li-a!

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

No. 37.

Solo and Recit.—"Approach, Ye Handmaids."

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

Allegro ben moderato.

Piano.

Peter. Un poco ritardato.

Approach, ye handmaids pret—and,
Gen-être Vi-ven-dire, Ne fa-te da Cop-pie-

Un poco ritardato. \( \bullet = 108 \).

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

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

down,
And both of you my bosom companions be,
For he with sleep is winking.

Meyerbeer's "L'Etelde du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(241.)
Peter (to Elinor.)

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 eyes, and rosy, rosy lips, are but 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...

Beneath the Kremlin walls, one
Nel li cit-ta di Mos-ca'ar

Two Cossacks at the sword were caught; It was a bottle of Te-kay, And a pretty girl, for which they
di Due bei Co-sa-chi, il fer-ro in man, Facean a col-pi u-na bot-ti-gli a fren a col-pi u-na bot-

(fencing with each other.)

fought, Ah, Ah, Ah, Ah! A pretty girl, for which they fought. The flask was very frail and
It was a bot-tle of Te-kay. Ah, Ah, Ah, Ah, Ah!

(fencing.)

The flask was very frail and ro-sy, And much the same the damsel was, Ah, Ah, Ah, Ah! And much the same the damsel

(fencing.)

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(945.)
Ah! Ah! Ah! What shall obtain the girl and glass. Ah! Ah! Ah!

Ah! Ah! Ah! Which shall obtain the girl and glass. Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

A sergeant old, who pass'd that way,
Prevented them with good ad
Quando un sergente si arrivi,
Che hai paura a far do

Stai molto leggero.

For belle and bottle with the
E la bottiglia e la bel
Instigating the rattling of dice.

vice, And that was, there and then to play
For belle and bottle with the
dice? Giovanete ai dadi, io vi con-

s siglio e la bot-tiglia e la bel-

ta.

(Faitant les jetons de dix lires.

They found his counsel was divine,

E il suo pa - ver oc - co to

throw. And there and then began to throw,

This for the maid, and that for the

vi, si giochiamo l' dice to

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

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

(laughing violently.)

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

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

PETRE.

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

Ah, Ah, Ah, Ah,

SEC... SEC...
Ah! The man who won the old To-kay
Ah! His prize was
A mi-ser of his li-quot was.

Ah! Ah! Ah! Ah! Ah! Ah!
He who the maid carried a-way
Yielded her up to buy a

A mi-ser of his li-quot was.
Yielded her up to buy a

was, A mi-ser of his li-quot was.

too, Who told the tale we tell to you. Twas an old man, a soldier
prev, La bell' i- stor- ia a noi con-ta. Un gra-

to, La bell' i- stor- ia a noi con-

cres.

true, For long ago the same we knew. A mer-

tro, Non po-trò mai di-

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

Woo. Cello &. Basso.

Cres. & staccato. Cres. e staccato.

Recit. — "THE COAST IS CLEAR AT LAST."

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

Allegretto ben moderato.

(Catherine.

Allegretto ben moderato.

Piano.

(approaching the tent.)

clear at last, 'tis well:

Cello.

Once I thought they must be

looking at Peter

embracing the two girls.

fighting,

Such a riot did they make!

(Sof-

O

Sommo

Heaven!

Sire.

This is an insult.

Ah! questo insulto,

I can never give him!

Meyerbeer's "L'Etoile du Nord." Novello, Ewer and Co.'s Octavo Edition.—(244.)
No. 46.

QUINTETT.—"CEASE WE THIS IDLE TOYING."

(Notet to, Ekimona, Danilouchitz and Peter in the tent; Catherine outside.)

Andante quasi allegretto.

NATALLA, dolce e stacc.

Cease we this idle toy-ing; What is the use of try-ing? What can be the use of

Fi-nir con-scien lo schez-so, Di voi non è più de-gna, No glamm-mall to non im-

EKIMONA.

Cease we this idle toy-ing; What is the use of try-ing? What can be the use of

Fi-nir con-scien lo schez-so, Di voi non è più de-gna, No glamm-mall to non im-

PANILLOWITZ.

What do you mean by fly-ing? Would you provoke by coy-ing? Think you to pro-voke by

O schez-so sin-go la-re, A-mor che fe dis-de-gna, Dol-ce a-mor che fe dis-

PETER.

What do you mean by fly-ing? Would you provoke by coy-ing? Think you to pro-voke by

O schez-so sin-go la-re, A-mor che fe dis-de-gna, Dol-ce a-mor che fe dis-

Andante quasi allegretto.

We heed, not what you say.

Catherine
Revel on! Revel! I heard you!
No non più, Quest' in-sulto

Cease we this idle toying, 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-mor che sì dis-de-gna,

might my anguish, Might my anguish consume you! Revel on!

What can be the use of trying? All your fine arts are trying,

No giam mai io non mi impiego,
No no giammai impe gno,

Think you to provoke by crying? And by your arts are trying,

Dolce amor che fe disde gno, Che per un giorno impegno,

Revel on!

More surely seize your prey, more surely seize your prey, more surely seize your prey, more surely seize your prey,

La mente e non il cor, e non il cor, e non il cor, No, no, no, non ti
Might my anguish but consume them! My scorn and vengeance doon them
Or non più quest'in - su - to? Mi scioglielo o - gui in - pe -

say, you say.

no giam - mai.

prey, your prey.

suredly, sure - ly seize your prey.

Might earth in some a - byes en - tomb them!

all!!

gno!

We do but laugh to hear you,

Too well pre - par'd to

Or mai - la te - mo al mon - do,

Che lo co - nos - co op -

Sing on, we love to hear you,

Hap - py a - lone when

Beltà che or - na - te il mon - do,

Cant to - stro a - mor ri -

Commanded by my bitter hate,

Nor, tho' we came to cheer you,

Your blushes but enliven you.

So, revel, revel on, I hear thee!

Non più, non più or quiesce i mi.

Far, Fling we our hearts, our hearts a-way!

Ah!

Thou, they are only, only play,

Thee! With gross al-brements

No più! non più o quietà in su

Way!

Fling we our hearts, our hearts a-way!

Ah!

Thou, they are only, only play,

Fling we our hearts, our hearts a-way!

Ah!

Thou, they are only, only play,

Che mi di-soro il cor

Sem-pre il mio a-nor, ah! io ster-

near you;

near you;

near you;

near you;

Near you;

Your blushes but en-ter you, Thou' they are on-

Ah! so mi segligli d'ogni im-

Ah!

Ah!

Ah!

Ah

Ah!

Ah!
Che in me, che in me, sper-gen-da vi,
Your blush-es en-dear you,

When repent-ance came too late, when re-

Cease we this i-dle toy-ing, what is the use of try-ing. Cease we this i-dle toy-ing,

What do you mean by fly-ing? What do you mean by fly-ing?

Was si l'amor che sde-gna, A-mor che fè dis-de-gna,

pp Tutti Wind.

Meyerbeer's "L'Istole de Nord."—Novello, Ewer and Co.'s Octavo Edition.
No. 41. Recit., Sextet, and Chorus.—"Have Done with Idle Toy ing."

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

Allegretto ben moderato.

Ismailoff (presenting a letter),

Allegretto ben moderato.

A letter this for
At Comandante.

Peter (drunk, gives the letter to Danilovitz).

Danilovitz (reading).

Peter, who here commands. Take it, read it, whatever it be! Nay, his past be-
Che mai potrò ascoltare! Quin si non par

(to Peter.)

Stay, then. You watch him well.

(to Ismailoff.)

Peter.

Gri tzenko (importantly).

I will not stir; not I.

(to Ismailoff.)

Io troppo ben sono.

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

Minebeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(983.)
Catherine (peeping into the tent).  Grizzenko.

Not yet a - lone.  What's yonder?  can a young soldier dare thus to play the
Or so - la so son.  Che veg-gio!

Catherine (impatiently).

'Tis well.
Che vuoi?

spy
s'piando va!

Attention there!  your guard's re-

without leave!

sol-dato, e' la?

To quarters,
vo - stra, vi di - no or

(still peeping.)

I will not, will not stir, not I.  No, I will not, will not stir, not I.  Here I
No, no, non veglio amor - dolar, No, non ve - glo an - cor, am - cor par - stir.  Qui son

you may go.

ri - le var.

You will . . . not, will not, we will try!  you will .
An-diam, . . . an-diam tu dei - par - stir, an - diam .

stayed, here I stay, and stir not I, No, ra-ther on... the
fino non voglio an-cor par-sir, Io re-sto qui do-vesi

not stir, that mat-tre we will try.
ans-iem di qui con-vien par-sir.

spot I die, on the spot I die. Do, if you like it.
puir mo-rir, de-ve-si an-cor mo-rir. Non se ho con-to. Non me ne

But I command you.
Ma la con-se-gna?

But if I force you?
La disce-plina?

Griechnko attempt-ing to force Cath-e-ri-ne away, she gives him a slap on the face.

a-blo! Were you to kill, were you to kill, I move no-thence be-fore I
cu-re.
Chi'imporda me! Chi' im-po-ra ta me! Men ri-da al par dot ca-po.

But if I fling you?
La pu-ni-si-on.

Natailia (to Peter).

Have done with idle toy — — — — ing. What is the use of

Fiorir convenienza, scherzo, amori non e più

Altho' it en — ly is — — per un

Would you provoke us by ev — — — — — — — — — —

Soldiers.  Six Basseti, leggiero.

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

try-ing?
de-gna.

Have done with i-dle toy-ing.
Di voi non e più de-gna
What is the use of
So mai no non in-

flying?
-de-gna.

Would thou pro-voke by coy-ing!
O cher-so sin-go la-re

A blow from yon-der var-let!
In vol-to a me un schiaffo
The no-tie makes me scarlet,
Che in-sul- tò Ca-po ra-le,

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

play.
qual

A blow!
ar-dir

play.
qual

A blow!
ar-dir

And know but love was
Or o - do sol to

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

What do they mean then by coy - ing, Tho' his on - ly play?
Che sol im - pe - gna La te - sta ma giam - mai il cor.
(tos the Patrol.)

See what the gen'ral will say!
Qui rea - ga o - gua, ven - ga o - gua!
A blow from you - der
Lo schiasf - fo sul mio

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

What
Ah!

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

might earth en-
ske-gno ai-
laugh to hear you! Too well pre-

love to hear you! Hap-

ur-chen pry-
ing, Is this what

love to hear you! Hap-
yon-der var-
lengio co-

you-der var-

thee, With gross al - lure-ments cheer thee, And know but love was near
-
to, Son fuo - ri d'og-ni im - pe -

guo, Non o - do ché lo ade -

loy - ing! What is the use of try - ing? Your skil - ful arts de -
seor - zo Di noi non è più de - gue, Io mai con un mi'm -

loy - ing! What is the use of try - ing? Your skil - ful arts de -
seor - zo Di noi non è più de - gue, Io mai con un mi'm -

fly - ing! They would pro -voke by coy - ing, And by their arts de -
la - ve, A - mor che fe dia - de - gue, Che per un gior - no in-

let! The no - tion makes me ear - let! A blow from yonder var -

to, me lauo ahi qual in - sul - to, A me u - no schizzo in vol -

fly - ing! They would pro -voke by coy - ing, And by their arts de -
la - ve, A - mor che fe dia - de - gue, Che per un gior - no in-

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

oral he shall hear, he shall
dir Ca - po - val, qual ar -

cres. fP fP

Might my Me

laugh to hear you, Too well pre-

pre-

par'd to fear you, We do but

par'd to fear you, We do but

sciam il mon-

sciam il mon-

do E lungi ch'una ri-
do E lungi ch'una ri-

son-da, Il sen-

son-da, Il sen-

no

no

love to hear you, Happy a-

love to hear you, Happy a-

lose when near you! Your

lose when near you! Your

nu-te il mon-

nu-te il mon-

do Ch'io vo stra-
do Ch'io vo stra-

mor ri-

mor ri-

son-da, ch'it

son-da, ch'it

hearn me, I will make him fear me, And just-ice teach him for an-

hearn me, I will make him fear me, And just-ice teach him for an-

other day, teach him

other day, teach him

mon-do che cia-

mon-do che cia-

scun ri-

scun ri-

spon-da e che cia-

spon-da e che cia-

scun ri-

scun ri-

spon-da al mio giu-

spon-da al mio giu-

sto furor, e cia-

sto furor, e cia-

r_FRAME

r_FRAME

lo-

lo-

eral shall hear, And just-
eral shall hear, And just-

ri-

ri-

tion shall teach him what they say!
tion shall teach him what they say!

l'ar-re-

l'ar-re-

tiam quest'uomo, quest'uomo cri-
tiam quest'uomo, quest'uomo cri-

minal.
minal.
an - guish them con - sume!... Might my
lah, laug to hear, laug to hear... Too well pre -
laug, laug to hear, laug to hear... Too well pre -
blush... but en - dear... you,
... be - fore an - other day. I'll teach him
... dear you Al - tho' it is but play. Blush - es en -
... fon - da che be - ter sum - ni il cor.

Of such a
what they say! Of such a

scorn and
ven - gence
doom, 

nel mio
fu - ror, 
vêl... mio...

par'd to fear, pre - par'd to fear, Nor...
ma - sot - râ, il... mio... nor, si il...

par'd to fear, pre - par'd to fear, Nor...
ma - sot - râ, il... mio... nor, si il...

the'ri's his but in play. What do you mean? You but proportion...da al nostro...ador. Ch'il vostro amor, ch'il vostro a...

better Be - fore an - other day. The general shall hear the qui r'viron...da al mio fuvor. Che tut - to il mon - do qui ri-

dear you Al - though' 'tis but play. What do you mean? You but propor -

fu bat - ter fam - mi il cor. Ch'il vostro amor, ch'il vostro a...

prey! The ge - ne -

Ei dee mo -

prey! The ge - ne - ral shall

Ei dee mor rir quest'...
And by your arts destroy your prey, What do you mean? You but pro-

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

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

-hear, The general shall

doom, then! Might earth en-

fu-ror. Ah! tu ciel

hearts away! Though we came

mio o-nor. Il mio sen-

hearts away! Though we came

mio o-nor. Il mio sen-

-voke, And by your arts destroy your prey, And by

- mor, Ai-fia ri-spon-da ai vo-stro ar-dor. C'hil vo-

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

- ri-spon-da, qui ri-spon-da al mio fa-ror, C'hia tut-

-voke, And by your arts destroy your prey, And by

- mor, Ai-fin ri-spon-da al vo-stro ar-dor. C'hil vo-

- nal, And we will see

cris-mnal, Ei des mo-rir,

hear, shall hear! And we will see

cris-mnal, Ei des mo-rir,

to cheer you, We sing not hearts.

your arts, and by your arts de

will see, and we will see what

what he will say, aye.

-stoy 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-fi 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-fi al no-stro ar-

by hate, O earth en-tomb.

Sal fu-ror, Al-fia, Al-fia O

hearts a-way, Nor, though we came to

mio o-nor, Si mio son-

hearts a-way, Nor, though we came to

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

dor, al no-stro or-dor, Ch'el vo-stro a-nor ri-

say, will say, The gen-eral shall

sal, fu-ror, Ch'el tut il mon-do

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

dor al no-stro or-dor, Ch'el vo-stro a-nor ri-

A pret-ty play! The gen-eral shall

Es des no-vir! Quest' uomo en-

A pret-ty play! The gen-eral shall

Es des no-vir! Quest' uomo cri-

then, com-mand-ed by my bit-ter, bit-ter hate.

Eto de mio pe-ris, quest' uomo cri-

cheer... you, We fling our hearts... a-way.

Eto de mio pe-ris, quest' uomo cri-

- so pro-foun-do so ster-va il... mio o-nor.

Eroica (runs and opens the curtains of the text.)

cheer... you, We fling our hearts... a-way.

- so pro-foun-do so ster-va il... mio o-nor.

- ly-ing, You would de-stroy, de-stroy your prey.

- ly-ing, You would de-stroy, de-stroy your prey.

- ly-ing, You would de-stroy, de-stroy your prey.

- ly-ing, You would de-stroy, de-stroy your prey.

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

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

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

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

he will die pe-ris, quest' uomo cri-

he will die pe-ris, quest' uomo cri-

he will die pe-ris, quest' uomo cri-

he will die pe-ris, quest' uomo cri-

No. 42. SCENE AND RECIT.— "I WONDER WHAT THIS NOISE CAN BE?"

**Bienno.**

Ah! well, 
*Eb* - ben,*
che 
co - na è que - sto 
*ac - ci - to.*

**Piano.**

When see
*Che ve - do?*
un
*et - ta - no.*

**Grizzenko.**

It is a cap - taiz.

*B' quel che vec - co.*

**Peter (quite drunk).**

*Gain a new request*

**Grizzenko.**

*to me? Who wants me? What is it?*

*Av - cor un im - por - tu - l*

du - me che bran - ti
ti

**Peter.**

He is but a common sol - die.

Ah! well, Why don't you have him shot then! Ah!

Un soid - die - to com - ma - ne.

St. 

Meyerbeer’s "L’Etelis du Nord."—Novello, Ewer and Co.’s Octavo Edition.—(32.)
A away, now; a away, now.
A ven'ta, a ven'ti.

O Pe-ter, O Pe-ter! O Pe-ter! Ah mo-th-er, grant that I may
have a voice to reach his very heart.
O Pe-ter! O Pe-ter! do but look on my count-ed-ness, behold'tis
vo-ce Ar-ci-vi nel suo coer.

O Pe-ter! O Pe-ter! ri-co-so se'l mio vol-te guar-di sson

Pey-ter.

Catherine (with indignation).

I. Ti-thon! Thou shalt be shot this moment,
A - las! with drink-ing heat-ed,
He does not
see me, does not know me.
With sor-ruy! 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 sober himself, and at length cries—

Peter (Spoken). Stop there! call him back.

Peter (said.)

What dost thou command me, my noble Captain? Those features, and those accents, and more than

(To Gritzenko.)

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.

Sire, your general no longer supplies the information, but I am sure! That when we make the attack a rebellion will then break out. Rebell! attack me! Unknow you the lead era's names, nor can we trace the plot. No matter, now I am thinking of her, of Catharina! Catharina!
Before mine eyes there appeared her lovely image,
And brought me back to reason.

How now, Sir? Yes, Captain! The youth for whom I sent you.

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

And then? Delay not,
I say, de·lay net. Do not shoot him, I cried, And then I led him on·ward, e poi t'af·fre·ta. Deh·fer·ma·te gri·chi; E qui lo con·du·ce·vo.

Un·til we saw a ri·ver close be·side
Al·tor che vi·sto un fu·me a noi vi·ci
us, And then he slipp'd with in·ray hand this pa·per.

This was the first of his ac·ti·ons.

Un poco meno mosso.

Then, while I look'd up·on him, He plung'd in·to the wa·ter,

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 to la-

sop-to, a sop-to se nun-do. E fuggir io la-

---

Grigziko. Peter.

Grigziko (terrified). (Laughing aside.)

capi thee? He not au-ry. Give me the let-ter, and leave me. I go.

ocias-ti! Per-met-to te. Dammi quel foglio e vanno. Io va.

---

Allegretto moderato. Peter (taking

let-ter, Right sure am I I made my shot a good one.

por-ta, Io cer-to son cheh-ri-ro mio fu buo-na.

---

Allegretto moderato. Cielo un a-

ring here! It is Ca-the-ri-na's; I doubt no longer, 'Tis she herself.


Andrutina.

"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 Veil tradita, fui, per sempre addio. Mi vendico coi far la vostra sorte, Rimane tesor al Czar sian queste carte. E a voi riconoscete. Non meglieri più niente."

REICT. DANILOWITZ.

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

Ri-chin-don es-se i no-mi de' con-giurati, si-re, mi-su-len-de-ste?

PEPPR.

Ah! Catharina is no more.

Ah! Ca-tha-ri-na non è più. Allegro.

Ah, the heads of the conspirators which now threaten to hurt us.

es-si i ca-pi del-le con-gia-re che'no' re-vo-go ve-ni-re. Allegro.

YEMOLOPP.

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

Due ca-pi-ta-ni, a noi del tut-ta-ti-gra-ti! Noi stia-mo-a-

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

No, for he waits that he may strike the sure. Two regiments are faithful! But they are distant, while the Swedes are be-
No, per-cho aspet-to come pun-ir-ei meglio. Due fi-di veg-gi-men-di. An-cor non lun-gi, e ab-bia-qua gli Sve-

-sid us, And they to rise are res-ty, at a-ny sig-nal. What shall it be? The march of the
-de-si A sol-le-var-si pro-va-di, al pri-mo se-gno, E qual sa-
ra? Sa-ra del Czar la

<table>
<thead>
<tr>
<th>Peter</th>
<th>Yermoloff (shrugging his shoulders).</th>
</tr>
</thead>
</table>
| Czar. What! a march that's sa-
croad! And when we hear it, then to the Swede the camp will be sur-
mar-cia. Co-sa! la mar-cia sa-
cra! A que-n to sue-no, Noi se-
ra il cam-po a gli Sve-

ren-d'd, And we will go and join them. You talk of down-right trea-
de-si E' ci u-ni-rex con le-

<table>
<thead>
<tr>
<th>Peter</th>
</tr>
</thead>
</table>

No. 48.  

CHORUS AND FINALE.—"O HEAVEN! WHAT DO THEY SAY?"

(During the symphony they strike the text.)

Allegro moderato.

Piano.

Tur. & Cello.


Ob. & Cl. sustain.

Tur.

Mayerbeer's "L'Etoile du Nord"—Novello, Ewer and Co.'s Octavo Edition.—(92.)
Chorus. Presto.
SOPRANOS.

Explain! have those who should

TENORS.

Explain! have those who should

BASSES.

Explain! have those who should

Presto. \( \frac{4}{4} \) 66.

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

misc., Sta to see per to che fa, di-te al fin.

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

misc., Sta to che fa, di-te al fin.

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

misc., Sta to che fa, di-te al fin.

V ヘ #### CW

p dolce.

ISEMAHOFF.

There are sudden tidings

O terror

Str.

Str.

Str.

Str.

Str.

That the Czar is coming—Yes! even
E lo Czar si stes so si
Ac.

Now while we talk, He comes, he comes to avenge and
ce r ta cia scena che Pietro gves to in se gre to s

Slay!
qui.

SOPRANOS.  \( \text{ff} \)

TENORES.  \( \text{ff} \)

BASSES.  \( \text{ff} \)

per·ish, 'tis jus·tice and fate, To·day he shall per·ish, 'tis jus·tice and
— de si fe·riam il ti·ran, In man ci en·de si fe·riam il ti —
per·ish, 'tis jus·tice and fate, To·day he shall per·ish, 'tis jus·tice and
— de si fe·riam il ti·ran, In man ci en·de si fe·riam il ti —
per·ish, 'tis jus·tice and fate, To·day he shall per·ish, 'tis jus·tice and
— de si fe·riam il ti·ran, In man ci en·de si fe·riam il ti —

Peter (to Danilo·vit·z).
Come on then! come on then!
S'au·van·zi! s'au·van·zi!
fate, shall per·ish, shall per·ish, 'tis on·ly fate.
— ran, si mo·ra, si mo·ra, non s'è per·don.
fate, shall per·ish, shall per·ish, 'tis on·ly fate.
— ran, si mo·ra, si mo·ra, non s'è per·don.
fate, shall per·ish, shall per·ish, 'tis on·ly fate.
— ran, si mo·ra, si mo·ra, non s'è per·don.

Recit. Yermoloff (to Daniloswitz and Peter).
His doom they do de·cree: A·rise and fol·low me! Too long, my com·rades
Voi ne di con·te il ver Ve·ni·te o pres·so a me Per ten·go ton·path

Allegretto moderato.
strike up the music! the moment is near.

Allegretto moderato. j = 64.

the tune of the march to which they did crown him;

(to the soldiers.)
camp the despot goes not living.

no, that he shall fall beneath avenging swords,

cresc. poco a poco.

Chorus—Soprano.

Fall by our hands unfor-giv-ing.
Si lo giu-riam Ei mor-ri.

Tenor.

Fall by our hands unfor-giv-ing.
Si lo giu-riam Ei mor-ri.

Bass.

Fall by our hands unfor-giv-ing.
Si lo giu-riam Ei mor-ri.

Ex.

The Oath.

Andante velocissimo. Peter (aside, raising his hands to heaven).

Thou who canst aid, Thou who wilt hear, Thou'ld in heav'n a-far,
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

Andante velocissimo. d 60.

Dnieprowitz.

Thou who canst aid, Thou who wilt hear, Thou'ld in heav'n a-far!
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

Peter.

Chorus. NATALIA AND EPHIMA with the first Soprano.

Thou who canst aid, Thou who wilt hear,
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

Now that

Tu che

Chorus.

Thou who canst aid, Thou who wilt hear,
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

Chorus.

Thou, Ciel! Thou, Ciel! Look from heav'n a-far,
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

Yermoloff with first Basses.

Thou, Ciel! Thou, Ciel! Look from heav'n a-far,
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

Yermoloff with first Tenor.

Thou, Ciel! Thou, Ciel! Look from heav'n a-far,
Ciel pro-tet-tor, Ciel pro-tet-tor, Tu ne sal-va an-cor!

and vengeance on the Czar! Give right, and vengeance on the
la Russia salva ancor,
la patria salva ancor.

to the Czar! Give light, give light and succour to the
sal va il Czar! Che Dio, che Dio, pro teggie sal-va il

Give light and succour to the Czar.
O cie! La patria salva ancor.
Give right, and vengeance on the
Dio, Dio, la patria salva ancor.

THE Czar's MARCH.
Tempo di marcia, ben moderato. (The Chorus repeats the Oath.)

Ah! back to the signal of the tyrant's fall!
E la marcia sei crose di marce il se gua!

(Distant music of the regiment of Yermoloff.)

Danilowitz.

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

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

Natalia and Ermina (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-tor! Ciel sal-va-cian-cor Dio ne sal-va an-cor!

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

Yermoloff (with the Basses).

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

ff ( Orchestra. )

(Military band on the stage.)

Now that peril is round him and treason is near,

Tu che vedi le rose morti, giusto ciel,

Now that peril is round us and tyranny near,

Re del ciel implo-rians two fa-vor sal-va noi,

Now that peril is round us and tyranny near,

Re del ciel implo-rians two fa-vor sal-va noi,

Now that peril is round us and tyranny near,

Re del ciel implo-rians two fa-vor sal-va noi,

ff ( Orchestra. )

Peter's Address to His Soldiers.

Un poco più presto.

gone, or take a part with us, Who go to drive a hat-ed foe be-fore. us.

mar-cia, o se-gui, noi che noi mar-cia con-tr'o un ti-ra, con-tr'u'n sel-vag-gio.

against the Czar you lov'd of yore!

con-tr'il vo-stro im-pe-ra-tor?

We hate him, now our Czar no more.

E't non e' più, ci non e' più.

We hate him, now our Czar no more.

E't non e' più, ci non e' più.

We hate him, now our Czar no more.

E't non e' più, ci non e' più.

And break your solemn oath,
And ancient ties distaste.

Farewell! No, no, no.
At sunset.

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

Endless, endless griefs.

No leaf of loyal laurel

blest:

What if the stranger meet you, And with thund'ring welcome.
Vermoloff.  

Peter.  

(He throws away his sword.)

Who art thou to swear?  

Ma, ma chi sei tu?  

Chi son io?  

the Car!  

il Car!  

Now strike me!  

fe-ri-te!

ad lib.  

p Str.  

f Tutti.

A tempo molto moderato.  

Peter.

Chorus—Sopranos.

Ah!  

Ah!

Tenors.

Ah!  

(All fall on their knees.)

Ah!

Basses.

Ah!

Let us fall at his feet.

A tempo molto moderato.

Noi cadiamo a tuci

Tutti.  

dim.

p Hn. & Trumb. cymbals.

Ah! my brave sons!
Ah! a tuoi piedi!

at his feet!

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

Be earth and home the
Pel suolo natal e

are thine, are thine, are thine, thine to command.

Pietro col cuor e col-la fe.

Battle-word, To glory let me guide you; From foeman's fire and foeman's sword, There's no one here would

(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 never die; Therefore manfully

come on!

who strike then for the right, in death can never die; We

come on!

come on!

DANILOWITZ (joyfully).

YERMOLLOFF (despairingly).

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

Ped.

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

Cello & D Bass.

(Move to the left, the band of the regiment of Tobolsk Grenadiers.) PAS REDOUTÉ.

Pizz. Fl. Cl. & S 1. Br.
Ah! from Tobolsk come our bold grenadiers.

The March, together with the Pas de Deux.

Chorus of Women, with Natalia and Ekimova.

O welcome here, our comrades brave, the foremost aye in danger, who know this hero's way to o'er...

throw and sub due; No
sai - den but would be a slave. At
Sea.

home or with the stranger. To
brave and loyal hearts, who can
con - quer like
Sea.

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

Peter.

you.

Ah! be - hold ye

Ah! ve - de - se

Fanfare.

Cornets, Tpts. & Snare Drums (on the stage).

our Tartars from the Don!
Tart - ar del Don!

The March and the Pantare together.

DANILOWITZ, ISMAILOFF, and four Tenors.

Peter, Yermoloff, and four Basses.

Chorus—Tenors.

Ah! Ah! Ah!

Ah!

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—
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—

Amici, chi muor... per

We long to meet the strangler, With

Let us not be good in the c'el,

We long to meet the strangler, With

Let us not be good in the c'el,

To meet the strangler, With

Let us not be good in the c'el,

(Cannon behind the scenes.)

But hark! but hark! 'tis the

Let us not be good in the c'el,

Let us not be good in the c'el,

Let us not be good in the c'el,

A tempo, Andante.

'Tis the fight
doth begin,
a pa-guar,

'Tis the fight
doth begin,
a pa-guar,

'Tis the fight
doth begin,
a pa-guar,

A tempo, Andante.

way,
-
ciam,
gal-lant hearts,

way,
-
ciam,
gal-lant hearts,

way,
-
ciam,
gal-lant hearts,

way,
-
ciam,
gal-lant hearts,

heaven, and for our nation,
for heaven, and for our nation.
for heaven, and for our nation.
for heaven, and for our nation.
for heaven, and for our nation.

Pet. Ehrimont. and Nat. 

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

Tempo della marcia.

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

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

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

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

Più presto. *Peter.*

To victo-ry! To victo-ry!
Guer-vier, marciam!
Sol-da-ti audiam!

Vic-to-ry, vic-to-ry, march
Ah marciam, ah marciam, mar-

on! ciam!

Wind sustain.

Piu presto. $j = 96,$

Orchestra

(The curtains falls.)

Meyerbeer's "L'Iltis de Norb."—Novello, Ewer and Co.'s Octavo Edition.

END OF THE SECOND ACT.
ACT III.

PRELUDE.

No. 43.

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 garden; on the right, a door leading to the palace. On the right of the stage are a kistche and a carpenter's working dress, laid on a chair; and a writing-table, with materials for writing.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Oktave Edition.—(331.)
Recit. Peter.

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

Dat cor per i-sea chiar Quel sou-ve-nir s-mo-vo Resi la re-vie-

PIANO.

Recit.

again To this rude pea-sant la-bour. A-las! a-las! The de-vise is in

for Ho la mano de-si-es-to Ahi-mé ahí-mé! Va-ne mè quel la-

Allegro.

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

vor... La fa-ti-ce por-te, È mai fo-bi-o, non mi re-co.

Andante quasi allegretto.

Andante quasi allegretto. d = 69.

PETER. dolce e con espress.

O hap-py O l'i-

Meyerbeer's "L'Etelie du Nord."—Novello, Ewer and Co.'s Octavo Edition. (22s.)
days of joy and sorrow blended, When she was mine.

Ah!... are all for ever past!

true heart befriended, Now I am lone and poor.

vast! Ah! return,

all the world its bliss!

Ah! return, ben

I. tor - n ed ob - ban - do - me,

Those hap - py hours of

bles restored. O fate, if crown be - reave -

hus, But

Ah! give - me, O

give once more! O
poco ritardando.

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

colla poca.

cadenza nel lib. molto accelerando.

- turn, ah, re-turn, thy wrongs for-give me, Those hours of bliss re-

Fl & Har.

Str.

store, O Fate! of crown be-reave me, But give me love once more,

dor, Dei in pren-di'l mio tro-no, Ma rendimi l'amor,

more!... more!...

Fl. & Har.

Cl.

dolce. poco rallentando.

Meyerbeer's "L'Elisir d'Amore."—Novello, Ewer and Co.'s Octavo Edition.
Allegro con moto.

Peter.

Enter, Dаниloшitz; Approach thou, I
Entrez Dаниloшitz, t'appro-сhez-il

(Opening the door on the left.)

bid thee; And of good-will an-other proof I give thee: Within this pri-vate cor-ner of the
hid thee; And of good-will an-other proof I give thee: Within this pri-vate cor-ner of the

Allegro con spirito.

Danilowitz.

palace, look round thee.  
- ter-no ob-ser-va-

Allegro con spirito.

Che

see I  
The work-shop of Pe-ter in
ve-do?
L'af-ci-wa di Piet-ro in Fin-

Mayerbeer's "L'Ecole de Nord."—Novello, Ewer and Co's Octavo Edition.—(2nd.)
Finland, not far off... from the house, from the house of Cau... Here is the shop I worked in.

And now the

cook is made in... to the colonel and the friend of the Czar, for he con... ses with me of Cau... ciere or fiat-co colo-ni-lo ed a-mi-co del Czar, poch' e gli par- la con me di Cau-

Peter...

ri-na, me a- lon, Ti true; and yet, in spite of all our re-search-es, we as

yet have not a- ny ti- dings; That she has per-is'ld, I doubt not!

Allegro moderato. Peter.

Perish'd, that I am sure cot. Would it were so! But I fear you may have
mer-ta, io ne ri-spon-do. Ma fe-li-ce! Ma per voi for-se è per-

lost her. What hear
-
du-ta. Che sen-
-
I!

But, without my per-

mission, who now en-
ters this cham-
ber? Tis a sol-dier, who as sen-
ti-nel I
-mos-so, in questo stan-
ze s'in-sol-
tre? E un sol-
da-to, ch'ho po-
sto in sen-

Peter (seeing the door open).

post-ed. And who looks as if he wish'd to
-
 nel-la. E chi sen-
tra vo-
ter ma-co par-
-
ba-re,

la-sciato chen-que en-
tra-re.

Allegro molto moderato.

**Gritzenko (much afraid) (aside to Danilowicz).**

**Peter.**

*Is this the Czar? E impera-tor?*

*Your Maj-esty, Ma-e-stà yes— Your Maj-esty, Ma-e-stà*


I do not hear, so great is my ap-pro-

*Ma-e-stès, no, si grande è il mio ti-


*Allegro con spirito.*

-'Tis well, I am of the

*Ebben, si, son de'*

Thou shouldst not be a-fraid. Fear I for-bid thee.

*Ti-mor non de-rì a-ver, io te lo vie-to.*

*Allegro con spirito.*

num-ber of the workmen who came hi-ther from Finland,

*po-re-ri o-pe-ra-i qui giun-tì dal-lo Fin-lan-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-pe-rail qui giun di da la Fin - lan-da, e co -me di -co -si dal Czar chia - ma -ti in

Russia; ho det-to. So - no gli an - ti - chi com - pa - guì di la -

molto moderato.

(ro Gritsenko.)

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

Fin - lan - da, ti epie - ghe - zò, pi -a tar - di per - che qui il Czar gli a-pai - bi.
Trio.—"WHAT IS THY WISH?"

Allegretto molto moderato.

**Peter.**

What is thy wish? What is thy wish? de-

Allegretto molto moderato.

**Piano.**

elay not.

Gaitzsko (as if he was reading a report).

I have the honour to acquaint your Ma-

That I as corpo-

Che non un es-

by my friends ex-

E...

For...

E...

6.

For,

P a tempo.

Peter.

Go on,

Go on,

Go on,

For my promotion, please your Majesty.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(34.)
good, 'tis good. Does your Highness not re-member.
ben, va ben.

Ma - e sta, mi - o buon Si - re,

Find.
narrato il besso.

Please your graci-ous Ma-jes-ty. How your ser-vant on you wait-ing, Grit-zen-ko,
For-se me-mo-ria au-ra
C'è la re-ven-te guer-ra, Grit-zen-ko,

Grit-zen-ko,
Grit-zen-ko,
The' so brave, Did re-ceive, Like a slave— A woundin
Re-ce-re Qual fo-del mi-li-tar— U- na fo-

Gritzenko.

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

Battle? But a blow?

Vii-
to-

from an urchin, prating, A boy just chippy'd the shell, Whom I had plied as sentinel
die - der-mi - me sol - da - to, Un neo - vo con - scrit - to Ch'in guar - dia yo - sta


Out-side your tent, you know, That night when you were eat - ing. f I know, I
Sui li - mi - tar un di Del vos - tro pa - di - gli - ne. Eb - ben, cb

(to Danilowicz.)

know, my mem - ry wak - ing al sol guar - dar - lo Knows him too well, 'Tis he, 'tis
ben, Str. f p sempre p Cl. & Bass. sustain.

Un poco meno mosso. **DAVII.OWITZ (to Peter).**

**PETR.**

He? Lui! Ay, Sì, lui!

Un poco meno mosso. \( \frac{92}{\text{beat}} \)

**Srivitsenko (noîte).**

Now his admi-ra-tion of me seems in-crease'd! I shall be a ser-geant at the

Mi guar-dò co-sì che dubbio più non ho, Ch'or ser-gen-te m'ab-bis da ero-

**Peter (noîte).**

ve-ry least. How dace he so im-pudent my grace en-treat! He whom I could treat to dust be-

Più lo guardo e lui no dubbio più non ho, Egli a me ve-nir se-pri-

**Srivitsenko (joyfully).**

Ah! his in-dul-gent mood, In, tru-ly

Per me qual o-nor, qual o-nor, Ah! sì, qual o-

—neath my feet! — che ve-le!

He my grace en-treat!

En sol-li-ci-tar,

He my grace entreat!  
Ask reward from

What, what the end will be!

Never could there be
Che l'um-pe-ri-tor
Kind-er king than he, kind-er king than he, a kind-er me!

Rather shall he see
Mentre nel mio sen
What my rage can be!

Mentre nel mio sen, Si nel mio sen, ah, ah, Io sento gia vi-

... the earth is yawning at his very feet! The earth is
tre in lui, lo scegno sorge e torse nel suo sor!

O ammirable blow, O hea'ourable
O schiaff'fo, o schiaff'fo, se'nec.

Tis he, who

molto stringendo e cres.

yawn ing at his feet, as his feet, at his
l'op pri me qual de plo ra bli de

blow, O re put a ble blow, O favour able
do to av ren to so per me

was the cause of all! Now he shall see how great, how
sol quiet mai ss

Be me del to to

great mal, mio sma

GRIOTFENK.

Andantino quasi Allegretto.

Yes, sire, this loyal cheek is the one On which the blow was dealt to

Ah! I see! As only was befitting, The wretch was
Ve-do ben! La stretta discosa, Vo bea lui

to be shot.

And his Highness is fretting that the duty by

me Perform'd was not.

me Fug'ir po'te. Peter.

The hall perchance did

Aye, there the mis'chief is!

Qui sta dar'cer il mal!

Then

Tu

miss him!

son.

Then whither he is gone thou canst declare! In part.

Tu don'que ne puoi dir di lui che fu'! Non ben.

whither he is gone thou canst declare,

dun'que ne puoi dir di lui che fu,

thou canst declare!

thou canst declare!

Peter. Daniowitz.

Please your Imperial Glory, There's more of my story! What more? What more?

Nu non ho tuto an cor ter ni na to li rac cons to! Se gui? Se gui?

Gritsenko (speaking): "Yes, please your majesty."

"Si Maestà."

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

Noi t'ascoltiamo! Fe-den-do il prig-gio-nier Fug-

What more? What more? Allegro vivace. \( \text{\textit{d = 72}} \)

- on the river brim-ming, De-fying mar-tial law By dis-o-be-dient swimming,
- gin al-la cor-di-no, E di se da novi-co Co-sì la di-se-pie-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-er Ed il col-po par-li! Ciel! col-pi? Mi par di

Heaven! was he hit? un poco più lento.

un poco più lento.

F> Tritt. P Str.

Tempo I no, un poco più lento.

DANILOWITZ.

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

A-lass! Mi par di no! Mi par di

A-lass! he died!

Tempo I no, un poco più lento.

DANILOWITZ.

un poco più lento.

DANILOWITZ (apologetically.)

Ah-mé! mo-ri!

Ah-mé! mo-ri!

Tempo I. no!
Thy tale does but en-rage him!
Be-gone! be-gone! be-gone! I see, 'tis
no!
Po-ree-ta del suo sel-gna!
Ten vai! ten vai! ten vai!
Jo se do
Tempo I.
Son
Str. Tutti
Str. Tutti

Tempo I.
Dell i va mia pa-ven-ta!
Hence! be-gone!
Oh!
Det-tia!
un poco più lento.

Tempo I.
this, That his High-ness is wroth, That I my mark did partly miss.
ben Con-so lor non si può Che li colpo ah-me! Fai li so an-do. Prmen.

Hence from my sight! Be-ware my
Tempo I.
Tre-ma di me!
Be-ware my

DANILOWITZ.
Be-ware his rage!
Tre-ma me-schin!

GRTZENKO (with self-satisfaction).

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

Be-ware my rage! Hence from my sight! Be-ware my
Tre-ma di me! Di qua va! Pa-re

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

"Who\-e\-ver\ be of\-ten\-der, I have a consi\-ence\ ten\-der. And will my duty ren\-der At dis\-ci\-pline's com\-mand! And fight, or flight, or stay in, With\-out the least de\-lay\-ing, My mot\-to is, o\-be\-ying What I don't un\-derstand!"

"Tu\-. clear you poor of\-ten\-der Il\-. fu\-. vor lo stra\-. sci\-. no En\-. sure you base of\-ten\-der, His\-. wretch\-. et life shall Il\-. fu\-. vor su stra\-. sci\-. no Qual\-. la ma\-. no sci\-. te\-."

stand! gion!
stand! gion!
(in a fury, seizing the hatchet, is rushing upon Gritzenko.)
To avenge her! To avenge her!
Mi-se-ra-bil! Mi-se-ra-bil!

haste! Sire, your frenzy stay! 
Sire, a dis-te an-cor!

Allegretto molto moderato. Gritzenko (aside stupidly).

in his gracious mood today, How well it was when he was angry that I
par-tor di ben tu-mor, Ho foi-to ben di non tra-ven-to.
GRIFFENKO (trembling).

Yes, please you, Sire!
Si... Ma-e-stå!

And be not found ere to-mor-row's done,
Se innan-ci-e me per do-ma-ni non è.

Yes, please you, Sire!
Si... Ma-e-stå!

Shalt be shot, un-der-stand, dost hear me?
Fu-ci-ar tu com-pre-di io spe-ro.

And what say'st thou? I say, I say, 'tis sudden, Sire! And that, please you, 'tis sudden, Sire?
Che te ne parli? Non è Sire, non è piacere! Ob.

(recovering himself.)
awkward, Sire! But 'tis all one, but 'tis all one!...
è piacere! 
Sì, pur co-sì, sì, pur co-sì...

Tempo primo. \( \frac{q}{z} = 108 \)

DANILOWITZ.
In clear yon peer of tender, His wretched life must endure, Who
Lo se-gno to stra-se-si, Che quel ta max spieta-ta, col-
dis-cipline's command, Who e-ver be of tender, I have a conscience tender, Who
O guor la di-sci-plin, Da com-ri a cui mi pro-sro, per
Peter.
Be sure yon bass of tender, His wretched life must endure, Who
Lo se-gno mi stra-se-si, Che quel ta man spieta-ta, col-

Meyerbeer's "L'Elisir d'Amore."—Novello, Ewer and Co.'s Octavo Edition.
slew my lord's de-fender, With cold and cru- el hand, With cold and cru- el hand, With
pro-to la Cas-te-rin, Per lui non v'è per-don, Per lui non v'è per-don, Per
will my du- ty re- der, At dis-ci-plin's com-mand, At dis-ci-plin's com-mand, My
teg-ge sua di-re-ta Staal drit-to del con-non, il drit-to del con-non, Il
slew my true de-fender, With cold and cru- el hand, With cold and cru- el hand, With
pro-to la Cas-te-rin, Per lui non v'è per-don, Per lui non v'è per-don, Per

cold and cru- el hand, with cold
lui non v'è, non v'è per-don,
du-ty ren-der at com-mand,
drit-to, il drit-to del con-non,
cold and cru- el hand, with cold and non
lui non v'è, non v'è per-don.

f Tutti.

and cru- el hand, and cru- el
non v'è per-don, non v'è per-
my du- ty ren-der at com-
drit-to, drit-to del con-
cru- el hand, with a cold and cru- el, cold and cru- el
v'è per-don, no, no, no, no, no, no v'è per-

withstand, And the call of rage obeying, can no

understand, My motto is obeying, what I

withstand, I the call of rage obeying, can no

more, no more withstand.

no more with

more, no more withstand.

This is why the Czar is angry. That he may keep the army in tolerably ordered manner, he must have gentle manners; that the men may respect him he must be harsh and stern.

And when a blow is given, why, everybody sees clearly that soon it will be redful to see that some one is punished.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(Cont.)
Allegretto scherzoso.

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

Soldier; If that can be the reason, I

don't know what to say. And a very useful

les - son for the fu - ture it will be, a ve ry use ful les - son for the
zie - se sa - ra per l'an - te - nire, bia - nis si - ma le - zie ne as

(enter Prascovia and George.)

fu - ture it will be, will be, a les - son it will be, will be, will be. Who goes
ra per l'an - te - nire, sa - ra, per l'an - te - nire, sa - ra, sa - ra, sa - ra.

Prascovia
(very humbly).

there? What's your busi - ness? From what place are you com - ing? We

Allegretto molto moderato.

George.

Gravitentro (surprised).

come all the way from Fin - land. On foot, wor - thy mas - ter! On foot! long is the
sim - dal la Fin - lan - da. A pié mío Si - gra - te! A pié: tan - ga ti

Prascovia.

jour - ney. Yes, but the road has not seemed to be ta - dicus.
ra - ta. Si, ma la via da a noi bre - ve e sem - bre - ta.

No. 49.

DUET.—"WITH MINE OWN FAITHFUL GUIDE."

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

Andante quasi allegro.

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

With tale from e...ry field and tree.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(360.)
[Music notation page]
Recit. — “YOU’RE WELCOME.”

**Grizenko.**

You’re welcome; the Czar gives orders that every one shall enter who has therewith comes from.

**Piano.**

**George.**

Finland. By trade you are a joiner? No, truly, I am a soldier. Yes, George Sklander, you see it. I am a soldier. No, truly, I am a soldier. Si, Georgio Sklander.

**Prascovia.**

Oh! Oh! uh! uh!

**Andante quasi allegretto.**

**George.**

Precisely.

**Prascovia.**

Appunti (aside.)

of the third battalion?

Oh! Gracious heavens, what hear I?

(George presents his papers.)

[now examine your papers.]

duè que ve.-de-re le tuo car-tes.

(Britzako turns the papers over without reading them.)

Ex-act-ly

sempre a tempo.

E-suita-men-te

him!

I'm not mis-tak-en,

though non pos-so

but in no-thing is he

not in su-l-la glia-vo

like him Are there

two of them?

Yes.

Si.

noi siamo du-e.

(with great eagerness, and embracing George.)

two of them.

One on-ly, one on-ly, one

Un so-lo, un so-lo, un

on-ly will ask for, you on-ly, you on-ly, you on-ly, on-ly, will suf-fice me.

so-lo, io ne do-man-do, voi so-lo, voi so-lo, voi so-lo, so-lo, mir ba-sta-te.

Recit. George.

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

And all the things your friend has just been
E tut - to quel che ha fat - to il vostro co-

George.

Fra' scovia.

Were done as if I did them. As if he did them, yes, tru - ly.
Fu fit - to per mio con - to. Si, a con - to suo fu fit - to.

As if you
A con - to

George.

On what ac - count? I am
La-gion di più, son

Fra' scovia.

did them; if so, for you I'm sor - ry. Sa - kin-ka! I'm sor - ry you'll be pun - i-hand.
vo - stro al-lo io vi com - pien-go. Sa - kin-ka! per - che la pu - ni - zio - ne.

Fra' scovia.

here, just to be - gin with.
qui, per com-mu - cia - re.

just to be - gin? To be shot is what you'll be - gin with.
a tempo moderato. per com-mu - cia - re su - re - te fu - ci - la - to.
heaven!  -  Gritzenko.

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

Du e vol te, pri ma, per e-si di-ser-to-re, poi, per a-ve re a me da to u-no

To you?  -  A voi?

George.

To you?  -  A voi?

but-fet.

I go to tell the Czar all about you, remain for me schief:fo.

Vo for me a - de - so at 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!

(na long silence.)

You'll be shot, I am certain.

fia - ci la to av - re - te, fia - ci la to.

M. 51.

**Duet.**—"TO BE SHOT!"

Piccolo, Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Kettle Drums, & Strings.

*Andantino quasi allegro.*

**Princ.** (with great tremor.)

**To be shot!**

Fu - ci - lar!

**George.** (with great tremor.)

**To be shot!**

Fu - ci - lar!

**Andantino quasi allegro.**

**Hn.**

**Piano.**

*ff*

G. & Bass.

**To be shot!**

Fu - ci - lar!

**Hn.** *sfz*

**Molto presto.** (quasi parlando.)

**What a blow,**

All at once!

**What a shock!**

$m'ab - ba - gliu,$

$m'ab - ba - gliu,$

**Un ch' is - tor**

Re - pen - ti

$m'ab - ba - gliu,$

$m'ab - ba - gliu,$

**What a blow,**

All at once!

**What a shock!**

$m'ab - ba - gliu,$

$m'ab - ba - gliu,$

**Molto presto.** *d = 132.*

Str. *pizz. PP staccato.*

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(C67.)
I do here give thee, The last kiss must it be? The last kiss must it be?
Dar-zi pos-so an-cor L'es-tro mo ad-dio es-va, L'es-tro mo ad-dio es-

Ah, ah, ah! no! no, no, no! I can-not part from mo-vir an-cor non
Ah, ah, ah! no! no, no, no! I can-not part from mo-vir an-cor non

What then? Eb - ben?

What then? Eb - ben?

What then? Eb - ben?

Allegro con spirito. \( \frac{4}{4} \) 1 \( \frac{4}{4} \)

Prasovil.
leggiero e scherzando.

Prasovil.
leggiero e scherzando.

'Tis wise, 'tis right, 'tis wise, 'tis right to
Pian, pian con - vien pian, pian con - vien di

'Tis wise, 'tis right, 'tis wise, 'tis right to
Pian, pian con - vien pian, pian con - vien di

fly to - night, 'tis wise, 'tis right, 'tis wise, 'tis right to:
què par - tir di not - te il vel ne - as - si - ste - rà con

fly to - night, 'tis wise, 'tis right, 'tis wise, 'tis right to
què par - tir, con - vien par - tir di not - te il vel ne a

fly to-night, Free as the air, no matter where.

Yes, 'tis but right to fly to-night,

As ... free as air, no

mater where, no matter where, Together we will fly, will fly to -

as free ... as air ... we fly, ... we fly

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

Now man in van Mi cer-chi van Ah si m'i vossi Da ri-de-re!

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

Ah, ah, ah, ah, What a delight!

Ah, ah, ah, ah, What a delight!

But meanwhile, be as mute, be as mute as a

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

(They run towards the door on the right, but are stopped by a sentinel.)
No. 52.

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

THE SENTINEL.  PRASOVIA.  (Takes a few steps to the left, but stops on seeing Danilowitz enter.)

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

Non si pass- ti. Pre-nias dell' al-tri parte. Mu chi veg-gi?  i-

Piano.

Dan-i-lo-witz, the man that dealt in pas-try; look thou!

Dan-i-lo-witz, fan-ti-co pa-sti-ce-re; guar-di-a!

Who is it thou be-hold—est?

Chi dan-que ha il tuo—do to?

How fool-ish! It

est foi-le o

Rect.

Danilowitz (to the officers accompanying him).

is so!

re-ro?

Allegretto moderato.

To you I give in charge these

A voi con-se-go que-sti pri-vo-

George (to Prasovia.)

Prasovia (trembling).


E que-stia la sua vo-ce. Chi! no-i! nol-la mio sig-nor-e.

Danilowitz.

prisoners. Your business?

mie-ri. Che a-ve-te?

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

Sì!... Sì... ve!

Recit.

you seem to me to be very greatly moved.
voi mi sembrate molto addolorato.

Peter.

There is a cause. As I was
e'ho per che da questo

(passionately)

passing from the palace door, to the side where is thy dwelling,
reggendo nel passar quel lato o è la tua dimora

Allegro moderato.

heard some one singing. Well did I know her! The voice was that of Cat-
tocche sentito! Ben l'avevo riconosciuta era la sua voce. di Cat-

Meyerbeer's "L'Etoile de Nord."—Novello, Ewer and Co.'s Octavo Edition.
Revue.

- ri - na, and the song she was sing - ing, that which I learnt one day from her brother, which, she a - ri - na, la can - con can - ta - va quel - la che apprese un di da suo fre - tel - to, e c'èl-la

DANILOWITZ.

- lone, and I, can sing, of all in this cas - tile. Canst thou de - ny it? By Not

notare p. sempre p.

moments; I al - low it. For the re - ward, the mo - ney which I of - fer'd, she was yes - ter-day brought per la mer - ce per l'or di me pre - mes - so qui per con - dol - sa

PETER.

here by the pea - sant woman who for a month has gi - ven her an an - ny - hum. Why didst thou not che gia da un mes - se a lei of - frien - si - a - lo. Per - che tas - to non

DANILOWITZ.

animato cre., animandosi sempre di più.
tell me? I did not ven - ture, for what with your de - ser - tion, the sen - tence of death, the crossing of the dir - lo? Io non o - sa - va il vo - stro tra - di - men - to, di mor - te la sen - ten - za, il tra - cer - sur del

Allegretto.

No. 53.  
SOLLO—"LOOSE O'ER HER BREAST."

Piano.

\[ \text{Andante molto sostenuto.} \]

\[ \text{p} \text{ m} \text{s} \text{r. dolce.} \]

\[ \text{Harp.} \]

\[ \text{DANILOWITZ, dolce e cantabile.} \]

\[ \text{Loose o'er her breast floats all her hair.} \]

\[ \text{Dolce e leggerissimo.} \]

\[ \text{Pl.} \]

\[ \text{that, shadow fair.} \]

\[ \text{Qual.? sbruffica.} \]

\[ \text{While to her heart, wounded by grief,} \]

\[ \text{L'a-cu-to stel,} \]

\[ \text{De suoi mar-tir.} \]

\[ \text{cres.} \]

\[ \text{stringendo un poco.} \]

\[ \text{Com.} \]

\[ \text{For-t'im man gives no re-lief,} \]

\[ \text{No,} \]

\[ \text{cres.} \]

\[ \text{A cres.} \]

\[ \text{Noyes and Co.'s Gavro Edition.} \]

Meyerbeer's "L'Etoile du Nord."—Novello.
PETER (as if struck with a sudden idea).

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

Piano.

(seeing some officers enter.)

Revet.

Allegro moderato.

There's some-one coming.
Al-cun qui viene.

(whispering to Danilowicz.)

Go thou, make every one aware of what I order, and take thou
Vanne, pa-le-so tosto o-gunn, la buona mi-cre, ed e sc-

care that it be duly followed; I go to Caterina,
- gui-te fe-del-me-te ni-a; an-diam et Cate-ri-na.

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

Piano.

Andantino con moto.

Viola.

Solist.
cantabile expressivo.

Catherine (languidly).

At

Harp.


Oh,

Meyerbeer's "L'Étoile du Nord."—Novello, Ewer and Co.'s Octavo Edition.—(24.)
At last the day dawn breaking Thro' the smoky cloud of night Have striven, O mother, am I awaking? Am I on earth or now in 

(A chorus heard behind the scenes.)

Now my dream is return ing! 

(Bel so son nel son no ana cor!)

Under the linden, Under the linden, Under the linden, Under the linden

Under the linden, Under the linden, Under the linden, Under the linden

Meyerbeer's "L'Etoile de Nord."—Novello, Ewer and Co.'s Octavo Edition.
And methinks they do greet me
With the tone that in Fin-bud
is shade de-

is shade de-

is shade de-

is shade de-

of the stage, and a village is seen precisely like Wilma in the first Act;
with Chorus of Finlanders, on the same stresses as before.)
Casperina (with a sort of surprise). \textit{Allegro molto agitato e presto},

Heav'n! and I see,
On fairies cheat me,

Ped.

Meyerbeer's "L'Etoile du Nord."—Novello, Ewer and Co's Octavo Edition,
It makes me feel so gay again to serve, to serve you.

Are you here, my old friends, to make me a

mends! my old friends! Ah! how I

dim. ad lib.

wept because you went away... how I wept because you went a

mea De non a-ver-ne pi... Io te-mea De non a-ver-ne

col. canto.
Catherine (surprised).

Dani-lo-vitz!

Dani-lo-vitz,

Kare ma-ca-rons to-day, As fresh as flowers in May... Com-fit that
Chi vuoi, chi vuoi consigliar? N'è niente qui di più as-sor... Per-te-te

Galle molle leggiero il basso.

a-live and well! Where is the uni-form gay That so late-ly you
il pas-di-cier Ep-por à me... sen-bó Chi le gli lesse se di fi-

pold-so-no, Tarts from the o-ven hot. On-ly see and taste them
sod-ta far E son fu-mo di asc-or. Ah! am-ma-ster chi vuoi com-

Ah Ah:

Ah: but where, Ah si, si, but where, Ah si, Ah:

what, ah? Ma dove? ah, si, but where, ah: si,

too, poor taste you, For one and all are new!
cre- cre-sto, cre-molto cre sto, cre molto.

Tutti.

Yes! now I do re-mem-ber! Danilo-witz. (speaking) "Won't you buy,
se, or me lo ram-men- te.

m.
Catherine! do you have your appetite, waiting for your brother, who is going to marry that little Prascovia?"

"Ahi mio caro fratello, non vuoi che la mia fanciulla si sposi con la gentil Prascovia."

Catherine.

Ah! my brother, yes yes, who will be married, but it is not possible, no, no, no, it is not possible, it is not possible.

Ma non, non, non, non è possibile, non è possibile, non è possibile.

Allegro molto agitato e presto.

Is it cruel, cruel, dejection, or does the:

Forse, l'ombra, l'ombra, fe-de-le, L'ombra e de la.

What trouble affects her? It affects me!

What trouble affects her? It affects me!

What trouble affects her? It affects me!

What trouble affects her? It affects me!

(in despar.) rallentando un poco.

SOPRANO
Re- sto ah! ah! sot-

Tenor, What
Qual sot-

Bass, What
Qual sot-

What
Qual sot-

Andantino grazioso. Geor, Prassovia and Reinhold, dressed as in Act I.

CHORUS OF GIRLS (as before).

Andantino grazioso. 106.

Allegro molto agitato e pesante.

Is. it cruel, cruel deception, Have I a For - se the - bra, the - bra fee de - te L'ul - ma er -

Prasovia (speaking).—"And a sister, too, I hope! Though thou hast kept us waiting so prettily on our wedding-day."

Prasovia (parlando).—"Non è per rinfacciar che mi amar, carito. Ma tu ci faresti attendere or non poco."

Catherine.—poco ritenuto.

brother, still, brother? O dear ones, no, in vain.

lov'd so well, Na! no! no! no! Phantoms a word will... in air dis...

na ta lo son, Na! no! no! no! E rror eru e... sor vi se a...

Prasovia (speaking).—"Come, dear sister, give us thy blessing! Come, we are waiting."

Prasovia (parlando).—"Mi vol ti volereto che ti compiessi il rito senza di te, sinon l'abbiamo cercato."

Catherine. a tempo. ff più lento.

pel! Wh... Why did you call? O bless ed vi sa, If thou must fly...

vi sa, Ah thou must fly...

roll, Bet... bet... Better... were it for me to...
George (speaking aside to Prascovia). "We must die!"

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

George (parlando). "Ansilosez fu qui che di me son co-tutti, vina di cosa.

George (laughing). "Thy reason? what's fancy?"

"Ma quel pensier si viene?"

George. "Treason! I like that!"

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

George (parlando). "Eco una strana idea! Quel po' vestito che a te sal pensa. Ch'altro che te non ama? Che dell'alba si trova al mio camin. Non a studiare, come pretende, il suo, Ma in fatti per trovarsi a te viene."
No! 'tis but a dream, and this is but a dream, and will disappear.

(A Flute is heard behind the scene.)

Flute (on the stage).

You (singing).

Catherine (on the stage).

Ah! heaven; listen! I know that air so well. Who?

Catherine (speaking).

Can be playing it? (With emotion) Speak! can't be Master Peter?

Indeed, I beat my scholar. Si Pe-ter! ne dub-cio

CATHERINE.

It is the air that ev'ry day He used to prac-tise with my bro-ther. I know the
La can-son quest è chi-gui di ci ri-pe-sa cos mio fra-tel-to, la ram-men-to on-

play, ve.

Allegretto molto moderato.

FAVRE (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 è la po-tri ri dir! do!

Thou?

Allegretto molto moderato. 66.

la la la 'tis the ve-ry old strain, Now be-gin a-
la la la la la la la la le,

SU-

(Silence; during which Catherine listens.)

_Echo is still, what a silence! Now, do thou try, and see if she will_

_Muto l'Erco, qual si silenzio! Suo ma o fratel, l'Erco dura vi_

1st Flute (thought to be that of Peter to the left behind the scenes).

Tempo I ma.

2nd Flute (thought to be played by George on the right behind the scenes).

Giorgon (playing on his Flute).

Tempo I ma.

Once again that old music to hear
How my heart beats in time with the
Sea...

Now loud,
Now soft,
And now louder

O en-chant-ment, Bles-sed o-men!
Qual pro-di-gio, Qual pre-at-gio!

well be-lov'd lay, Wit thou soon die a-way?
qual sur-ve-xir! Non fug-gir, non fug-gir!

un poco più lento.

Meyerbeer's "L'Etoile de Nord."—Novello, Ewer and Co.'s Octavo Edition.
Amdantino quasi allegretto.

O dream of joy, an an-

Pia' ser del ciel, so a-

The flow'rrs of May do bloom... to-day, And mu-
sic gay, and

Per te van-
sion... nel pro-

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

fi... o gentil ce-

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

Allegretto moderato.

1st Flute (on the stage is the left).”

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

Catherine.

La la la, Once a gain
Da-cc can-to la la la

Chorus—Tenors (aside).

With gen - tie skill
pp pian, pian, pian,

Barbies (aside).

With gen - tie skill
pp pian, pian, pian,

Allegretto moderato. \( \frac{d}{\text{brio}} \) = 88.

Con brio.

la, 'tis there, 'tis there, la... la, 'tis... la, 'tis.

his will we o - bey.

his will we o - di - ne.

there! o. fair and dew-y roses, refresh my brow a-
lui! o for di primavera che m'inscantato il

1st & 2nd sopranos. pp

the strain be
con vuon at

altos.

with gentile skill,

yes! sh

pian, pian,
pian,
pian,

pain, return

The well-beloved strain

his will obey,

shall charm her

to in to

cres.
cres.

thou strait... from
tro-vu an-cov... la

and sorrow a-way!
dal po-ve-ros cuor!

pain and sorrow a-way!
swa-nir fan-no il douo!
Dying, dying! No! for joy will never kill her!
Mor - ta, Mor - ta! No la gio - za non uc - ci de.
Tempo di Marcia.
Maestoso, $d = 76$.

(They invest Catherine with the royal Mantle and Crown.)

(They receive.)

Catherine.

My mo - ther,
Mes - ma - dre,

molto dolce e cantabile.

thou didst say - it.

thou didst say - it.

one day, and thou shalt see
il di, per te verrà

both joy and exaltation.
See, I am here.
No, here. But she
di gloria e di delizie.
Ecco son qui.
No qui. È il mio

struck me! Well, thou fool, they will create thee a sergeant!
Long live to the Empress! The
Imbece! sau-ras fai to cor-get-te.
Vi va l'Impe-rarì ce! ev-el

Alla presto.

Hail to our imperial la-
Joy and

Hail to our imperial la-
Joy and

Hail to our imperial la-
Joy and

Meyerbeer's "I重整 du Novel."—Novello, Ewer and Co.'s Octavo Edition
Honour shall shine upon her,
Long to shelter her.

Honour shall shine upon her,
Long to shelter her.

Honour shall shine upon her,
Long to shelter her.

No more, long to be, in peace and war, of our north and the guiding star, the guiding star.

No more, long to be, in peace and war, of our north and the guiding star, the guiding star.

No more, long to be, in peace and war, of our north and the guiding star, the guiding star.

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